

# The AMATEUR<sup>3D</sup> PHOTOGRAPHER

& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, July 3rd, 1935.

No. 2434.



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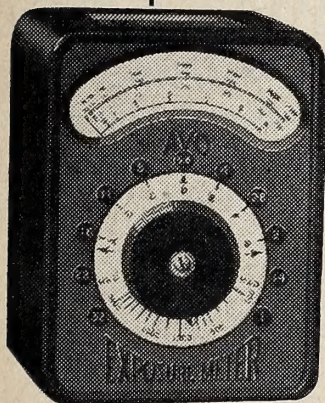
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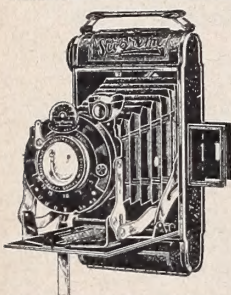
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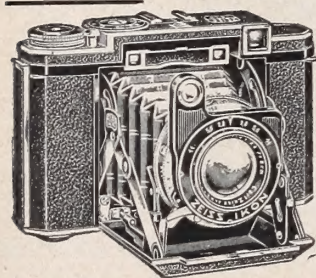
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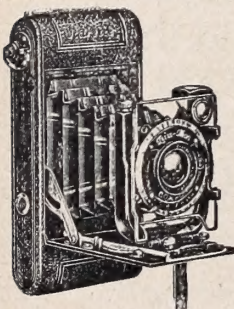
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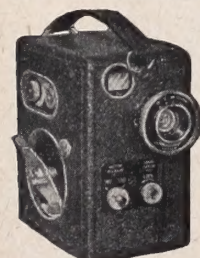
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4 1/2 x 6 cm. Goerz Tenax, f/4.5 Dogmar, Compur, 6 slides, F.P.A., L/case. .... **£3 3 0**  
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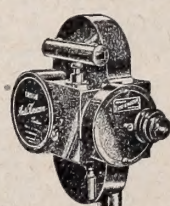
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1-pl. T.P. Press Focal-plane, f/4 Meyer Plasmal double anastig. lens, focussing mount, self-capping shutter, speeded to 1/1,000th, 3 double plate-holders, leather case. Unsold. Cost £37 10s. £24 0 0

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Miniflex Roll Film, f/3.5 Steinheil Cassar, Compur shutter. £4 17 6

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3 $\frac{1}{2}$ x2 $\frac{1}{2}$  T.P. Special Ruby Reflex, T.P. Cooke f/4.5, self-capping focal-plane shutter, revolving back, 6 slides, roll-film holder and F.P.A. £7 17 6

3 $\frac{1}{2}$ x2 $\frac{1}{2}$  Tropical Carbine, f/4.5 Alids-Butcher, Compur, plate back, 6 slides, F.P.A. and leather case. £5 5 0

5x4 Goerz Anschütz, Goerz Series III f/6.8, focal-plane shutter, speeded to 1/1,000th, 3 D.D. slides and leather case. £5 5 0

3x4 cm. Kolibri, Novar f/3.5, Telma shutter, speeded to 1/100th. £3 15 0

10x15 cm. and Postcard Goerz Anschütz Focal-plane, Goerz Series III f/6.8, self-capping focal-plane shutter, F.P.A. and leather case. £3 17 6

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V.P.E., Ross Homocentric f/6.8, speeded shutter and purse. £1 12 6

1-pl. Salex Focal-plane, f/5.5 Salex anastigmat, focal-plane shutter and 2 slides. £2 17 6

3 $\frac{1}{2}$ x2 $\frac{1}{2}$  Zeiss Ikon Folding Pocket, double extension, f/4.5 Dominar, D.A. Compur, 3 slides, F.P.A. and leather case. New condition. £8 17 6

3 $\frac{1}{2}$ x2 $\frac{1}{2}$  Ensign Speed Roll Film Reflex, Alids f/4.5, self-capping focal-plane shutter. £5 5 0

3 $\frac{1}{2}$ x2 $\frac{1}{2}$  Dallmeyer Speed, Pentac f/2.9, focal-plane shutter, 3 slides, F.P.A. and leather case. Nice order. £10 17 6

V.P. Apem Roll Film, f/4.5 anastigmat, Compur shutter. £3 3 0

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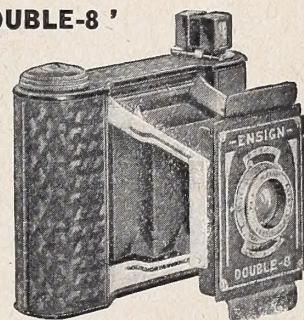
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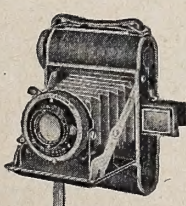


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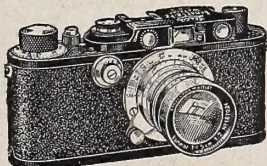


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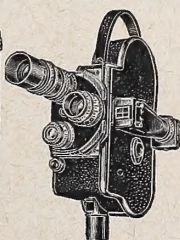
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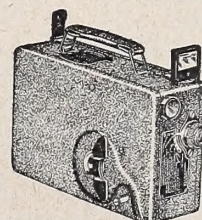


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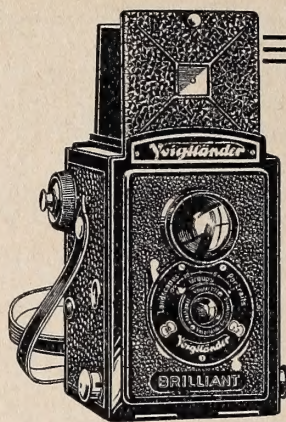
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$\frac{1}{4}$ -pl. Zeiss Ica Roll Film Camera, $f/4.9$ Protar lens, Acme shutter .....	£2:0:0
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$3 \times 2$ No. 2 Ensignette Roll Film Camera, R.R. lens. ....	15s. 0d.
$4\frac{1}{2} \times 6$ cm. Zeiss Bebe Camera, $f/4.5$ Tessar lens .....	£1:10:0
P.C. size Roll Film Camera, $f/6.5$ Cooke lens, Compur shutter .....	£2:7:6
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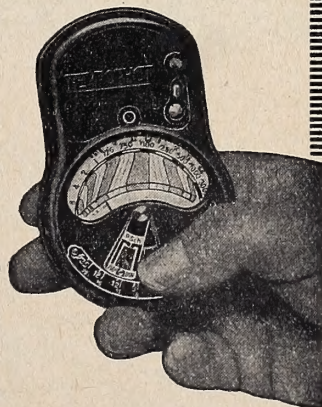
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# THE AMATEUR PHOTOGRAPHER



## & CINEMATOPHIL



EDITOR  
F.J. MORTIMER

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"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

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WEDNESDAY, JULY 3RD, 1935.

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ALTHOUGH the summer season is only just starting for the amateur photographer, preparations for the autumn exhibitions are already being made. The prospectus and entry form for both the Royal Photographic Society's Exhibition and the London Salon of Photography have now been issued, and we have a supply of each that we will be pleased to send to any reader on application. We note that the R.P.S. Exhibition is again to be held at 35, Russell Square, W.C.1, and is divided into four sections: (1) Pictorial Photography, (2) Colour Photography, (3) Natural History, Scientific and Technical, (4) Cinematography. Medals are offered in Sections (3) and (4), and several other awards are offered for special subjects. The sending-in day is Friday, August 16th. In the London Salon of Photography the conditions remain the same as in previous years—the entries being for pictorial work only. The latest date for receiving pictures at the Gallery, 5a, Pall Mall East, is Wednesday, September 4th. An article on the preparation of exhibition pictures is given in this issue.

### Vibrating Pictures.

That is a neat idea we find put forward in all seriousness in a scientific periodical, that from the point of view of optics the way to get a proper blending of superimposed colours in a picture would be to produce a slight rapid motion of the frame so that the retinal images would continually overlap. We can see the shocked faces of purists in the matter of art when, on entering a gallery, they observed that some modern impressionist works had been connected up with an electrical vibrator. The fan which

## TOPICS of the Week

### A WEATHER FORECAST FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, JULY 4th.

Cloudy skies and dull weather generally can be expected. The out-of-door photographer may find this a disappointing day. The South-West of England will be the best area with better light periods.

#### FRIDAY, JULY 5th.

Brighter weather conditions will obtain in the Western areas. Fog and showers are probable at times in other districts. Not an ideal day for photography if prolonged bright weather is wanted.

#### SATURDAY, JULY 6th.

Brighter and clearer conditions are now due, and full advantage should be taken of this temporary improved spell. The Eastern and Western counties will offer the best opportunities for fine-weather photography.

#### SUNDAY, JULY 7th.

Unsettled, but the weather will afford possibilities for photography under a variety of light conditions.

#### MONDAY, JULY 8th.

Weather still variable, but affording many opportunities for the amateur photographer who cares to take advantage of changeable weather conditions for pictorial work. Weather in Scotland will now improve and become more settled.

#### TUESDAY, JULY 9th.

Thunder clouds and unsettled weather may occur in the South-West. The remainder of the country into Scotland will have brighter periods and clearer atmosphere.

#### WEDNESDAY, JULY 10th.

Local rainstorms are probable, and thunder in hilly areas. Cloud effects may be good, especially in the hilly centres. Bright weather at intervals.

ventilated the gallery might in some way also actuate the pictures which it was desirable should be viewed in this manner. It would be a sight to see the extreme examples, the last words in art, doing a tango, while the orthodox works remained static. It is said that the vibratory method helps to give the appearance of blending to colours which have been put on too crudely, with the superimposition too manifest. Whether the same thing might be followed with advantage in black and white, so that some strange creations we have seen became immediately intelligible on the application of electrical vibration, we do not know. Perhaps the proper thing to do would be to vibrate the observer—if he be not shocked enough already.

### Photographing the Lightning.

The old idea that lightning never strikes twice in the same place is effectively disposed of by a series of photographs before us as we write. They were taken at different times over a period of fifteen months, and they show thick, rich lightning flashes all striking the same point, namely, the top of one of the great skyscrapers in New York City. All the photographs were taken by a photographer from his own home about a mile away during various thunderstorms in the summers of 1933 and 1934. In every case there is a direct discharge to the mooring-mast on the top of the building which, incidentally, never suffered any injury. The building itself has been likened to a gigantic lightning rod extending almost a quarter of a mile into the air. Photographers interested in meteorological phenomena who are in the neighbourhood of high buildings during thunder-



storms might very well see whether that effect, only determinable, of course, by photography, can be reproduced.

### Photographs in the Library.

In the new "Library Year Book" only about half a dozen places are mentioned as having collections of photographs in the local public library. These are Birmingham, Coventry, Cardiff, Margate, Norwich, Watford and Worcester, as well as some of the London libraries. We can hardly think the list is complete, but certainly the collection and appropriate display of photographs in public libraries is far too often disregarded. With the

passing away of buildings and the changing of the landscape by means of what are sometimes wrongly called improvement schemes, photographs become of great historical interest and importance, and the subjects might be extended to include local celebrities. Many town council chambers are adorned with the portraits of successive mayors, but there are other characters who are often more picturesque and worthy of local record. The local photographic society might help.

### State Aid for Art.

The British Government furnishes by way of state aid to art the sum of £1,377,000 a year, or about one-

twelfth of what it spends on the Royal Air Force or one-tenth of what it receives from the Post Office. Of this expenditure more than half is represented by provision for technical institutes, schools, evening art centres, and the like. The next largest item is £290,000 for the British Museum, and after this, £62,000 for the preservation of historic buildings and ancient monuments. In view of the inspiration which our art has received from ancient Greece and Rome we may suppose that the £500 to the British School of Art at Rome and the similar amount to the British School of Art at Athens is a sort of token repayment.

## "The Amateur Photographer" EXPOSURE TABLE—July

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them. From 5 to 6 a.m. or 6 to 8 p.m., about four times these exposures will be required.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m., by the clock, during "summer time."

SUBJECT.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies .. ..	1/40 sec.	1/60 sec.	1/120 sec.	1/160 sec.	1/200 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/25 "	1/40 "	1/75 "	1/100 "	1/125 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/18 "	1/30 "	1/50 "	1/70 "	1/90 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/10 "	1/15 "	1/30 "	1/40 "	1/50 "
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	1/2 "	1/12 "	1/25 "	1/30 "	1/40 "
Portraits or groups taken out of doors, not too much shut in by buildings .. ..	1/2 "	1/3 "	1/6 "	1/8 "	1/10 "
Portraits in well-lighted room, light surroundings, big window, white reflector ..	3 secs.	2 secs.	1 "	3/4 "	1/2 "

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.	Ordinary.	Medium.	Rapid.
AGFA, Special Portrait. " Super Pan. Film. " Super-speed Film. " Isochrom Film. " Ultra Special.	ILFORD, Golden Iso-Zenith. " Iso-Zenith. " Hypersensitive Pan. " Plates and Films. " Portrait Film (Ortho Fast). " Monarch. " Press. " S.S. Ex. Sens. " Zenith Ex. Sens. " S.G. Pan.	IMPERIAL, Eclipse Pan. Soft. KODAK, Verichrome Film. MARION, Record. " Iso Record. SELO, Selo-chrome Roll Film and Film Pack. " Selo. Pan. Roll Film. VOIGTLANDER, Illustra Film. WELLINGTON, Anti-screen. " X Press. ZEISS Ikon, Pernox Roll Film and Packs.	BARNET, S.R. Pan. " Studio Ortho. ENSIGN, Roll Film. GEVAERT, Filtered Ortho. " Chromosa. " S.R. " Regular Cut Film. ILFORD, Auto. Filter. " S.R. Pan. " Pan. Film. " Rapid Chromatic.
BARNET, Press and Super Press. " XL Super-speed Ortho. " Super-speed Film. " Studio Fast. " Ultra Rapid.	ILLINGWORTH, Fleet. " Super Fleet. " Super Fleet Ortho. " Pan. Fleet.	Extra Rapid. AGFA, Chromo. " Isolator. " Extra Rapid. " Isolator. " Iso Rapid. " Chromo.	IMPERIAL, Non-filter (new series). " Eclipse Pan. B. " S.S. Ortho. KODAK, Roll Film and Film Pack. PATHE, Roll Film. SELO, Roll Film. ZEISS Ikon, Roll Film and Film Pack.
EASTMAN, Par Speed Cut Film. " S.S. Cut Film. " S.S. Pan. Film.	IMPERIAL, S.S.S. Press Ortho. " Eclipse. " Eclipse Ortho Soft. " Eclipse Soft. " Eclipse Ortho.		BARNET, Ordinary. GEVAERT, Ordinary. ILFORD, Ordinary. " Rapid Process Pan. IMPERIAL, Ordinary. " Pan. Process.



# Preparing Exhibition Prints

This article is written for those who are contemplating submitting work to the selection committees of the major exhibitions of pictorial work. Hints are given as to the essentials in the matter of subjects and the preparation of the print.

IT is the ambition of most serious amateur photographers to see their work upon the walls of one or other of the more important exhibitions, where acceptance or rejection is the acid test of the quality of the work. The present is a good time to consider the exhibition print, and there is good reason for preparing the entry well in advance.

There are two courses open to the photographer. He may select the best of his negatives, and make the best possible prints, or he may decide to select a subject specially for the purpose.

Both have advantages. A good negative may have been made of a subject which cannot be repeated, and is in every way suited to the needs of the case. On the other hand, the photographer can choose a subject, and visualise in its final form the print to be submitted to the selecting committee. He can make varied attempts under different conditions during the summer months, until the right negative is secured, after which the rest is easy.

## The Subject.

A good subject is necessary, and the print must display originality on the part of the photographer. This does not mean that the subject must be one that has not been used before, but that the hackneyed theme must be presented in a different way. The actual difference between the work selected and that rejected is not in the matter of subject, but in the way in which the material has been handled.

It is possible to treat the most commonplace material in an original way, by the use of a different lighting effect or by taking the picture from a new angle, which does not necessarily imply that the picture must be of the "modern" type.

## The Print.

Having made the negative, which must be of irreproachable quality, the photographer has to consider the print. The modern printing

processes offer great scope for the photographer to exercise control over the result, and to emphasise any phase of the subject.

Apart from these the worker who prefers to keep to the "straight" path will find that by the use of the right grade of bromide paper of a surface and colour in harmony with the subject, he has a means of controlling the result to a far greater extent than may at first be imagined.

## Other Processes.

The would-be exhibitor will be well advised to use a process of which he is master rather than to attempt those which he does not understand. These may seem to offer possibilities, but they need practice before such properties can be used to the full advantage. If, however, the task is attempted in good time a new process may be tried.

Most exhibition prints in these days are made upon bromide or chloro-bromide paper, due to the fact that most photographers use small cameras and enlarge their negatives, and also because the range of modern papers will meet almost every photographic need.

In this connection it should be pointed out that the print must be of perfect quality. The selecting committees see so much good work that they will not consider favourably any which is indifferent. Their aim is the selection of the best pictorial work, but the latter is only obtainable by perfect technique. A perfect print is necessary. It is one that is rich in colour, with a suggestion of tone in the highest lights, and depth to the shadows.

## Size.

The size of the print should also have careful consideration. A good subject gains when presented upon a large scale, but size is not in itself a merit, and it is possible that enlargement beyond certain limits may make evident defects which escape notice in a print of smaller dimensions.

With regard to this matter whole-plate is the smallest size that may be recommended if the print is to stand any chance in competition with others. It is true that certain "gems" find their way to the exhibition walls, but these are the works of those who specialise in these fields.

The print for exhibition should be rather stronger than that intended for home decoration, for the reason that the lighting in the gallery is of greater power, and the print also has to stand competition with others.

## Trimming and Mounting.

This matter should also have more thought than it generally receives. Careful trimming will show the subject to the best advantage, while mounting will have the same effect. Mounts are required to be of standard sizes, and light in colour, but this does not mean that any white card will serve. Many otherwise excellent prints are spoiled by careless mounting. The mount should harmonise with the texture of the print, and the latter should be pasted flat, or dry mounted. This is not the most easy job, and the photographer may find it better to place his dry mounting in trade hands, as the rules of most exhibitions permit.

The amateur is advised to make his exhibition prints in good time, and to live with them before sending them in. It will probably be found that after a few days there will be less satisfaction, and possibly an improvement in one direction or another may be suggested which, if carried out, will improve matters.

Lastly, the photographer is recommended to read the rules at least twice, carefully. Many entries do not conform with the rules, and their fate may be imagined. The prints should be carefully packed, so that the judges will see the photographer's work at its best, and dispatched well in advance of the closing date.



# Using the Slow Speeds of a Shutter

By D. KIN.

ONE of the most useful lessons I learnt from *The Amateur Photographer* in my early studies was that of investing in a good shutter, so as to have the slow speeds available. When I ultimately bought a hand-stand camera I found myself frequently setting the speed dial to  $\frac{1}{2}$  or  $\frac{1}{5}$ th sec. with a filter on the lens and the tripod in use.

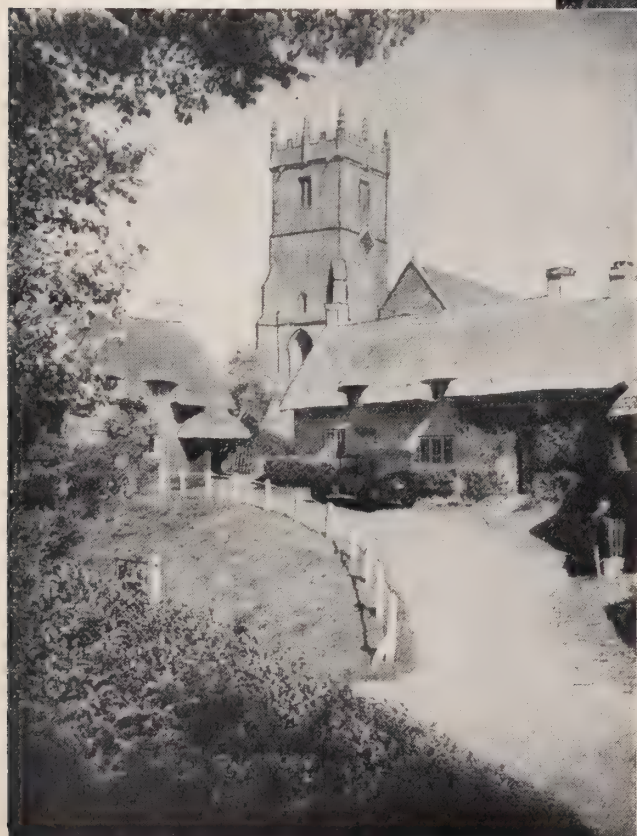
The introduction of miniature cameras and very fast films has created a great change in photography, for, although not dispensing with a plate camera and tripod, I find the small camera so handy on the many occasions when it is inconvenient to erect a stand camera, that it comes more and more into everyday use. But there seems to be no great change in my manner of using lens and shutter speeds.

In spite of a large-aperture lens and highly speeded shutter, I find the slow speeds just as much in demand as formerly, save that my camera is held steady by the cheekbone instead of a tripod. It seems to me to be a most necessary accomplishment for the efficient handling of a miniature, for such a manipulation will often make all the difference between a well-exposed and a doubtful negative.



*In Old Shrewsbury.*

*Godshill, I. of W.*



There is an increase in the depth of focus, as a lens of large aperture is used on a small-size negative, but there are times when it is safer to stop down, and situations when a full opening must be used as well as a slow shutter speed. "In Old Shrewsbury" is a typical example of this point, and represents just the kind of thing a touring

photographer loves to take in old-world towns.

As I arrived the two men were obviously nearing the end of checking the ornaments, and since they were essential to the picture, quick action was necessary. Nor was there time to work out an exposure and stop, so, to avoid any fuzzy brickwork, I set my camera at 15 ft. and  $f/8$ . Steadying myself as much as possible, I waited for a moment of no movement in the figures and gave an exposure of  $\frac{1}{2}$  sec.

At first glance it would appear that "Godshill, I. of W." is a perfectly simple snapshot at, perhaps,  $f/8$  and  $\frac{1}{25}$ th, but this is not the case. It had to be taken from such a position that a tripod was out of the question. I wanted the hedge in the foreground sharply focussed and I wished to use a filter. As it was a September afternoon a slow snapshot of  $f/11$  and  $\frac{1}{5}$ th sec. was decided upon and proved to be correct.

On dull days, particularly, the ability to use slow speeds out of doors adds greatly to one's chances of securing pictures, while ninety per cent of night snapshots, indoors or out, have still to be exposed at  $\frac{1}{2}$ ,  $\frac{1}{5}$ th, or  $\frac{1}{10}$ th second, so it will be realised that this is a knack well worth acquiring by all.



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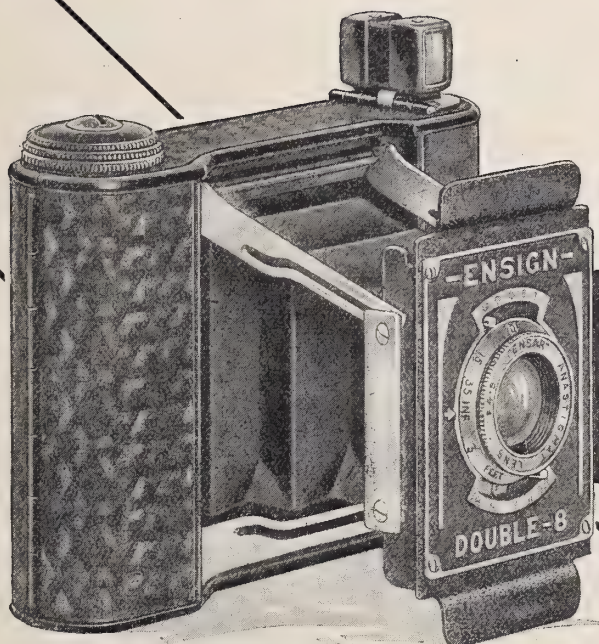
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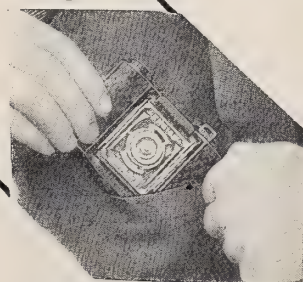
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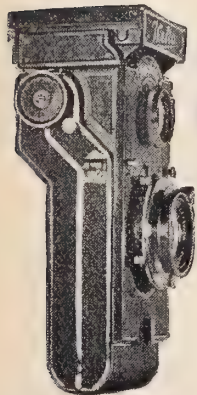


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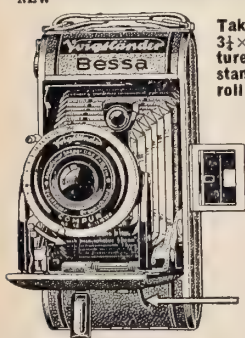


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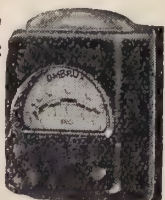
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9.5-mm. Dekko Cine Camera, f/1.9 Ross lens in focussing mount, interchangeable, 3 speeds, 8, 16, 72 and intermediate, latest pattern, single pictures, optical finder, takes standard Motocamera chargers. Indistinguishable from new. Listed £9 18s. 6d. Offered at. **£8 5 0**  
16-mm. Cine-Kodak Model B, f/3.5 Kodak anastigmat, film capacity 50 ft. or 100 ft., 2 view-finders, waist-level and direct optical, complete with carrying-case. Cost £25 **£8 17 6**  
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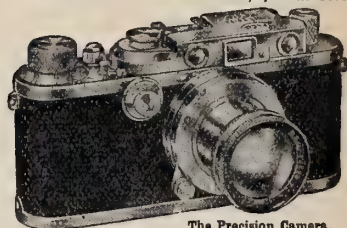
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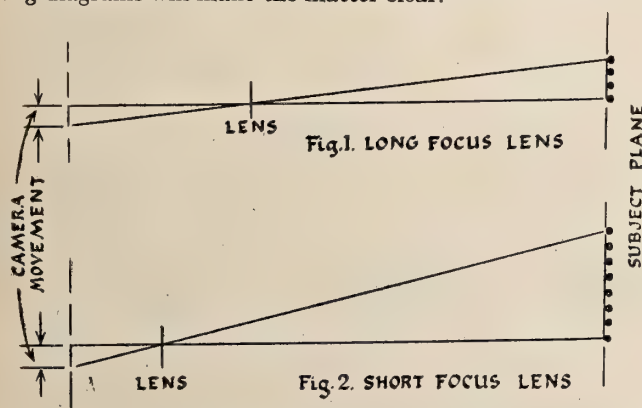
# Camera Movement during Exposure

By R. E. DICKINSON.

and its Effect in Miniature Camera Work

IF any camera can be called "universal," the miniature certainly has the best claim, but it must often occur to the thinking man that some of the sample pictures advertised so widely could be done as well with larger apparatus and with much greater ease. Done by the miniature they are "achievements," for it is by no means so simple to produce technically perfect enlargements from tiny miniature negatives as from negatives taken with a larger camera.

Apart from the question of grain and of the need for absolute freedom from dust and blemishes, there is always the possibility of camera movement. With a practised hand the camera will be held perfectly steady in any case. When, however, camera-shake is introduced at the moment of exposure, its effects are much more in evidence with a miniature than with a larger instrument. There are probably few who have figured out how the allowable movement compares with lenses of different focal length. The following diagrams will make the matter clear.



In Fig. 1 is shown a long-focus lens focussed on an object, the camera being slightly moved during exposure. Compared with Fig. 2, for a short-focus lens, it is evident that the length of subject "blurred" by camera movement is much greater in the second case, and the diagrams show that the "blur" is proportional inversely as the focal length of the lenses.

Now suppose we have two cameras, a miniature and a quarter-plate, and our problem is to produce an enlargement with an equal size image from both, with an equal degree of sharpness. Let us also assume that both cameras receive an equal amount of movement during exposure.

On the one hand, as just shown, the "blur" due to camera movement is greater in the miniature case, but, on the other hand, its standard  $f/3.5$  lens, compared with the standard  $f/4.5$  for the quarter-plate, reduces the exposure and so reduces the blur. Exposure is, of course, inversely as the square of the  $f$ /number, and for  $f/3.5$  is 0.6 times that of the  $f/4.5$ .

Again, on the debit side of the ledger, the miniature needs a greater degree of enlargement, and since the image size is proportional to focal length, the linear enlargement necessary is inversely as the focal length. So, of the three factors—camera movement, exposure and enlargement ratio, exposure is inversely as the square of aperture and the other two are inversely as focal length.

Expressed in simple figures, the loss of definition in the miniature is:

$$\left(\frac{3.5}{4.5}\right)^2 \times \left(\frac{F_2}{F_1}\right)^2$$

where  $f/2$  is the focal length of the quarter-plate, say 5 in., and  $f/1$  of the miniature, say 2 in. This expression works out to 3.75, which means that camera movement has 3.75 times as much effect in impairing definition, and this, too, assumes that enlarging is done as perfectly as possible, which, unless the worker or his D. & P. dealer uses precision enlargers, is certainly not always the case.

How does the "V.P." size fare in this comparison? Cameras which take 16 on  $3\frac{1}{4} \times 2\frac{1}{4}$  films are multiplying and can be bought at a reasonable price with  $f/3.5$  lenses of a focal length of 7.5 cm. or 3 in. Our ratio then becomes 1.67, which means that the difficulty from this source is reduced by more than half, a great improvement on the ciné-film size.

To my mind the need of the moment is for cameras taking 16 on standard 120 film (on account of its cheapness) with a built-in range-finder, and lens of at least  $f/3.5$  aperture. The user of such a camera will be much less troubled by the difficulty of holding it still, and he will have less bother with fine-grain problems and the need for meticulous care in handling than his ciné-film rival.

## Waterproofing a Miniature Camera

By C. R. SOUTHALL.

FINE pictorial effects occur during showery days and wet nights; furthermore the pageant, sports, motor race or other outdoor event which one particularly wishes to photograph frequently falls on a wet day! The wide aperture will permit snapshots under such conditions, but a miniature camera is bound to suffer, even if it is carefully dried, unless protected from the rain.

A small camera can be made rain-



proof by means of a piece of oiled silk. (About one square foot for a half-V.P. camera.) A hole is cut of slightly less diameter than the lens mount, and slits are cut for the D.V. finder. The hole is placed in register with the lens mount, and the material is clipped round the mount by a spring-clip lens hood (see illustration). The hole should not be cut in the centre, as more material is needed above it to pass over the right hand and the camera. The material must not fit tightly over Compur shutters, as the setting lever has to have free movement. All adjustments are carried out by the right hand, which is protected.

The oiled silk should be fitted carefully in a dry place. When not in use it can be folded, and does not take up any space. The addition of a properly "tailored" piece will make a miniature camera outfit even more versatile.

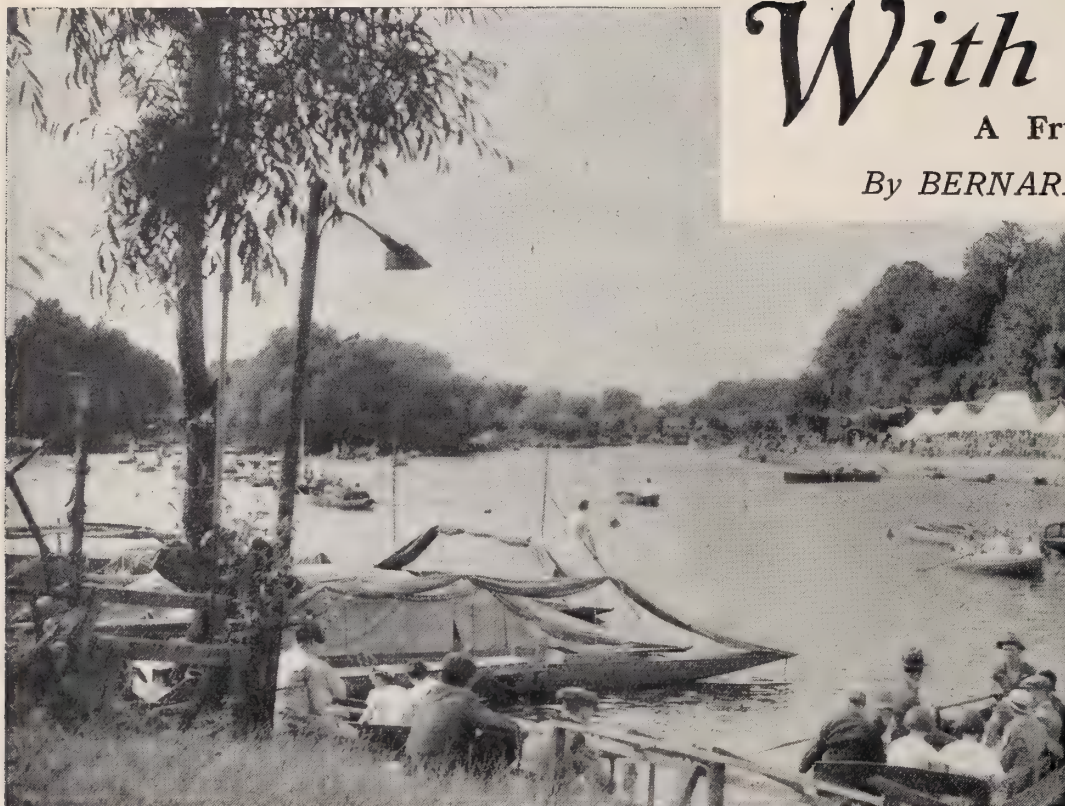


July 3rd, 1935

# With a CAM

A Fruitful Subject for the

By BERNARD ALFIERI, Jun.



*At Thames Ditton Regatta.*

SUNSHINE and laughter, a good wetting and a fine bag of "shots"—probably few subjects lend themselves to the amateur photographer and cinematographer so well as a regatta.

Of course, there are regattas *and* regattas. Most of us remember the sort of affair where an hour after the advertised starting-time a gun goes off,

and we learn when it is all over that the boats that passed a few minutes after were doing marvelous style; in fact, it was only the organisers and actual competitors who really knew that anything had happened at all.



*Racing Eights at Kingston Regatta.*



*Molesey Regatta at Hampton.*

But stylish events of this nature are happily too important to be held with impunity, and the word regatta embraces those popular gatherings on the river where they start by somebody falling in, and end with a firework display, possibly because people are having such a good time that they are unwilling to go home and there is not enough light to see anything else.

Such a function becomes a fruitful subject for the photographer, apart from an enjoyable excuse to get wet and make the most of a day in the



# ERA at the Amateur. REGATTA

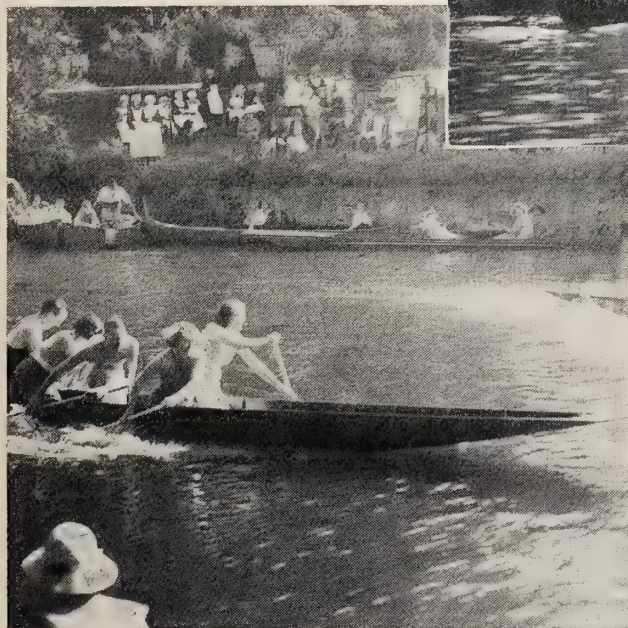
fresh air. It is one of those subjects that will provide pictures for all and every type of camera; will offer difficult and exacting exposures for the serious worker, and happy snaps for the box camera.

From early June to late September there is an unending succession of such events, and, apart from a small fee to a ferry or the price of refreshments, it is a cheap form of



*Start of Skiff Race at Teddington Regatta.*

Reflections help in planning simple compositions, and it is often possible to take advantage of overhanging foliage during the placing of a picture; but it is well to bear in mind the composition of light and dark portions of the subject, which are just as important in picture-making as the correct spacing of figures or objects, and it is surprising how distracting large patches of either sun-reflecting water or dark shadows on the river can disturb and detract from the main theme of our subject. This kind of work calls into play all the photographer's powers of observation and craftsmanship.

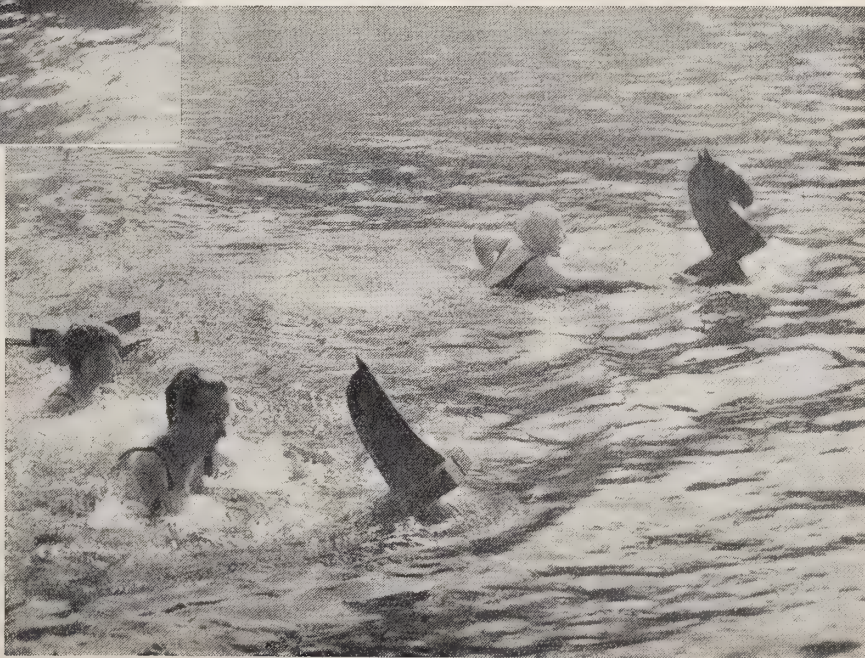


*Sculling with Broomsticks.*

entertainment within the reach of all.

Particularly in sunshine, subjects with a watery setting tend to result in hard negatives with clogged highlights, so that it behoves the photographer to make the exposures with this in mind, and due to the reflected light it is very easy to over-expose. This is sometimes a safeguard against over-contrasty negatives, as, if they are slightly under-developed, it will ensure the full detail in the shadows and still produce sufficient density in the highlights.

Panchromatic plates or films are a great help, and on most river subjects a filter is not necessary, in fact on many subjects it would only tend to over-correction, except where autumn red and russet foliage must be taken into consideration.



*Riding the Hobby-horse at the Swan Regatta.*



# News and Reviews

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

The Second Annual International Southern Counties Salon will be held in the Lounge of the Astoria Theatre, Brixton, from Sunday, August 11th to Saturday, August 31st. Entries should arrive not later than July 11th, addressed to the Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.9, who will be pleased to supply entry forms on application.

Several attractive photographic competitions are now running in the daily Press. The *Daily Sketch* is offering £1,000 for photographs of "Bathing Belles"; the *Daily Herald* is offering £2,500 for a snapshot; the *Daily Mail* is offering £15, £10 and £5 every week for snapshots, with £50 for the best in each of three sections at the close of the competition; the *Sunday Pictorial* offers £5 5s. and £3 3s., and other prizes every week for "happy snaps." Full particulars and conditions of these competitions will be found in the papers themselves.

We regret to have to record the death of Mr. Fred T. Usher, of the staff of Ilford, Ltd., and previously of the staff of Messrs. Wellington & Ward. He was well known as an expert bromoil worker, and his services as a lecturer and demonstrator of the oil processes were in great demand amongst the photographic societies.

A change of secretary has taken place at the Oldham Equitable Photographic Society, this position now being occupied by Mr. A. E. Petrie, 62, Littlebank Street, Oldham, to whom all communications should be addressed.

This is the time of year when countless motorists are planning their holidays and tours, often a difficult matter without expert assistance. To all such this

week's Special Summer Number of *The Autocar*—July 5th—will help materially to solve the problem. A photograph section depicting beauty-spots of Great Britain, how to cover the best of the Lakeland Hills in a day, what constitutes the ideal car, hints on summer touring, and all the sport in news and pictures, are among the features of a most attractive issue.

"The Motor Cycle," our vigorous associated journal, which enjoys the largest circulation of any motoring journal in the world, is issuing a remarkable Special Number this week, dated July 4th. In addition to an enlarged issue, giving all the news and views of two- and three-wheel motoring, a 32-pp. booklet of full paper size is presented with each copy. This booklet, profusely illustrated, is one of the most useful touring guides, in compressed form, to Great Britain. Every motorist, car driver, or motor cyclist, should not only secure a copy, but keep the booklet handy on his vehicle for use when away from home.

Mr. T. D. Nunn, Hon. General Secretary of the Woolwich Photographic Society, advises us of a change of address, which is now 33, Selwyn Crescent, Welling, Kent.

The Westminster Photographic Exchange of 62, Piccadilly inform us that they have also been appointed wholesale distributors of the "Avo" Photo-electric Cell Exposure Meter, to which several references have already been made in "The A.P."

The Exhibition of pictures taken with the Contax camera now open at the Gallery of Messrs. R. G. Lewis, at 202, High Holborn, W.C.1, consists mainly of entries by ordinary amateurs, and in

every case are "straight" enlargements. Fifty of the pictures are selected from entries to a competition. Two of the most striking exhibits are a 6x4 ft. enlargement from half a Contax negative, representing a magnification of over 4,900 times super, and a picture taken with f/1.5 Sonnar lens in ordinary theatre lighting at 1/500th sec. The exhibition will remain open until 13th July, admission being free.

The Zeiss Ikon general catalogue for 1935 has been published and contains full particulars of all the photographic apparatus and materials issued by this firm. This catalogue is supplied to dealers, but for free distribution they issue a twelve-page folder which contains a brief reference to a great number of the firm's specialities. It is well produced and fully illustrated, and every reader of "The A.P." should send to Messrs. Zeiss Ikon, Ltd. (Mortimer House, 37-41, Mortimer Street, London, W.1) for a copy of the folder, which will be sent free.

A new film with special qualities has just been put on the market by the sole British distributors, Messrs. R. F. Hunter, Ltd., "Celfix House," 51, Gray's Inn Road, London, W.C.1. This is the F.D. film, with a speed of 26° Scheiner or H. & D. 2600. It is an Eisenberger product, and F.D. indicates "Flavirid Double-emulsion." The film has super-imposed emulsions, the upper having the high speed indicated and the lower being less sensitive. It is further protected with an anti-scratch coating and has a red anti-halation back coating. In use, high orthochromatism, total absence of halation, fine grain brilliant definition and high speed are claimed for the F.D. film. It is sold at standard prices in an attractive golden carton. We hope to refer to this new film again after trial.

## Exhibitions and Competitions

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, July 31. Rules in the issue of June 26. California Pacific International Exhibition, San Diego.—May 29–November 11. Particulars from Miss Ruth Kilbourne, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Western Salon of Photography.—June 29–July 31. Hon. Salon Secretary, S. R. Lewin, 107, Shakespeare Avenue, Bath.

Lucerne Salon.—June 29–July 22. Secretary, International Kunst-photographische Ausstellung, Lucerne, Switzerland.

Lincoln Camera Club Annual Exhibition.—Open, July 5–28. Hon. Exhibition Secretary, J. H. Hutchinson, 44, Richmond Road, Lincoln.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Szeged (Hungary) International Salon.—August 4–21. Particulars from Secretary, Magyar Amatortenykepek Orszagos Szovetsege, Csoportjonak, Szeged, Hungary.

Southern Counties Salon (organised by Camberwell C.C.).—Entries, July 11; open, August 11–31. Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.

South African Salon (Johannesburg).—Entries, July 26; open, August 26–31. Entry forms from Hon. Secretary, Johannesburg Photographic Society, P.O. Box 7024, Johannesburg, South Africa.

Amsterdam International Salon.—Entries, August 1; open, September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Entries, August 16; open, September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Par-

ticulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

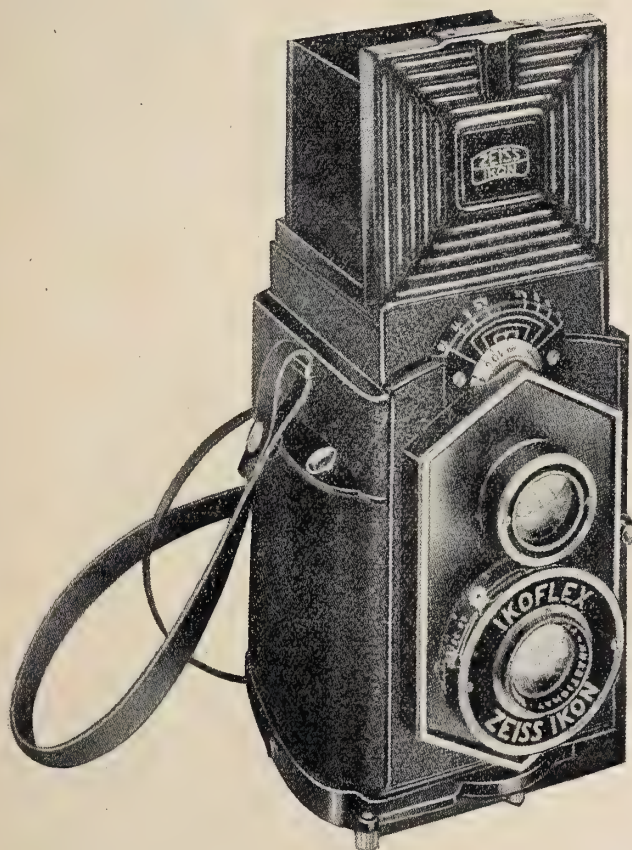
Indian International Salon (promoted by Camera Pictorialists of Bombay).—Entries, October 1; open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.



BETTER VALUE THAN EVER BEFORE



**A twin-lens reflex  
with Novar  $f/4.5$   
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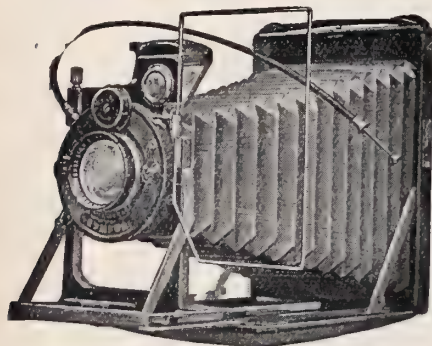
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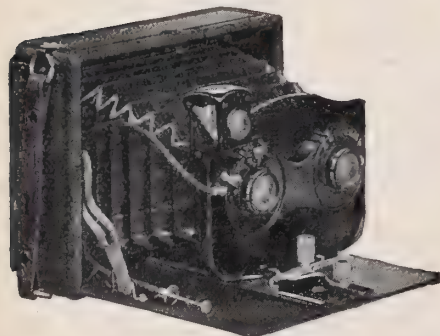
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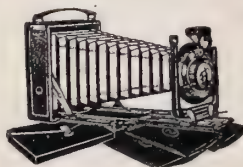
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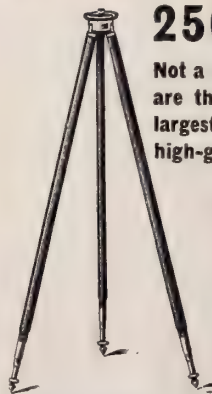


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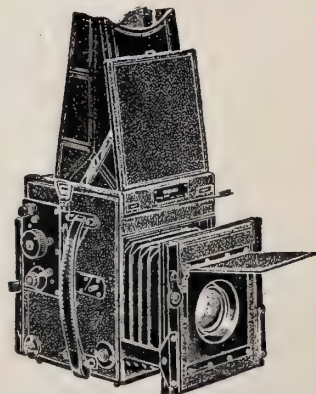
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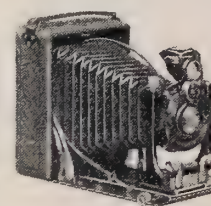
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# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCLXXXVIII.

Señor ORTIZ  
ECHAGUE.

From information communicated to our Special Representative.

"FOR me photography has been the only medium of expression I have been able to use to materialise the greater or lesser artistic feeling of which I am capable. I should no doubt have preferred to be a perfect draughtsman or engraver, but my activities of another order did not permit me to train in this line. I am saying this not with any sentiment of disrespect to photography, but partly to explain my position and my viewpoint in this art.

"Since I am unable to draw, the question becomes one of composition on the focussing screen. Instead of capturing the spontaneous picture by instantaneous exposure, I prefer to study the types of a locality beforehand, to choose my examples, and to select among the available material that which merits recording; and then to plan it according to my fancy in the light chosen, and by means of a few changes between subject and camera, ultimately to settle on the lines and light which, to my conception of things, are most appropriate.

"To such ends I invariably use an ordinary camera, of 13 x 18 cm., on a tripod, with an objective of long focus, which I use at a small aperture.

"I perfectly appreciate the advantages of photography in the manner practised by Alexander Keighley; that is to say by preserving all the natural spontaneousness of the subject, and by taking it by surprise with an instantaneous exposure. This, however, necessitates very suitable scenery, and long periods of waiting, frequently without obtaining satisfactory results; whereas I have only eight or ten days available in a year for taking my negatives. I am therefore compelled to proceed by more rapid and safer methods, even if the results are less spontaneous than they might have been.

"I make a point of using cut films, not very rapid, and at small lens apertures. When working in the sun, as I always do if I can, this calls for exposures round about one second. In this way I manage to obtain negatives full of vigour and tone.

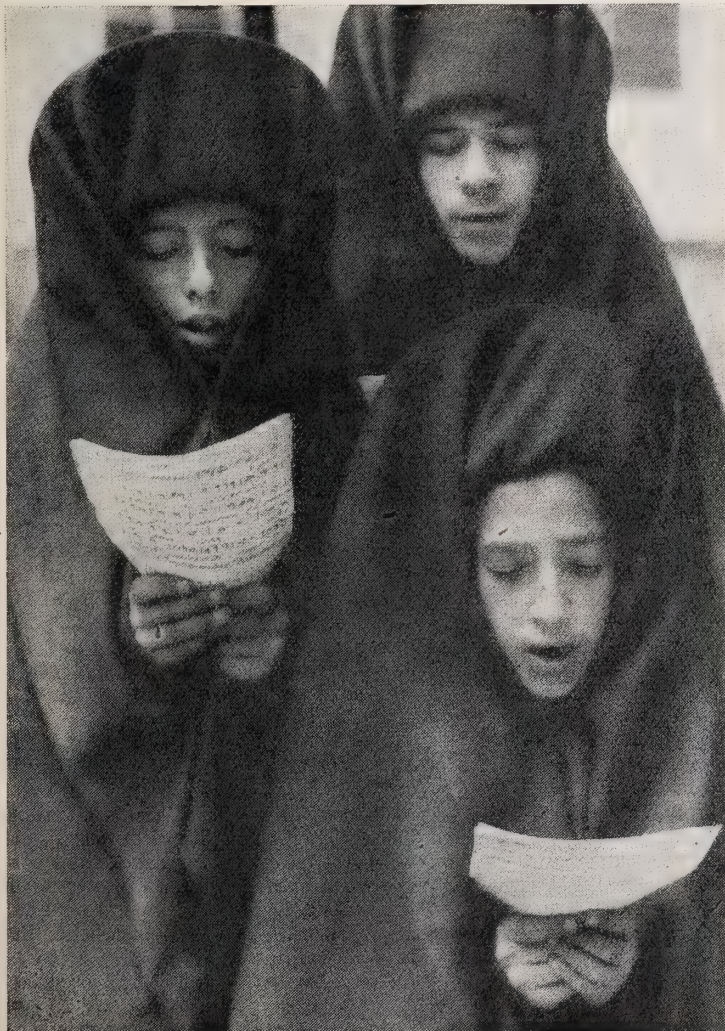
"After having succeeded with my negatives, I had to concentrate my attention upon a method of printing the positives which would adapt itself to my method of interpretation. I have passed through that epoch of curiosity when everything is tried out and tested, and it is a long time ago that I decided, for various reasons, to adopt the direct carbon methods. I refer to those prepared on the basis of gelatine, gum and pigment, which are commercially represented by the Artigue, Artistique and Fresson processes. These require previously to be sensitised with bichromate.

"They are capable of a vigour rarely encountered in other processes, are absolutely permanent, and have equal, if not greater possibilities of control and interpretation with bromoil.

"They have the disadvantage of requiring a negative for contact printing; but as these negatives can be perfectly produced on bromide paper, the drawback is turned into an advantage, since these negatives are easy to handle and to file, and allow of almost unlimited retouching, although I hardly ever do this, since I prefer to touch up the positive.

"Their use is very restricted, as will be noticed in exhibition catalogues; and this is strange, as they are adapted for both free interpretation and for faithful reproduction of the negative."

(A further example of Señor Echague's work will be found on one of the centre Art pages.)



SANTOS RELIGIOSOS.

J. Ortiz Echague.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"A TRAVELLER OF THE EAST," by A. L. Syed.

**A** PART from a very fine effect of sunshine and a most attractive sky, the picture provided for discussion this week also discloses an extraordinary sense of movement, the idea of camel and figure and cloud and wind progressing in the same direction being strongly and dramatically suggested.

The feeling arises from the pose in which the animal has been caught; from the greater space in front than behind; and to the inclination towards the right of the tree in the distance. The outstretched neck, the fact that both rider and ridden are steadfastly looking in the direction of movement; the placing and spacing of the legs of the camel, and the uncompromising broadside view are further contributing factors, which all combine to express a sensation of motion as singular as it is unique.

Naturally enough, the figure, as the sole human interest, forms the centre of attraction. As the principal item he is quite forcefully placed, and he and his beast (1) provide the main pictorial theme. He is well "in" the picture, but, perhaps, a little more inclined to the left than might be considered advisable if it were not for the feeling of movement and for the presence of the small tree on the right (2). The introduction of the latter, whether fortuitous or deliberate, has the effect of a balancing accent which permits the principal item (1) to be placed farther to the left than it could be alone. Without the tree, the present position might be tolerated in view of the necessity of providing a greater proportion of space in front, but it would not be by any means as strong, nor would the arrangement seem so finished and complete.

It now seems very well managed and contrived, and the spacing could scarcely be improved upon. The

figures, to some extent, are further emphasised by the shape of the cloud against which they are shown. It curves above and around them, and, by roughly imitating their form and also by suggesting a sense of enclosure, directs the attention to them.

It will doubtless be noted that the level of the viewpoint is low. The camera has been slightly tilted upwards, and the two, in conjunction, have

rule, the impression conveyed by lines of a horizontal tendency is towards a feeling of restfulness and peace. Vertical lines suggest a sense of dignity and are more or less static, but lines or directional impulses on the slant or inclined invite a suggestion of motion. The legs of the camel, its neck, the tree (2) and the main lines of the cloud have a decided inclination, and, while it is known from the way the camel has been caught and shown that he is in motion, the feeling is stressed and that knowledge vitalised by the sense of movement imparted by the slanting lines.

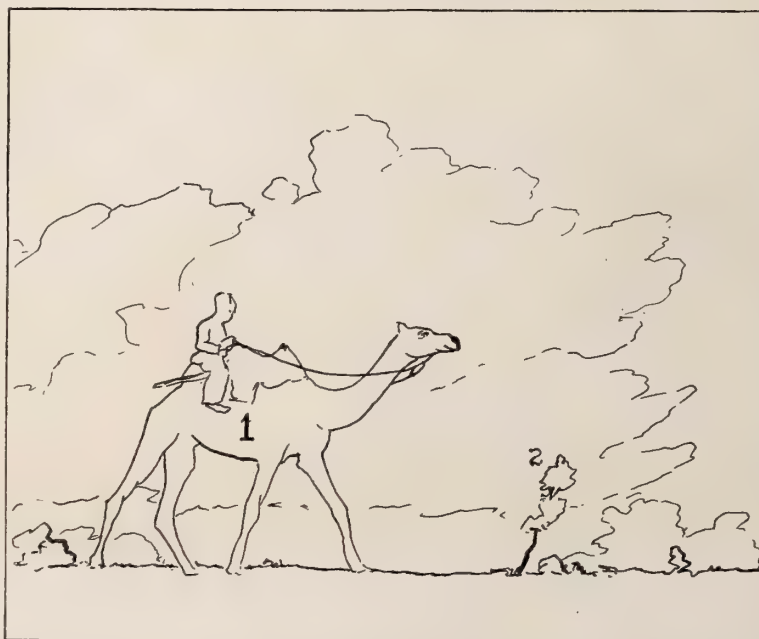
Still, a composition entirely made up of angular lines would be exceedingly jumpy and unrestful, but, with the level line of the foreground, the jumpy tendency is countered and is made to become the means whereby movement of the subject is suggested.

In other respects, too, the work presents features of interest. The sunshine is well suggested, and, here again, the sombre tone of the foreground is useful, and

the effect is further brought out by contrast with the shadow side of the clouds. The lights on man and beast gleam against those shadows, and not only is the effect delightfully attractive, but it forms a tribute to the maker's technique.

The relative tones of blue sky, cloud and the little touches of brilliant light on the figures are extremely well recorded; and their truth of tone, besides being effective in itself, enables the pictorial message to be conveyed in a way that no less efficient workmanship could hope to equal. The pictorial theme is excellent, but it is technique that enables it to be fully expressed. It is clearly a case of a fine subject presenting itself to one fully capable of handling it properly.

"MENTOR."



produced a picture with a low horizon. This lends a certain emphasis to the sky, which is advisable on account of the fine clouds, but, more than this, it shows the figures in splendid relief against them. Not only, therefore, does it give the greater proportion of the picture space to the sky, but it also helps to ensure the dominance of the principal item.

The foreground, appropriately enough, is but a small strip of sombre tone. It endows the print with stability and it serves to maintain the major interest above, but, beyond this, it is very properly unassertive.

Moreover, it provides a fairly strong horizontal in a scheme that mainly consists of lines of angular direction and curves. It gives them strength by force of opposition. As a general



July 3, 1935

THE AMATEUR PHOTOGRAPHER  
& CINEMATOGRAPHER



A TRAVELLER OF THE EAST.

By

A. L. SYED.  
(India.)

(From the Advanced Workers' Competition.)





BROTHERS.

*(From the Advanced Workers' Competition.)*

By F. ANNIS BUEBROWS.





LINO IN MOURNING.

(See article, "How I make my Exhibition Pictures.")

BY J. ORTIZ ECHAGUE.





1



2



3



4



5



6



7

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Ashdown Forest."  
By W. G. Miles.

2.—"Lucerne Cathedral."  
By Kathleen Butler.

3.—"Homestead."  
By Richard Shaw.

4.—"The Bathing Pool, Wallasey."  
By W. Livingston.

5.—"An Inland Waterway."  
By Arthur C. Parsons.

6.—"Summer Fields."  
By G. C. Colmar.

7.—"Durham Cathedral (from Moving Train)."  
By L. C. Guilden.



# PICTURES by Novices

*SOME CRITICAL COMMENTS on  
the Beginners' prints reproduced on the opposite page*

THE gleam of white buildings in sunshine against a blue sky is an effect that always seems particularly charming. Possibly it is because it does not often occur, and when it does it may only infrequently be noticed, but its attraction is undeniable, and something of its beauty has been caught in No. 4, "The Bathing Pool," by W. Livingston.

## **Morning and Evening Light.**

In the ordinary way, the subject is one that would scarcely prove inspiring, but, with the sun shining on it from a comparatively low altitude, its usual aspect is transfigured and the white stonework is made to shine with radiance against the deeper tone of the sky beyond.

It is very nicely done indeed, and the lights are by no means forced up, or without that indication of tone that is so desirable. There is, in the original, too great a stretch of foreground, but in the reproduction this is brought to a better proportion by the amount cut off by the print below, and, in another print, it could be corrected by trimming to the same degree.

This, however, is a minor defect, and the effect, which is the main thing, is both well seen and nicely brought out. The feeling of early morning or evening light is admirably suggested, and in No. 3, "Homestead," by Richard Shaw, there is a hint of a similar suggestion, though, here, the sun is higher and the difference between the whitewashed wall and the tone of the sky is not quite so well marked.

A darker print might be expected to show a greater distinction, for the lighter part of the wall seems rather devoid of tone, and carrying printing a stage or so farther would deepen the tone of the sky without appreciably affecting that of the wall.

## **Distinctions of Tone.**

At all events, it would be worth while experimenting to find out, and, in any case, a little more tone in the sky would be an advantage.

A depth more nearly approaching that of No. 4 would be just about right, and then it is likely that the light on the wall would glow almost as much as in that print. If, at the same time, a shadow could be introduced to come

across the base of the print it would be a very considerable help. These are really matters outside the scope and regulations of the Beginners' Competition, but it is well to be informed about them.

Quite a respectable degree of tone is shown in the sky of No. 1, "Ashdown Forest," by W. G. Miles, but, here also, a little deeper printing would do no harm, and should bring out a bit more of the tone in the lighter portions of the clouds. The forms are good, and it would not have been a bad plan to have given just a bit more space to the sky and a little less—say a quarter of an inch—to the base. The revision would lend a greater emphasis to what is really the more attractive portion as the picture stands, although, had the foreground been in shadow and the distance in light, the present proportions might well be retained.

In No. 2, "Lucerne Cathedral," by Kathleen Butler, a foreground in shadow would be even more effective. The hedge and the tree on the right are aids as far as their tone is concerned, although the first would be better if its line were broken instead of continuing uninterruptedly from one side to the other.

## **Foreground and Distance.**

A gap in the line would establish a connection between foreground and distance, and the composition, which is now by no means badly designed, would hang together better and seem more unified, but the placing of the foreground in shadow would be even more beneficial.

The attraction here lies in the sunlit middle distance. It takes effect, primarily, on the twin towers, and, secondly, on the various buildings beyond. The darks of the hedge and tree, it is true, do show up those lights; but, if the foreground were wholly in shade, they would gain tremendously, and shine in a way that would be incomparably more effective.

Whether such a state of affairs would happen or not is problematical; but, if there were a certain amount of cloud and blue sky, it is just possible that a cloud shadow might fall just along the patch in question and the exposure made before it reached the

towers; or, if the wind were the other way, the exposure could be deferred until the shadow cleared the towers.

## **The Psychological Moment.**

To catch an effect like this wants a bit of doing. It means having everything ready and making the exposure just at the psychological moment when the subject is as it should be. Any hesitation and it would be lost; but, if it should happen to be caught, the result will repay the effort.

As far as getting the subject is concerned, "Durham Cathedral" (7), by L. C. Guilden, provides a case in point, for it was taken from a moving train, and there would be little or no time for anything but releasing the shutter just at the proper time. Having regard to the circumstances, the picture is something of an achievement, and it is really surprising how good it is.

The upstanding mass of the cathedral is seen against the light and makes up most effectively, while the smoke from the intervening chimneys creates a suggestion that is very attractive. The bit of light tone just by the numeral might be subdued with advantage, as also might the lighter notes in the opposite corner, but this is a trivial adjustment and could easily be done in another print.

## **Luminosity and Light.**

The dark of the towers coming against the light of the sky endows the picture with a high degree of luminosity, and a like effect arises in No. 5, "An Inland Waterway," by Arthur C. Parsons; but, in this case, the darkening of tone towards the top is a contributing factor, as well as the projection of the tree against the lighter part of the sky.

This is another case where a bit more sky at the expense of the foreground would be justified; but, in No. 6, "Summer Fields," by G. C. Colmar, where the feeling of light is no less, the longer foreground is warranted by the nature of the landscape and the variety of tone towards the base. Nevertheless, if the bottom quarter inch were deepened in tone, it would tend to throw the eye towards the distance and concentrate the attention more in the picture. "MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### FLAT RESULTS.

THERE are many words used in connection with photography whose meaning is quite clear to those who have been initiated into their particular significance, but which convey nothing, or something quite wrong, to others. For example, I knew a photographer who continued to live a normal and comfortable life in spite of the fact that he thought a "thin" negative meant one on film instead of on glass.

Some terms are confusing and misleading. A developing solution "reduces" the silver salts in the emulsion to metallic silver; the longer this "reduction" continues the more silver there is. We can then apply another solution which "reduces" the silver in the sense of lessening the quantity; and the longer this "reduction" continues the less silver there is.

When it comes to explaining the photographic meaning of "flat," I am afraid it won't do simply to say that a flat negative is one that produces

a flat print, and that a flat print is the sort resulting from a flat negative.

If we look out of a window on a foggy day the view outside is flat. There are no very bright lights or tones, and no strong, deep shadows. There will probably be no really brilliant colour, and the whole scene is more or less a scheme of grey tones.

The same view on a sunny day will be very different—bright highlights, well-marked shadows, perhaps the most brilliant colours. Things stand out in bold relief; the third dimension is strongly in evidence. The result as a whole is the very opposite of "flat."

It is worth noting, however, that the sun may be shining from directly



Fig. 1.

behind us, full on the subject; and then the relief caused by shadows will be less marked; the feeling of the third dimension is less emphasised; and there is a sort of "bright flatness," very different from the "dull flatness" of a foggy day. It is really nothing more or less than a question of light and shade contrasts, and when these contrasts are slight the result is "flat."

I hope that clears the ground a bit, and it ought to be evident that the print of Fig. 1 is flat, while Fig. 2 is not. Yet the negatives were made (years ago) at the same time, and they were both exactly alike—both "flat." I was trying plates which turned out to be slow developers, and received only the development time suitable for plates of a different character.

This shows that one of the causes of a flat negative is under-development. Insufficient silver has been deposited to stop the light effectively; even a short exposure of the paper to a weak light gives a dull grey print like Fig. 1.

In this case I strengthened one of the negatives so as to "boost up" all the silver deposit; where there was most silver the "boosting" was greatest. I have often described the method, but here it is once more.

Crush 100 grs. of potassium bichromate in 10 oz. of water—warm if you



Fig. 2.



want to speed up—and then add 50 or 60 minims of hydrochloric acid. Do not use the common “spirits of salt,” but ask the chemist for the B.P. or C.P. quality, or even for the “pure.” This bleaching solution can be used as long as it works quickly.

Put the negative, wet or dry, in a dish, pour over enough of the solution to cover it, and rock gently. The black silver will change completely to a brownish yellow, and the whole of the gelatine will be stained to a brilliant yellow. Wash patiently till the stain has vanished from the clear gelatine portions, and then apply any developer such as M.Q., amidol, or any of the concentrated single-solution developers diluted as for ordinary negative work. This should all be done in diffused daylight. After washing and drying the change in the character of the negative will be obvious. If a little more strength is required the whole operation can be repeated.

Now I could have secured just as much difference between Figs. 1 and 2

as there is at present, without doing anything to one of the negatives. I could have used a more contrasty or “vigorous” paper for one of them, instead of the same normal paper for both. Readers sometimes send me two prints, one made by themselves and the other by a D. and P. firm from the same negative, and ask why their own is so “flat” and dull in comparison. The answer is that the D. & P. people have seen that the negative is too flat and weak for normal printing, and have selected a more contrasty paper to brighten up the result.

A flat negative is not necessarily too weak in silver deposit. It may be dense and heavy. Although it takes a long time to print the result is after all not as bright and contrasty as it might well be. This is due to over-exposure followed by full development.

Years ago it was almost definitely assumed that the hand-camera user did not over-expose. He could and did under-expose all too often, but he only seriously over-exposed once in a blue

moon. But blue moons and all sorts of other blues are more common and popular nowadays. With modern fast lenses and super-extra-ultra-rapid emulsions, over-exposure is frequent, and it may be carried to such an extreme that the resulting negatives are not only over-dense but distinctly flat.

For this I know of no remedy so simple as the one I have just described for increasing the strength and contrast of a weak negative. Some of the foggy general deposit of silver may be removed first with a reducer such as Howard Farmer's, and the remaining image intensified, but it is the sort of operation I do not love, and the final result seldom calls for enthusiasm.

It must not be forgotten that a more or less “flat” print may be what is required for the particular subject and effect. If so, well and good. But if a brighter result is wanted I would advise the beginner to see what can be done by choice of paper, and only then to resort if necessary to modification of the negative. W. L. F. W.

## Distances at Sea

A practical note for the amateur photographer on a cruising holiday.

THE majority of snaps taken on holiday cruises during the summer months naturally deal with incidents and events occurring on board ship and during excursions ashore, and, with a measure of common sense and perhaps not too high a critical standard, most of these will satisfy their owners as adequate records of their holiday.

There is, however, one class of subject which causes more disappointment than any other, even where “technique” has been perfect, and that is the marine landscape or “landfall.”

The sight of land has a variety of effects upon individuals, and whereas the advanced photographer would probably resist any temptation to expose, the beginner generally falls at once into the error of trying to record what he sees, the resulting images on his negatives being barely recognisable even with extreme enlargement.

Furthermore, as many people have their films developed at a later date, possibly not before their return home, this waste of material is not discovered until too late.

The use of a focussing screen does much to prevent this waste, since it reveals the image as it will appear in the final print, but the majority of beginners, to whom these remarks particularly apply, use film cameras which are not fitted with focussing screens. It is, however, possible for

the camera enthusiast, whatever his camera, to include snaps of this sort in his holiday batch if he attacks the problem systematically.

First, it must be remembered that distant objects viewed across an expanse of level sea nearly always appear closer than they really are. The human eye is able to make allowances for this which the camera cannot make, and it requires considerable experience to determine whether a given coast-line is, say, five miles distant or only two.

But as it is a matter of some importance to our schemes to know this, the first essential is to find someone on board who is a reliable judge of distances, preferably some member

of the ship's personnel, since fellow-passengers, however well-meaning, are not dependable.

Having done this, and there is usually plenty of time when approaching land, it is advisable to draw up beforehand certain rough limits beyond which no exposures are to be attempted.

What these limits are will depend largely upon the nature of the coast-lines encountered.

To all who cruise in the Mediterranean the “Rock” is sufficiently striking in contour to snap at a distance of four to five miles, but it is better to wait until nearer, say two to three miles, for a more satisfactory photograph. It will be found, however, that even then detail is not well marked in either, and for this subject one and a half miles should be the limit.

A quarter of a mile should be the minimum for passing ships, and leaving harbour is the best time to catch them.

Finally, the time to turn your attention towards the shore is when passing through narrow straits, rounding promontories, where there is deep water, or approaching harbour. Your best “landfall” snaps will certainly come from these occasions, and if you confine yourself to a passive admiration of any view which exceeds the limits outlined above the fear of wasting material need not worry you.

P. F. W.



A snapshot of the “Rock” at a distance of two miles.



# Picture Points for Beginners

by "RICARDO"



(1)



(2)

ALTHOUGH using the camera at eye-level is suitable for the majority of subjects, it sometimes happens that a low point of view is best. This particularly applies to babies and small animals on the ground. In the case of a small child seated on the ground (1) the head, which is nearest the lens when the camera is pointing down, will be out of all proportion to the rest of the body. The viewpoint for this subject should be much lower to get correct perspective. If the child, however, were lying flat on the ground, then a high viewpoint would not matter, because the whole of the subject would be in one plane.

A tall standing figure should, on the contrary, never be photographed from a low viewpoint (2) or the distortion will be in the other direction and the head too small. If you must have a low viewpoint, as, for instance, photographing from the lower part of a series of steps and looking upwards, it is generally best to get a fair distance from the subject, say from ten to fifteen feet. A low viewpoint in some cases, however, adds to the effect of height. This fact can be usefully applied when photographing short people when standing. Keep the camera at waist-level, and if tilting it, move back until the figure is well within the view-finder.



(5)

WHEN photographing animals, there are several points to observe. In the first of these two sketches (5) several faults are indicated which frequently occur. First, this side view shows only two legs and the hoofs are too near the bottom of the picture. This does not leave enough ground for support. The viewpoint chosen was too high, thus making the back of the cow in a line with the horizon. This horizon line should be watched in all outdoor pictorial photography. It will not be seen at the time, but undoubtedly will impress itself on the vision when the print is seen. A viewpoint farther to the left would have given more space in front of the head and would show all four legs. The viewpoint should also have been lower, as shown in the second sketch (6), which would give greater impressiveness to the animal and at the same time place it above the horizon line. These points are worth bearing in mind when photographing any similar subject.



(6)

WHEN taking a portrait, never put the subject in direct sunlight, particularly at midday when the sun is high. This will cast triangular shadows under the eyes, nose, mouth and cheekbones that are not pleasant (3). If the subject is wearing a broad-brimmed hat, it is a good plan to reflect some light upwards by means of white paper or cloth on the ground to lighten the shadows. In the example given too much has been included; the dotted line shows the best trimming for this arrangement. Never place a sitter



(3)

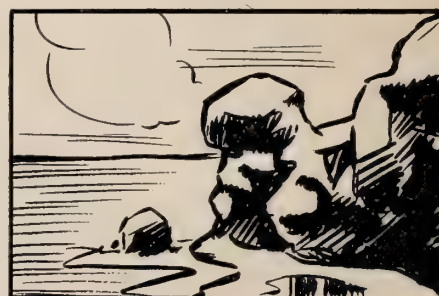


(4)

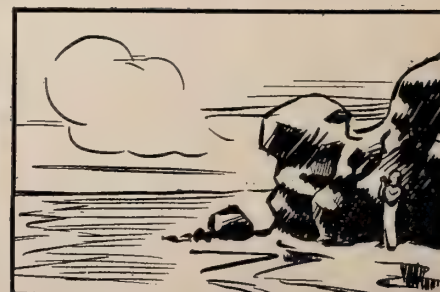
against a background such as an ivy-clad wall, particularly in sunlight, or the spots of light will be particularly objectionable. If the sitter is a woman, a very large broad-brimmed hat can sometimes be turned to good account in making a setting for the face, even in bright sunlight. It can serve both as a partial background, if carefully arranged, and can also be made to cast a pleasing shadow across the face, provided light is reflected upwards.

This (4) shows a more interesting arrangement for portraits, and is known as "three-quarter face." Here the head dominates because of its strong position in the picture and the lack of counter-attractions from the background, which is simple and direct. In portraiture, it is best in most cases to ask the sitter to look in the same direction in which the head is pointing. If the head is turned in one direction and the eyes in another, a "sly" expression is introduced. The only exception to this is when the head is turned away and the eyes are looking back and straight out at the camera. The dotted line again suggests the best trimming for this picture.

AT this time of year, when many snapshots are being taken at the coast, the following points should be remembered. The sea subject and rocks can, however, when skilfully handled, make impressive pictures. The direction of lighting should first be studied. Midday sun can make hard contrasts with heavy shadows, and, if under-exposed, produces results that are known as "soot-and-whitewash." Under-exposure should therefore be avoided, and these subjects are best photographed in the early morning or late afternoon. In the first picture (7) the point of view has allowed the rocks to come exactly halfway in the picture and the horizon line to divide it into halves. This causes it to "quarter" the picture and so weakens the composition. In the second picture (8) the balance has been restored by including more sea and less rock, and a lower viewpoint puts the skyline in a more interesting position. Notice, too, that by including a figure the height of the rocks can be assessed.



(7)



(8)



# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## The Technique of the Moving Camera Shot

By "COMPUR."

The moving camera or "tracking" shot is amongst the most expressive in all cinematography. Hints on the execution and use of the shot are contained in the article which follows.

WHEN commercial "talkies" came to revolutionise the motion-picture industry, it was soon apparent that the movements of any ordinary film were to be governed not by cinematic cutting but by the requirements of dialogue itself. Thus it was found rather awkward to put over a lengthy passage of speech without prolonging visual cuts to the point of monotony.

In order to overcome this difficulty, René Clair and one or two similarly capable directors sought out an alternative for the familiar *violent* methods of changing from one scene to another—and so the moving camera shot was evolved.

Despite the reasons for its origin, the device remains one of the most valuable we have in "silent" cinematography today; it represents a definite advance in the methods of film expression, so much so that every amateur interested in serious work should embody the tracking shot in his camera technique.

### Mobility.

This tracking shot differs from the so-called "panoram" in that whilst the latter consists of swinging the camera *in locus* about a fixed axis, the track implies absolute freedom of movement for the whole camera. In actual practice, satisfactory results have been achieved by mounting the camera upon a smooth baseboard and sliding this along a simple, polished guide. On several occasions, too, the camera has been mounted in a motor car, and the latter (with its gear at neutral) pushed by hand for the full length of the track.

Other and more ambitious methods exist in plenty. Some of the commercial studios possess their own elaborate "trolleys," operated by electric motors, and capable of free, vibrationless movement in any direction. Amateur workers cannot, of course, hope to possess such luxurious equipment; but they can and do build their own trolleys—and they turn out tracks which are certainly as expressive as those of their professional brethren.

### Speed.

Always the effect of the tracking shot is governed by the speed at which the camera trolley is moved. Slow movement is indicated in the case of explanatory shots, rapid movement

being most valuable where need exists for heightening the film *tempo*.

It is helpful, too, to have all approaching and rising tracks carried out with studied deliberation, using the faster movement only for retreating and falling shots. "Zipp" tracks, similar to those used by Clair in "Sous les toits," are most expressive—provided they be used with thought and care.

### Adjustments.

The fact that the camera may require to be mobile within the limits of a very appreciable field may be accepted as imposing extreme demands upon the capabilities of equipment. Focussing, for example, needs to be operated with selective care whenever the wide-aperture lens is tracked through the range of mid-shot and close-up; whilst action must be so arranged that adequate concentration will obtain at all distances

of the shot. Occasionally, too, deficiencies in artificial illumination may necessitate a careful control of the lens aperture.

Not one of these adjustments can be carried out by the worker in charge of the camera. His concern for the moment is camera mobility, all lesser adjustments being matters for the mind of an assistant. For reasons of efficiency, however, it is usually advisable for the two to rehearse their shot until absolute smoothness and co-operation exist.

When cutting such shots into a film assembly, it is advisable to avoid placing them in juxtaposition with flashes or very short cuts. It is also ridiculous to divide a full track for purposes of cross-cutting, yet striking cross-cuts can be established by supporting the complete track with lesser parts printed in duplicate from the original.



During the hot weather subjects similar to the above can be secured in Trafalgar Square, and are likely to prove of value to the cinematographer dealing with London life.



# Your Holiday Film

By

M. A. LOVELL-BURGESS.

SO far as I know, amateurs have not as yet made any record of the Youth Hostels, either in this country or on the Continent. Life in a Youth Hostel would be a subject of special interest to young people. There is a fascination about these new inns of the countryside, where youth meets for a brief space in its looting of enchantment, gaily "roughs it," talks those long talks that send the sun down the sky, and goes its merry way. Youth Hostels offer a new way of giving continuity to a scenic film.

The International Friendship League are sponsoring walking holidays at home this summer which provide wonderful opportunities for amateur cinematographers. These walking holidays include "The Pilgrims' Way" (August 3rd to 10th); "The Lake District" (July 20th to 27th); and "North Wales" (August 10th to 17th). As each party will put up at Youth Hostels, the cost will be very small indeed. Applications should be made to Mr. Reginald Graveley, I.F.L., 13, Tavistock Square, W.C.1.

The charm of a camping holiday lies largely in the camp fire, but, from a cinematographic point of view, firelight does not provide sufficient light for a

good picture. So if you are camping or hiking take some flares with you. They can be had from most firework dealers—Brock's and Pain's, London, for instance—from about 1s. each.

In taking your film, whatever it may be, here are a few points worth bearing in mind. Remember a low or a high angle can sometimes give distinction to an otherwise indifferent scene. To obtain the best possible lighting effects check exposures with an exposure meter for each new sequence or scene. It isn't necessary to follow slow-moving subjects with your camera. Let them come in and out of your viewfinder. But every now and again incorporate close-ups and near views. Never pan quickly, however much the subject may tempt you. The only result of quick panning is a series of blurred images. Swing the camera gently and slowly with your body from the hips. It is as well to practise this movement as you would any other physical exercise.

If your interest film takes you—and your audience—over a fairly wide area a continuity device is to make your tour conform to a map and to preface each sequence with a shot of the route which is being followed. In a cruising film shots of the ship from various angles

can be made to bind the film together.

It is advisable if you have a good hand camera to take it along and get some "stills." They will come in useful for publicity purposes later on if the film is to be shown at the club, and you can also include particularly fine stills—photographs better, perhaps, than your ciné camera is capable of getting—in the film itself. But in the latter case, be careful your "still" does not include an action subject. A worth-while "still" which does not depict action can be faded in and out of a film without your audience being any the wiser.

The Scottish Photographic Federation offers the Brewster Trophy for the best amateur film submitted to the annual Salon. There is no restriction as to subject, but all films must have a maximum length of 50 ft., 8-mm.; 120 ft., 9.5-mm.; 200 ft., 16-mm. The Ciné Secretary, Mr. R. Steedman, 14, Viewfield Terrace, Dunfermline, will send full particulars to those thinking of entering. Mr. Alan Harper, adviser of the Independent Film Makers' Association, will be in charge of the competition. Incidentally, I.F.M.A. Group Meetings are now held every Monday at eight o'clock at Chequers, 6, Park Road, Upper Baker Street.

## Filming with Flares

By

PETER LE NEVE FOSTER.

THE camping season is in full swing, and no doubt many "A.P." readers are shooting films during week-ends under canvas in the country. Most camping films lack camp-fire shots, though such scenes can easily be made with the help of magnesium flares.

Photoflares are not expensive, and can be obtained from any of the firework manufacturers. If a few are taken on the next week-end trip they will enable some attractive and unusual pictures to be made which will be very well worth the small trouble and expense involved. Flares can be purchased in various "burning times," and the "half-minute" size is probably the most useful.

Certain precautions must be observed if good pictures are to be made and

accidents avoided. The lens must be shielded from the direct glare of the light or bad halation will result. The actual flare should be masked behind a dummy "camp fire" made of a pile of sticks and earth, or a member of the party could be asked to sit between the flare and the camera. In the first case a good imitation of a real camp fire will be obtained, with the faces of the campers lighted up with bright, possibly a little "flickery," light. In the second case a good silhouette of your companion outlined against the "fire" should be obtained.

Several flares, say three, are needed for really good results. These should be placed quite close together and should be lit as nearly as possible at the same

time. The camera should not be started until all three flares are burning properly. Use the largest aperture available and focus carefully. It is advisable to fix the camera on to a tripod, because the hiss of the flares as they start is apt to make the camera-man give an involuntary jump which is ruinous to films made with the camera held in the hand.

Don't get too near to blazing flares, because magnesium burns can be very painful. Make sure that the wind will blow the smoke away from the tent and away from your camera. Even the best of lenses will not make pictures through a smoke-cloud, and tent fabrics are highly inflammable. A tent full of smoke is liable to become quite uninhabitable for the next hour or so.

## Helpful Holiday Hints

THE following hints are from "Pathscope Monthly," and will be appreciated by every reader of "The A.P." who uses a Motocamera.

1. First and foremost—hold the Motocamera firm and steady. Slow-moving subjects need not be followed, but allowed to pass in and out of the viewfinder.

2. When it is necessary to pan, avoid a blurred image on the film. *You cannot pan too slowly.* Swing the body gently at a constant speed from the hips.

3. A low angle often adds to the effect of a "shot." Similarly, filming

from a position overlooking a scene sometimes adds to the resulting pictures "something different."

4. Check exposures with an exposure meter for each change of scene and light. Study viewpoints, angles and lighting conditions; they do much to make or mar productions.

5. Do not let sequences in the film last longer than ten seconds unless the subject really warrants longer exposure.

6. Subjects far removed from the Motocamera demand the use of a telephoto lens. Without this accessory such "shots" lack interest and movement.

7. Do not go over the same ground time and time again. Repetition of the subject will not be appreciated by the audience viewing the film on the screen.

8. Intersperse the film with "close-ups" taken at not more than fifteen feet away. Near views are effective, give contrast and additional interest.

9. Unique films are often made from commonplace subjects. It all depends upon the treatment—i.e., the way the "shots" are taken.

10. Wherever you go, whatever you do, take your Motocamera with you—and plenty of film.



# Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

## THE ENLARGER PROBLEM.

SIR,—The letter of H. W. in your issue of the 19th June raises a point which does not appear to be dealt with in most textbooks, and about which there seems to be a good deal of perplexity. I refer to the statement he quotes that, since a diffusion enlarger minimises the effect of blemishes, scratches, etc., of the negative, it follows that the finer detail of the negative must also be lost on the enlargement.

This idea shows a lack of understanding of the *modus operandi* of the two systems. In the first place, if there is a scratch upon the emulsion side of the negative, either type of illumination will leave it equally apparent upon the enlargement, provided that the latter is made of the same depth and contrast in each case. (For reasons not connected with the matter in hand, this will necessitate a slightly harder paper being used with the diffusion method.) The same applies to retouching marks.

It is with scratches on the clear side of the negative that the diffuser scores. Using this method, the light from the diffuser falls upon the negative from all angles, and that portion of the image immediately opposite the scratch is almost fully illuminated by oblique rays. With the condenser, however, all the light meeting the negative is converging towards the lens, and the rays of light over a small area are approximately parallel and perpendicular to the negative. Hence a fairly sharp shadow is thrown upon the negative image and appears equally well defined upon the enlargement. A similar effect which is familiar to all is the difference between the shadow of, for example, a thin stick in bright sunlight, and the shadow when the sun is obscured by light clouds. In the first case, where the conditions are similar to that of condenser illumination, a sharp shadow is thrown. In the second case, with the light diffused, a faint, blurred shadow or none at all is seen. But an object can be photographed with equal sharpness by either light, and similarly the definition of enlargements made by either condenser or diffuser will, other things being equal, have equal sharpness.—Yours, etc.,  
R. E. C. DAVIES.

## WHY NOT AN "A.P." CLUB?

SIR,—With reference to Mr. Willatt (and others) regarding the forming of an "A.P." Club, suppose we begin to come down to terra firma and endeavour to materialise the hopes and wishes, etc., of those interested in the idea. I, for my part, would be willing to meet others or hear from them, who would be interested in this proposal with the view of forming a set of rules covering the ideas stated in previous numbers of "The

A.P." and submitting them for the approval of the Editor, and if they are satisfactory and the scheme practicable (this, of course, depends on our worthy Editor, as to the time and expense which it will incur) then all would be well. Failing this, we could, with the co-operation of "The A.P." and some enthusiastic amateurs, push the business ourselves. Herewith is my address: 38, Sladefield Road, Ward-End, Birmingham. Hoping that the same enthusiasm will stimulate others into action.—Yours, etc.,  
LIONEL DEACON.

## EXPOSURE METERS.

SIR,—With regard to the letter concerning the exposure of two Leica cameras, one at  $1/40$ th,  $f/6.3$ , the other at  $1/200$ th,  $f/4.5$  and an  $\times 3$  filter, I find on working out the problem that the exposures were hardly different at all. My method of calculating relative lens stops is to square the  $f$ /number. Hence the problem is (a)  $1/40$ th at  $f/6.3$ , (b)  $1/200$ th at  $f/4.5$ ,  $\times 3$  filter, by this  $f/6.3^2 = 39.69$ , and  $f/4.5^2 = 20.25$ , i.e.,  $f/6.3$  is half the size of  $f/4.5$ .

Therefore (b)'s exposure would have been  $1/100$ th at  $f/6.3$ , as he used a  $\times 3$  filter his exposure would be about  $1/33$ rd. Thus from this I presume that A. C. S. Irwin has made a mistake in his calculations. I may be wrong in mine; if so, doubtless some other reader of "The A.P." will draw attention to the error.—Yours, etc.,  
A. J. BAILEY.

## FILM ECONOMY.

SIR,—Mr. Underhill's article in your issue of the 12th inst. is interesting and useful, but there is a difficulty upon which he does not touch. As the exposed film is wound on to the spool the diameter of the latter gets progressively larger. Accordingly each succeeding complete turn of the winder takes up more film than its predecessor. Obviously, allowance must be made for this, presumably by shortening the number of turns or part-turns, as the exposures progress. If Mr. Underhill can kindly explain a reliable method of dealing with this difficulty I am sure many of your readers, like myself, will be greatly obliged.—Yours, etc.,  
JOHN LEA.

## RENOVATING CAMERA.

SIR,—The following may be of interest to readers of "The A.P."

To renovate the leather covering on a camera apply ordinary indian drawing ink with a camel-hair brush, allow to dry, and then polish with a soft cloth. A really excellent finish is obtained.—Yours, etc.,  
EDWARD G. DOVE.

# THE WEEK'S MEETINGS

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

## Wednesday, July 3rd.

South Suburban and C.P.S. "The Camera for Landscape." J. Ainger Hall.  
Stafford P.S. Acton Trussel.  
Stockport P.S. One-Man Show. J. J. Rothwell.

## Thursday, July 4th.

Hammersmith H.H.P.S. Discussion on One-man Show. P. B. Jenkins.  
North Middlesex P.S. Competitions. Members' Queries.  
Rochdale P.S. Visit to Rochdale Parish Church.  
South Suburban and C.P.S. Dorking.

## Friday, July 5th.

King's Heath and D.P.S. Print Criticism.

## Saturday, July 6th.

Bath P.S. St. Catherine's Court (Federation Outing).  
Nottingham and Notts P.S. Welbeck Abbey.  
Plymouth I.P.S. Gunnislake and Morwellham.  
Sheffield P.S. Hickleton. Meet Exchange St., 2.10 p.m.  
Southampton C.C. Itchen Abbas and Ovington.  
South London P.S. Camberwell.  
Stockport P.S. Prestbury. Visit to Norman's Hall.  
Walthamstow and D.P.S. River Trip. Meet at Waterloo Station, 2 p.m.  
Wimbledon C.C. Wimbledon to Epsom Downs.

## Sunday, July 7th.

Borough Poly. P.S. Ipswich.  
Hammersmith H.H.P.S. The Cotswolds.  
Hanley P.S. Dane Bridge.  
Worcestershire C.C. Cheltenham.  
York P.S. Barnard Castle and Greta Bridge.

## Monday, July 8th.

Blackburn and D.C.C. Enlarging and Accompanying Artifices. T. C. Egan.  
Southampton C.C. Informal.  
South London P.S. "Simple Technique of True Landscape." J. H. Clark.  
Walthamstow and D.P.S. Lords Bushes and Knighton Wood. Meet at "Bald Faced Stag," 7 p.m.

## Tuesday, July 9th.

Leicester and L.P.S. Talk on Cine Cameras.  
Nelson C.C. Winter Syllabus.

## Wednesday, July 10th.

Northants N.H.P.S. Peterborough.  
Rochdale P.S. Debate: How to arrive at the Exposures.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Brightening Prints.

Some years ago I used a tube of substance for giving brightness to otherwise dull prints. It was neither a glazing solution nor a varnish. Could you tell me the name of it, and where to obtain it? C. L. P. (London.)

There are many such preparations as that to which you refer, and we cannot tell which particular one you used. Any large photographic dealer can give you a choice of several, including one called "Lustralene."

## Paper Films.

Could you give me the method of developing and printing paper films? A. W. R. (Bodmin.)

If you are referring to films with a paper instead of a celluloid base these are developed in the usual way. You cannot, however, print them in the usual way, but each negative image has to be set up and copied on bromide paper. To do this requires special apparatus, and the makers of paper films intend this work to be done by professional firms.

## Competition Rules.

As I wish to participate in your competitions will you give me details of them? A. W. C. B. (London.)

The complete rules of all our monthly competitions are published in the last issue of each month. You will find them in "The A.P." for last week.

## Fogged Negative.

What is the cause of the patch of fog as shown in the enclosed print. The camera is a V.P.K., and the patch appears in the same place on many of the negatives. H. B. (Tipton.)

We cannot say definitely what is the cause of the fogging, but we think that the most likely cause is a small hole in the bellows. We should advise you to send the camera, with specimen prints, either to Messrs. Kodak, or to one of the firms of repairers advertising in our columns. They can locate and remedy the trouble better than you can yourself.

## Entering Competition.

I want to send prints for one of your competitions. Should I class them as Intermediate or Beginner, or send them as amateur snaps? I do not develop or print my own snaps, but photography is just a hobby. H. B. M. (Southport.)

As you do not do your own work throughout there is only one of our photographic competitions open to you at all, and that is the Beginners' section. Full rules are given in the last issue of each month. You would certainly not find photography a less interesting hobby if you did your own work throughout, and this would make you eligible for other competitions as well.

## Restoring Bromide Paper.

Can you give me particulars for restoring bromide paper that has been lying by for a considerable time? R. A. C. (Goodmayes.)

If your bromide paper is capable of being restored the best plan is to immerse the paper in the following solution for one minute:

Potassium permanganate	5 grs.
Sulphuric acid	.. 30 min.
Water	.. 50 oz.

Then transfer the paper to:

Sodium sulphite	.. 200 grs.
Water	.. 10 oz.

After a minute, rinse, and the paper can be used while wet, or dried in the dark for future use. Its speed will probably be reduced to half what it was originally.

## Length of Hood.

How can I obtain the maximum length of a lens hood? D. E. M. (Leyton.)

The only practical way of arriving at the maximum length of a lens hood is by actual test while watching the image on the focussing screen. If your camera has a rising front you will have to allow for this, and you must test the hood with the smallest stop you are likely to use in practice, as this also makes a difference.

## Adding Shutter Speeds.

I have a shutter with two speeds marked. Can I use any calculation or buy any appliance to give further speeds in fractions of a second? B. A. S. (Sheffield.)

Such a shutter as you have is limited to the short mechanical exposures marked on it, and nothing you can do will give you further speeds.

## Uneven Illumination.

I send a sketch of an enlarger, but I cannot get even lighting of a quarter-plate negative. I get a small bright patch in the middle. Must I use some sort of a lens between the lamp and the negative? J. K. B. (Shrewsbury.)

You will find it quite impossible to illuminate a quarter-plate negative evenly by putting a single lamp behind it. You will improve matters by interposing between the lamp and the negative a sheet of ground glass. Two will probably be still better; but even then the illumination is not likely to be quite satisfactory. The best course is to have a condenser immediately behind the negative, but you will then have to arrange the lamp so that it can be properly centred and moved backwards and forwards.

## Spoilt Negatives.

Why are the enclosed negatives so badly stained? Was the temperature too high? How can I clean them? J. E. P. (Swindon.)

We do not think you can do anything with the negatives you send; they are all much under-developed, and the stains are not due to the temperature, but probably to the use of stale or exhausted solutions, and it is almost certain that the negatives were only partly fixed. Unfortunately, these things cannot be remedied once the mischief is done.

## Use of Filter.

Does panchromatic film require a yellow filter? Would it be necessary for reddish sunsets? I should like the information before I leave for my holiday. R. S. (London.)

For many subjects a filter is necessary with a panchromatic film to get the best results possible. It may or may not be necessary with a sunset. In any case, the purpose of the yellow filter is to cut out some of the blue rays, and if your subject is not one that has these rays in excess you should not use the filter. We should advise you, further, not to use a filter for the first time on your holidays, but to find out beforehand the necessary increase in exposure with the particular film you are using.

## Securing Distance.

I send some negatives to show that I do not get a satisfactory rendering of distant views. Can you help me? K. J. S. (London.)

We should advise you, when the principal part of the subject is the distance, to give less exposure than you are giving at present, and, in any case, to shorten development considerably. The great trouble with the negatives you send is that you have blocked up the fully-exposed distance and sky by over-development. You seem to be getting, too, a serious number of pinholes, which should be avoided by dusting out the inside of the camera.





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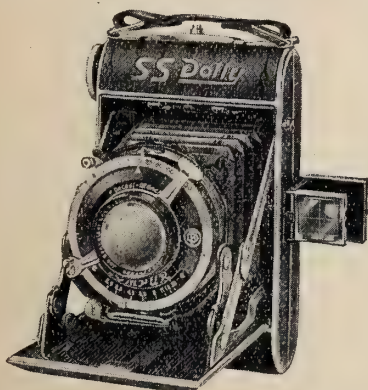
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Hezzanith Prism High-power Binocular. Cost 214..... 27 15 0  
3½×2½ Zeiss Miraphot Vertical Auto-focus Enlarger..... 24 17 6  
16-mm. Filmo 70DA, bronze turret, 1/1.8, hide case..... 255 0 0  
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3½×2½ Cameo, Tessar 1/4.5, Compur, double ex..... 23 19 6  
Voigtländer Brilliant Reflex, twin lens 1/7.7..... 21 9 6  
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16-mm. Simplex Wafer Camera, 1/3.5, pocketable..... 215 15 0  
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1-pl. Tenax, 1/6.3, 1 to 1/100th, double ex. Bargain..... 47s. 6d.  
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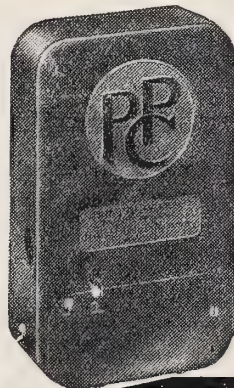
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Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition.

Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

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TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

**RULES.**

Each print must have affixed firmly to the back, a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 7th, 1935. This will give new readers, who are novices, who intend entering this competition every opportunity of improving their work during the next three months by reading "The Amateur Photographer" every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further references to the competition will be made week by week, and hints given for the best treatment of groups and figures.

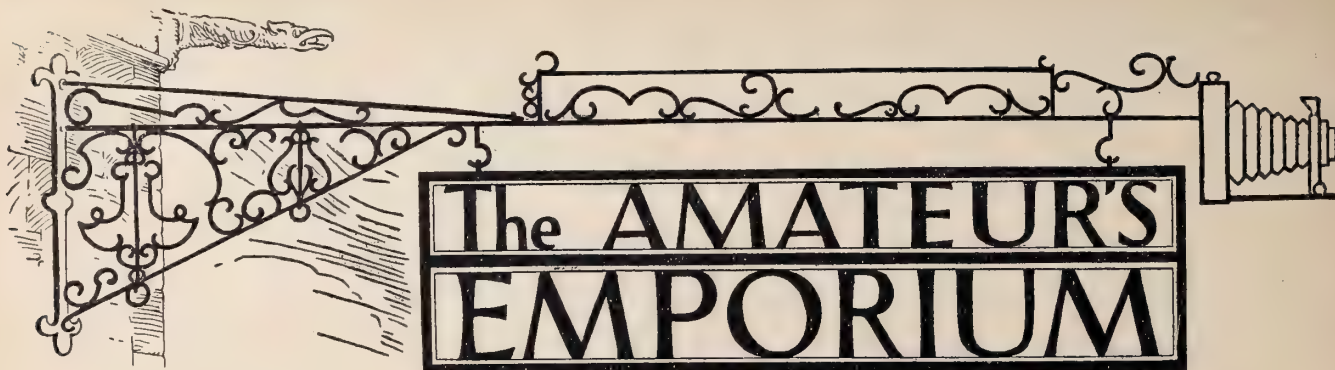
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**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).

**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.

**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26b, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

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Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1." and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**31**×2½ Etui, double extension, Zeiss Tessar f/4.5, D.A. Compur, 6 slides, pack and film adapters, 2 leather cases, indistinguishable from new; cost £18; accept £9/9, or nearest offer.—Collinson, 16, Bath Rd., Felixstowe. [7893]

**31**×2½ Ensign Speed Film Reflex, Aldis f/4.5, 34 case, dishes, etc.; perfect condition, £4/15.—Write, H. Needel, 30, Manchester St., W.C.1. [7898]

**I**CARETTE 500/2, 3½×2½, f/4.5 Zeiss, leather case; good condition, £6.—Edney, Basingstoke. [7992]

**V.P.** Agfa Speedex O, f/3.9, Compur shutter, self-erecting, one week old, £4; deposit.—Below.

**31**×2½ Agfa Standard, f/4.5, speeded shutter, 32 leather case; cost £6/15; £2/2; deposit.—124, Sussex Rd., Southport. [7993]

**V**OIGTLANDER Superb, f/3.5 Heliar, D.A. Compur, 1/250th sec., case, filter, hood; condition good as new, £12.—Below.

**31**×2½ Roll Film Ihagee, f/4.5 Ihagee anastigmat, 34 D.A. Compur, 1/250th sec., leather case; lot perfectly new, £4/10.—Lyons, 35, Ramsden Rd., Balham. [7998]

**N**EWMAN & GUARDIA Folding Reflex, 3½×2½, Dallmeyer f/4.5, 3 double slides, F.P.A., solid leather case, web sling, £14/10; Ensignette de Luxe, Cooke f/6.3, leather case, 28/6; quantity Fixezi Frames, new, half-price.—3, Rostrevor Rd., Wimbledon, S.W.19. [8029]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 213, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**L**EICA III outfit, chromium, f/2 Summar, f/3.5 wide-angle, f/1.9 Hektor, universal finder, angular finder, Varyl Enlarger and accessories, Correx tank, special cases and various sundries; cost over £126; never used, £80, or nearest offer; may separate.—Croft, 57, Brook St., Kennington, S.E.11. [8013]

## CAMERAS AND LENSES

**K**ODAK Special 3a, Ross lens f/6.3, Velostor shutter, 3 speeds, 1 to 1/300th sec., T. and B., rising front, rack focussing, range-finder, brown hide case, velvet lined, developing tank complete, best quality metal tripod extending to 48 in., revolving top; whole outfit in new condition; cost £20; price £5; approval deposit.—J. Winship, Estate Agent, Cambridge. [8000]

**3**×4 cm. Baby Ikonta, f/4.5 Tessar, Compur, purse; fine condition, £6; deposit.—Wicksteed, 5, Burleigh Place, Darlington. [8001]

**E**NSIGN Speed Film Reflex, 2½×3½, Ross Xpres f/4.5, focal-plane shutter, fitted direct-vision optical view-finder; excellent condition; very little used, £9/10.—Thomson, 2, Belmont Grove, Leeds, 2. [8002]

**E**NSIGN Auto-Range 3½×2½, Aldis f/4.5, Compur, D.A.; cost £10/10, for £7/10; Alpha Filter, cost 16/-, for 10/-; both new in May.—Basil Hughes, 18, Station Rd., Llandaff North. [8003]

**31**×2½ Carbine, Aldis f/6.3, shutter 1 to 1/100th sec., direct finder, case, 50/-; deposit system.—Ashburton, Chignall Rd., Chelmsford. [8004]

**21**×2½ Latest Automatic Rolleiflex, Zeiss Tessar f/3.5, Compur, cable release, leather case; perfect, £17.—Turner, 147, Nottingham Rd., Nuthall, Notts. [8005]

**£4** i-pl. Pressman Reflex, Aldis f/4.5, 12 slides, F.P.A., tripod, leather case; splendid condition.—Moore, Brook House, Thorne, Leeds. [8031]



# CAMERAS AND LENSES

**BARGAINS.**—3½×2½ D.E. Ensign Cameo, f/4.5 Zeiss Tessar in delayed-action Compur shutter, speeded 1 to 1/250th sec., brilliant and D.V. finders, Zeiss Distar lens, set Verax filters, velvet-lined leather case, 6 slides, F.P.A. and Rollex R.F. holder, £8/10 the outfit.—Below.

**3½×2½** Plaubel Makina, f/2.9 Anticamur in 32 Compur shutter, optical and D.V. wire finders, screw-in lens hood and Zeiss filter in pouch, 6 slides, F.P.A. and velvet-lined leather case; an ideal Press camera for £9; the above cameras are in perfect condition.—Box 4478, c/o "The Amateur Photographer." [8006]

**EXCELLENT** Foth, anastigmat Foth-Doppel f/4.5, five shutters, 60/-; or exchange for Voigtlander Brilliant, f/6.3, if in good condition; deposit system.—Magrath, Ampleforth College, York. [8009]

**SACRIFICE.**—3½×2½ Icarette Roll Film, D.E., new condition, complete 6 slides, F.P.A. f/4.5 Tessar, delayed-action Compur, red filter, roll film case, £6/17/6.—75, Colin Park Rd., Colindale, N.W.9. [8010]

**T.P. Reflex**, ½-pl., f/4.5 Ross Xpres, 12 slides, F.P.A., Alpha and Beta filters, case; cost £21; £9/5.—Gisborne, 2, Waldeck Rd., Nottingham. [8014]

**TAKEN** for Debt.—9×12 cm. F.P. Goerz Tenax, rack focus, finder and level, 6-in. Dogmar f/4.5, Compur, 3 leather slides and leather case, £3/12.—Below.

**9×12** Folding Reflex (very compact), spring raised mirror, S.C. focal-plane to 1/1,000th, B. and T., reversing back, 18-cm. 7-in. Voigtlander Heliar f/4.5, 2 D.D. slides, leather case, £5/5.—Below.

**P.C. Ica Orix**, 18-in. D.E., finder and level, 16.5-cm. Hekla Convertible f/6.8, shutter 1 to 1/100th, 3 slides; cost £9; 27/6; all nice condition.—103, Queensmill Rd., Fulham, S.W.6. [8015]

**1-PLATE** Cameo, double extension, Aldis-Butcher 4 f/6.3 anastigmat, Lukos III shutter, 6 slides, F.P.A.; recently overhauled, £2/15.—Hartley, Sherwood, St. Clair Drive, Southport. [8017]

**4½×2½** Kodak, self-erecting, f/7.7 anastigmat; perfect, 25/-.—47, London Rd., Clapton. [8018]

**CONTAX**, f/2 Sonnar, ½ to 1/1,000th sec., telescopic lens hood, soft pouch, perfect optically and mechanically, unscratched, £30; no offers, please; deposit system.—Kingsbury, 12, Manor Rd., Sutton Coldfield. [8021]

**ENSIGN** Cameo, 3½×2½, Ross Xpres f/4.5, D.A. Compur, 1/300th, double extension, 2 slides, roll-film holder, Leitz range-finder; as new; guaranteed perfect; cost over £14; accept £9.—West View, Caledonian Rd., West Hartlepool. [8026]

**ZEISS** Ideal Camera, 9×12, F.P.A., Tessar f/4.5, Compur shutter, focussing screen, case, tripod; accept good offer.—England, 35, Eagle Lane, Snarebrook, E.11. [8027]

**BARGAIN.**—Goerz 5×4 Focal-plane, f/4.8 lens, 5 D.D. slides, F.P.A., case and tripod, £2/10; also 7-in. Cooke Anastigmat Lens f/4.5, 15/-.—R. Bennett, 60, Newhall St., Glasgow, S.E. [8028]

**LATEST** Pattern large Rolleiflex, f/3.5 Tessar, ever-ready case, U.V. filter, sunshade, plate adapter and screen, 2 plate-holders, set 2 Proxars; new; cost £33; sell best cash offer, or might consider exchange for first-class 16-mm. Camera.—Box 4513, c/o "The Amateur Photographer." [8030]

**DALLMEYER** f/4.5 Roll Film, 2½×3½, speeds 1 to 1/300th, D.V. finder; excellent condition; cost £16; accept £4/10.—84, Southborough Rd., Bickley, Bromley. Phone, Chislehurst 908. [8032]

**ZEISS** Ikon 3½×2½, Tessar f/4.5, Compur, spirit level, leather case; little used; condition excellent, £4.—1, Cholmeley Lodge, Highgate, N.6. [8033]

**PLAUBEL** Makina, f/2.9, 3½×2½, Compur, with f/6.3 Tele Makina, supplementary lens, slides, F.P.A., photo-electric Photoskop, all as new, offer.—Wolstenhouse, 440, East Park Rd., Leicester. [8034]

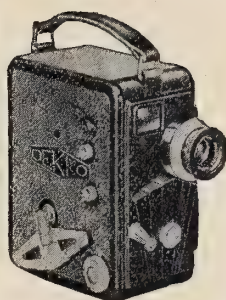
**LEICA** I (non-interchangeable), No. 20,739; perfect condition, range-finder, £7, lowest.—Colombatti, Langley Tower, Surbiton. Elmbridge 2749. [8035]

**STANDARD** Leica Outfit, 4 lenses, range-finder, extras, case, cost £43; accept half or near offer.—Percy, 20, Bond St., Ealing. [8036]

**REFLEX**, 3½×2½ T.P. Special (not Junior), Dallmeyer f/2.9 Pentax, revolving back, rising front and hinged sky shade, focal-plane shutter, 1/10th to 1/1,000th and time, with auto. stop, condition good as new, also T.P. focussing magnifier, F.P.A., and 2 D.D. slides, £11; deposit system if desired.—Walker, Ashwicken, King's Lynn. [8037]

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# CAMERAS AND LENSES

**NEWMAN-SINCLAIR** ½-pl. Reflex, front-lens shutter, ½ to 1/100th, T. B., Ross Zeiss f/4.5, 6-in., 3 D.D. slides, F.P.A., £10/10.—Below.

**NEWMAN-GUARDIA** ½-pl. Reflex, 1/10th to 1/800th, T. B., Zeiss f/4.5, 6-in., 3 D.D. slides, F.P.A., case, £10; both nice condition.—Below.

**LENSES.**—Aldis f/4.5, 5½-in., sunk mount, 42/-; Ross Homo f/5.6, 7-in., focussing mount, 37/6; Goerz f/6.8, 5-in., Ibsor shutter, 17/6; Cooke Luxor f/6.8, 6-in., Ensign shutter, 20/-; Wollensak 8×10 R.R., Victus shutter, faulty, 10/-; R.R. Lenses, 3/6; deposit system.—25, Morden Hill, Lewisham, S.E.13. [8038]

**ERNEMANN** 3½×2½ Folding Plate, Defektiv Aplanat f/6.8, 3 slides, F.P.A., case, 25/-.—Williams, 50, Bradford Rd., Shipley, Yorks. [8039]

**REFLEX**, ½-pl. T.P., f/4.5 lens, F.P.A., film holder, £3/19; 12-in. Teleros Lens f/5.5, £5/19; both good condition.—Dickens, 190, High St., Herne Bay. [8040]

**POSTCARD** Klito, double extension, Dallmeyer Perfect lens f/6.3, Ilex Universal shutter, 5 slides, leather case; new condition, 35/-.—Below.

**CONTENTS** Dark-room: Lamp, Trimmer, Dishes, Papers, Chemicals, Dishes, Tanks, Bottles, etc., £1 lot.—Below.

**12** Books on Photography, 7/6 lot.—11, Brian St., Morley, Leeds. [8041]

**ROLLEICORD**, f/4.5 Zeiss Triotar lens, leather case; as new, £7/17.—Bedford, Spinney, Addlestone. [8042]

**CAMERAS.**—Miroflex 9×12 cm., Zeiss Tessar f/2.7 Luxury Press Outfit, cost £90, perfect, £30; Adams' Videx de Luxe ½-pl. Reflex, 11½-in. Zeiss Double f/6.3, cost £55, as brand new, £12/10; Sanderson ½-pl. Hand and Stand, Zeiss Tessar f/4.5, cost £22, £8; Ernemann V.P. Focal-plane, Zeiss Tessar f/4.5, 8 single holders, F.P.A., leather case, perfect miniature Press outfit, £6; Ica Contessa Nettel 3½×2½ Plate, Zeiss Tessar f/4.5, Compur shutter, cost £12, new condition, £8; approval against cash.—Dunn, Osmington, Milton Rd., Shenfield. [8043]

**F/3** Makina, 4½×6 cm., focussing screen, filter, 6 slides, case, perfect, 95/-; No. 6 Carbine, 3½×2½, f/4.5 Tessar, Compur, case, £8/6; exchange Roll Film Miniature or Reflex.—Fennell, 17, Bathwick St., Bath. [8044]

**1-PLATE** Ensign Reflex, Aldis f/4.5, 12 slides, 4 F.P.A., 12-in. Dallmeyer Telephoto f/7.7, interchangeable, case; in perfect condition, little used, £10 or near offer.—16, Ashburn Rd., Heaton Norris, Stockport. [8045]

**DALLMEYER** Baby Speed Reflex, 6×4½ cm., Pentax f/2.9 and interchangeable Dallon Telephoto f/5.6, ×2 Dallmeyer screen for each lens, revolving back, rising front, focussing screen, focal-plane shutter, 1/10th to 1/800th, D.D. slide, F.P.A., wire release, double frame folding direct-vision finder, leather case for complete outfit, lens hoods; all in perfect condition; cost £47; price £20, or near offer; deposit.—Below.

**ROLLEIFLEX** 2½×2½ Automatic, Tessar f/3.8, Compur, light and medium filters in case, pair Proxar lenses in case, sunshade in case, focussing hood extension, iris stop for finder lens in case, leather case and ever-ready case, Rolleiflex book; in perfect condition; cost £30/17; price £18, or near offer.—Below.

**EITHER** of the above might be exchanged for N. & G. 3½×2½ Folding Reflex, Xpres f/4.5 and Telephoto lens, with suitable adjustment.—Box 4515, c/o "The Amateur Photographer." [8054]

**NAGEL** Vollaenda 16-on-V.P.K., Radionar f/4.5, Pronto D.A. shutter, £3/3; Ombrux Exposure Meter, £3/3.—Box 4516, c/o "The Amateur Photographer." [8055]

**WHOLE-PLATE** Field Camera, 20-in. extension, 3 D.D. slides, Dallmeyer 10×8 in. R.R. iris lens, leather case, tripod, accessories; condition as new.—Box 4517, c/o "The Amateur Photographer." [8056]

**ZEISS** Super Ikonta, 16 on 22, automatic range-finder focussing, Tessar lens, Compur shutter, £13/19/6; Zeiss Contax, f/2 Sonnar, cost recently £41, as brand new, £32/10; Ombrux Meter, £2/19/6.—161, Dudley Rd., Birmingham. [8058]

**3½×3½** Zodel, f/6.8, Koilos shutter, 1 to 24 1/300th sec., rising and cross front, double extension, 6 slides, F.P.A., £2/10.—Frost, 111, Whinbush Rd., Hitchin. [8059]

**BALDAX**, 16 on 2½×3½, f/4.5, Compur, as new; cost £6/15 recently; £4.—Roper, 42, Coventry Rd., Market Harborough. [8063]

**ENSIGN** Pocket Carbine 3½×2½, f/4.5 anastigmat, few weeks old, maker's guarantee, case, tripod, watch meter, printing outfit, 50/- secures lot.—47, Rectory Rd., Solihull, Birmingham. [8064]



## CAMERAS AND LENSES

1-PLATE Sanderson, Doppel f/6.8, 1 to 1/100th, 4 double extension, all movements, 3 D.D. slides, leather case; perfect condition; must sell, £4/10 or nearest.—8, Whitta Rd., Manor Park, E.12. [8065]

T-P. Press, Dallmeyer f/3.5, self-capping focal-plane, 4 D.D., hood, good leather case; excellent condition, £16 or near offer.—Clement, 87, Priory Rd., N.8. [8067]

OFFERS wanted.—Adams' 4-pl. Tropical Minex Reflex, Cooke Series Ila 6½-in. f/3.5 lens, in 4-way swing front, 4 tropical D.D. slides, F.P.A., best leather case, cost £90.—Dann, 56, Beverley Rd., Whyteleafe, Surrey. [8071]

DALLMEYER 3½×4 cm. Speed, f/2.9 Pentac, interchangeable f/4.5 Tessar, fitted combined lens hood and filter holder, various filters, 6 D.D. slides, F.P.A., developing tank, etc., velvet-lined case; excellent condition, £10/10.—D. J. How, 109, Thurlow Park Rd., S.E.21. [8072]

1-PLATE Mentor Self-capping Press Camera, 2 D.D. 4 slides (no lens); perfect order, first £2 accepted.—Fowler, 73a, West St., Bristol, 2. [8073]

GRAFLEX Reflex 3½×2½, R.B., f/4.5 Zeiss Tessar lens, F.P.A., 3 double slides, also Model V/1 Vertical Ensign Magnaprint Enlarger, inclusive price 15 guineas.—Butler, 9, Warrington Gardens, W.9. Abercorn 2006. [8075]

2½×3½ Ensign Selfix 20, f/6.3 Ensar, speeded 24 shutter to 1/100th, focussing to 3½ ft., new model, only used twice, 35/-.—Robinson, Amblethorpe Cottage, Panorama Drive, Ilkley. [8076]

STEREO Lizars, standard size, f/4.5 Zeiss lenses, Zeiss shutter to 1/250th, 12 D.D. slides, £3/10; Watkin's Tank, 10/-; Klimax Tank, 10/-; Other Stereo accessories.—Below.

ZEISS Icarette, 3½×2½, Tessar f/4.5, D.A. Compur, new condition, £7/10; Zeiss New Type Range-finder, 30/-; Stott, Stargate, Carden Avenue, Brighton, 6. [8078]

VOIGTLANDER Roll Film, 2½×4½, f/6.3 Voigtar anastigmat, delayed shutter, 1/25th to 1/100th, perfect condition, expanding tripod, £3.—A. F. 116, Kenilworth Court, S.W.15. Deposit system. [8079]

ROLLEICORD Camera, f/4.5, leather case, filter, lens hood; excellent condition, £7/15.—Knapman, 31, Dale Gardens, Mutley, Plymouth. [8082]

1-PLATE T.P. Ruby Reflex, f/4.5 Ross Xpres, 4 reversible lens, 3 double plate-holders, F.P.A., leather case, £9/10; 4-pl. Press, focal-plane, f/3 Meyer, 3 double plate-holders, case, £16/10, or offers; exchange good Modern P.C. Reflex.—100, New Street, Sutton, St. Helens, Lancs. [8084]

STEREO Postcard Vesta, Carl Zeiss f/6.3, double slides, film pack, roll-holder, Mackenzie slide, 12 envelopes, £9; Pair Cooke 5-in. f/6.5, sunk mounts, Series III Thornton-Pickard shutter, 50/-; Dallmeyer Lantern Lens, 10/-.—39, Wellesley Rd., Harrow, Middlesex. [8086]

3½×2½ Cocarette Film, f/6.3 Conastigmat, Derval, 34 35/-; 6-in. Celor f/4.8, Unicum shutter, 25/-; bargains.—8, West End Avenue, Harrogate. [8087]

N. & G. 3½×2½ Reflex, Xpres f/4.5, D.B.F. slides, F.P.A., pigskin case, £18/18.—Below.

12-IN. Xenar f/4.5, new condition, £12; cost £27/10; reasonable exchanges.—16, Bonsor Rd., Folkestone. [8088]

3½×2½ T-P. Junior Reflex, reversing back, T-P. 32 Cooke f/4.5, 10 slides, F.P.A., limp leather case, £5/10.—Garton, c/o Barclays Bank, Triangle, Hackney, E.8. [8090]

VERY Latest f/3.5 Rolleiflex, with ever-ready case, entirely unused, £18; just cost £24; genuine bargain.—Box 4522, c/o "The Amateur Photographer." [8091]

LATEST IIIa Leica, f/2 Summar lens and ever-ready case; quite new; cost £44/10 for £38, lowest.—Box 4523, c/o "The Amateur Photographer." [8092]

MAKINA II, with lens hood, filter, F.P.A., R.F. holder, 3 slides, case; nearly new, £27; a real camera for real photography.—Box 4524, c/o "The Amateur Photographer." [8093]

VOIGTLANDER Brilliant, f/7.7, as new, 35/-; Aldis 10-in. f/6.3 Anastigmat in iris, and shutter, cost £10, sell £5; Antinous Releases, 6 ft. and 12 ft.—Box 4526, c/o "The Amateur Photographer." [8095]

1-PLATE T-P. Junior Special Reflex, f/4.5 Cooke 4 lens, revolving back, 6 slides, F.P.A., 3½×2½ roll-film adapter, listed £14/14, accept £7/10; Bewi 36/- Exposure Meter, 19/6; 4-pl. Ensign Horizontal Condenser Enlarger, cost £12, £3/18/6; all new condition.—Box 4527, c/o "The Amateur Photographer." [8096]

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## CAMERAS AND LENSES

LEICA I, f/3.5 Elmar, range-finder, green filter, leather case, £8.—Box 4528, c/o "The Amateur Photographer." [8097]

ERMANOX 4½×6 cm., Ernstar f/1.8, F.P. shutter, 1/20th to 1/1,000th, F.P.A., 12 single slides, cable release, 2 filters, leather case, lock and key; perfect condition, £17, offer; deposit system.—Box 4530, c/o "The Amateur Photographer." [8099]

3½×2½ Voigtlander Avus (specification well known), 32 Skopar f/4.5, Compur, 12 slides, F.P. and roll adapters, hide case; cost £14; cash urgent; take first £5/5, any appro.—Box 4531, c/o "The Amateur Photographer." [8100]

LENS for Leica, Hektor 5-cm. f/2.5, chromium, new condition, nearest offer above £5.—Barton, 15, Woodland Park, Paignton. [8011]

SEVERAL Good Lenses, please mention your requirements.—Bramley, 1, Guidford St., Brighton. [8089]

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ZEISS Cocarette 3½×2½ Roll Film, Tessar f/4.5, Compur, D.A., 1 to 1/250th, radial focussing, direct and brilliant finder, leather case; as new, £6/15.

MENTOR Sports Reflex 3½×2½, Ernstar f/1.8, shutter speeded 1/14th to 1/1,300th, 24 slides, leather case; perfect condition, £27.

T-P. Reflex, Junior Special 3½×2½, f/3.5 Dallmeyer Dalmac, 6 slides, F.P.A., magnifier, leather case, £12.

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BARGAIN List Second-hand Cameras and Accessories; Cameras bought, sold, exchanged.—City Photo Works, Southampton. [0015]

CAMERAS Exchanged; largest stock in S. London; special attention to Pathoscopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [8510]

ALLEN.—Leica Model III, Summar f/2, practically new, £29/12/6; Large Universal Finder, Vidom, £3/3/6; Elmar f/4 9-cm. Lens, £8/17/6; Leica Case, for camera and extra lens, £1/2/6; Collapsible Lens Hood, 13/6.

ALLEN.—Film Cutting Template, 4/6; 2 Spool Chambers, 15/- both; 1 Filter, Vigam (for f/2), 13/6; 1 Valoy Enlarger, £6/17/6.

ALLEN.—Kodak Six-20, f/4.5, D.A. Compur, £5/17/6; Voigtlander Superb, £11/17/6; Prominent and case, £16/19/6; Automatic Rolleiflex, 6×6, f/4.5, £14/15, f/3.8 Model, £15/15; F/4.5 Rolleicord, £7/19/6.

ALLEN.—Zeiss Distance Meter, 27/6; Ikonta 520, Tessar f/3.5, £7/19/6; Leica f/2 Collapsible Lens, £10/17/6; Ensign Midget, 22/6; Picochic, f/2.9, £4/19/6; Dallmeyer 3½×2½ Roll Film, f/2.9, £6/19/6.

ALLEN.—N. & G. Folding Reflex, Pentac f/2.9, £21/10; Baby Ikonta, Novar f/3.5, Compur, £5/17/6; Leicaskop, 12/6; V.P. Reflex, f/2.5, £9/17/6; Voigtlander Virtus, f/3.5 Heliar, £8/19/6.

ALLEN, Miniature Camera Specialists, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980, Closed 7 p.m. [0087]

SIX-20 Kodak Junior, £17/6; 1 Kodak Junior, £1/2/6; 2 Portrait Brownies, 10/6; all new condition.—L. V. P. Bennett, Chemist, Netheravon, Wilts. [8016]

NEW Ensign Carbine Cameras, special purchase (3½×2½), f/4.5 anastigmat, Trichro shutter, with leather case, 50/-, C.O.D. from Stonham & Son, Chemists, Maidstone. [8019]



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WANTED.—Leitz Range-finder for Leica, cheap.—Fisher, 25, Cranmore Way, Muswell Hill, London, N.10. [8022]

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WANTED.—Soho Boardman Enlarger, also combinable anastigmat lens, about 8-in. focus; also cheap Press Camera.—Luke, Southdown, Coombe Dingle, Bristol. [8025]

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BOLEX Projector, 16 and  $9\frac{1}{2}$  mm., wanted, reasonable price; full particulars, model, size of lamp, etc.—T., Hollyoak, Eastbury Avenue, Northwood. [8061]

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WANTED.—Quick-reading Electric Exposure Meter for cine work.—32, Lovelace Rd., East Barnet. [8081]

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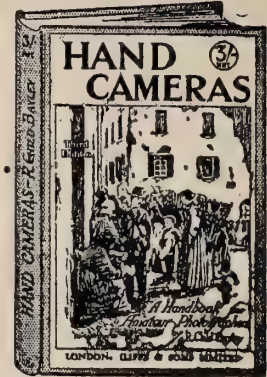
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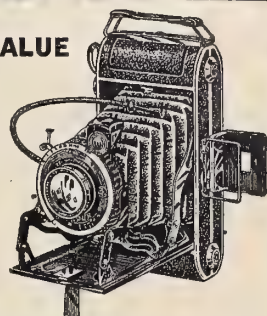
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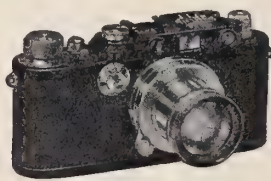
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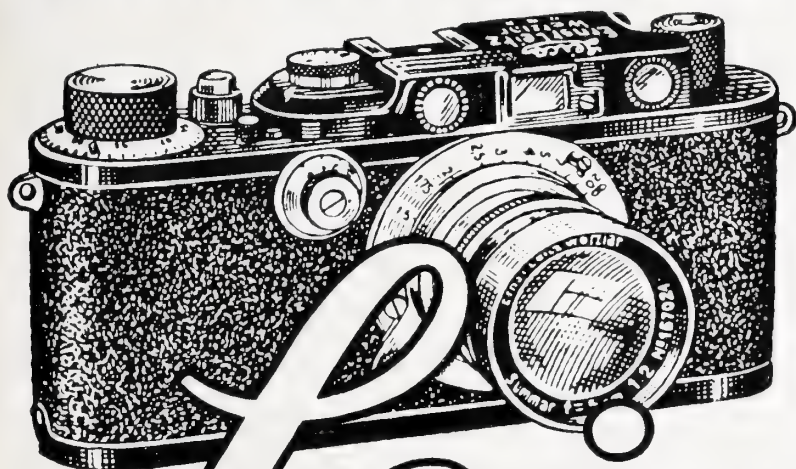
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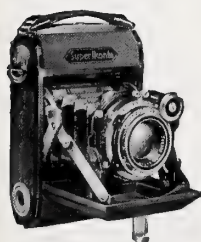
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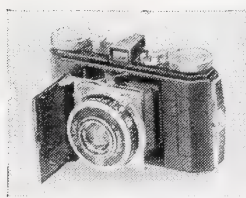
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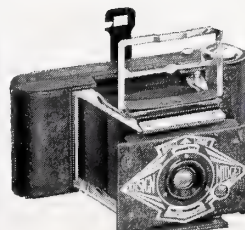
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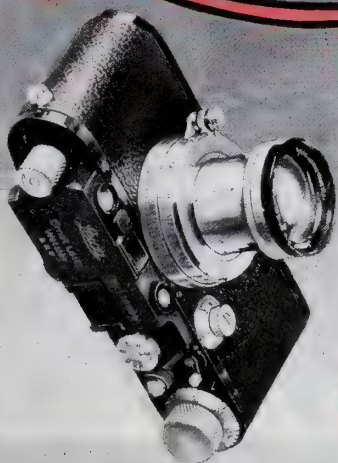
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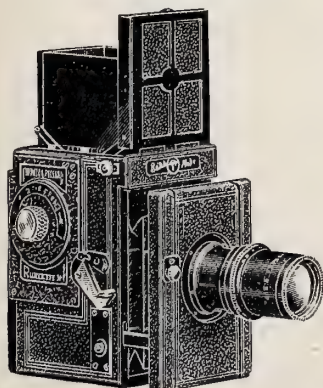
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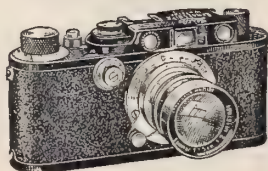
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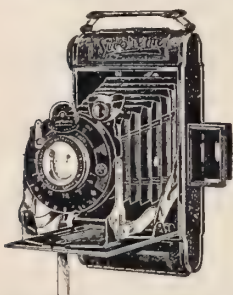
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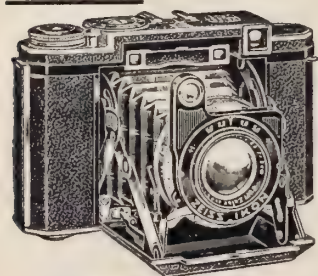
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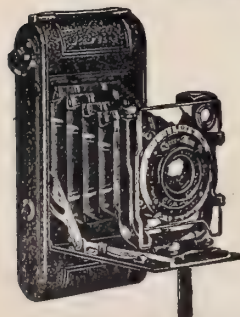
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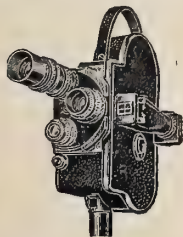
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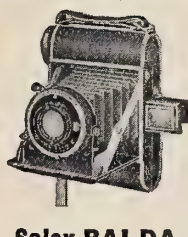


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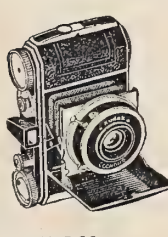


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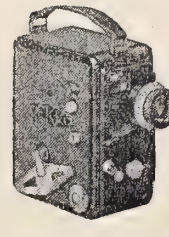


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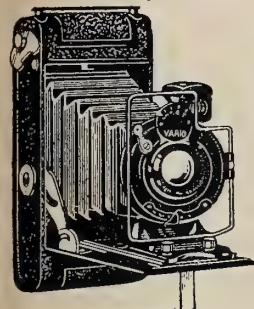
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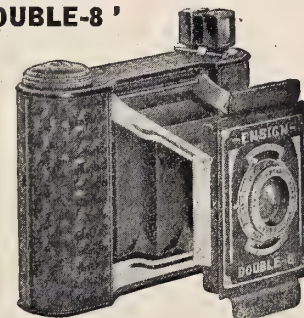
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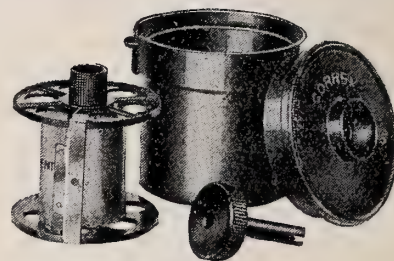
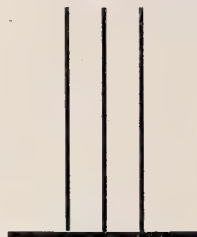
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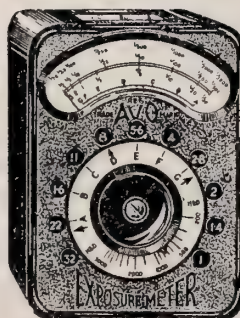
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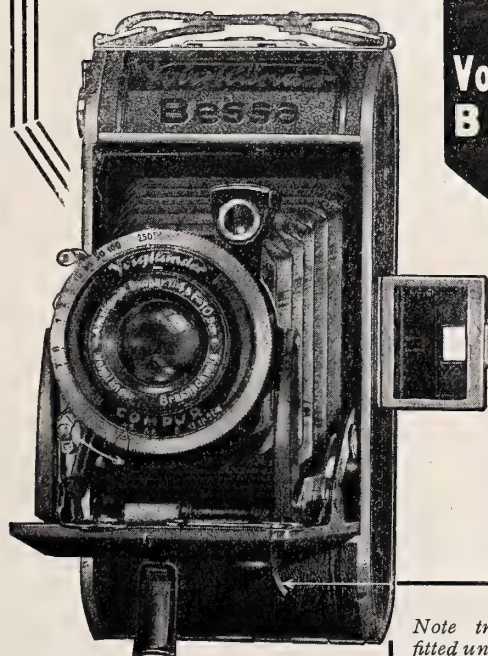
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WEDNESDAY, JULY 10TH, 1935.

VOL. LXXX. No. 2435.

THE Annual Exhibition of Prize Prints from "The A.P." competitions was opened last week at the house of the Royal Photographic Society, 35, Russell Square, W.C.1. By visiting this show our readers will have an opportunity of seeing and comparing the originals of many of the pictures reproduced during the past year in our pages. "The A.P." competitions have, for the past fifty years, been the training ground for pictorial workers in all parts of the world, and they have never been more strongly supported than at the present time. It is worthy of note that among the prize-winners in "The A.P." competitions of the past have appeared the names of most of the leading exhibitors of the day. In the present exhibition will be seen a considerable number of pictures of outstanding merit, and we look to their authors for some notable exhibits in international shows in the future. The special silver plaque for the best print of the year in "The A.P." competitions is awarded to W. G. Kennings-Kilbourne, of Chertsey, for his picture "To-morrow will be Friday."

### Turning the World Downside Up

The hundred large-sized photographs of Australia which have been showing at Grosvenor House—well hung and spaced, by the way—illustrate not only the excellent work of the Australian Press, but also the sort of thing which might be definitely extended. When a dominion of three million square miles uses a camera to advertise itself on the opposite side of the globe, to show what the world is like down under, it is an example for organisations whose area does not amount to as many square

## TOPICS of the Week

### A WEATHER FORECAST FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, JULY 11th.

A fairly settled, bright and warm sunny day in most districts of the British Isles, except in hilly areas in extreme West, allowing for all types of photographic work to be undertaken, without weather problems hindering in any way.

#### FRIDAY, JULY 12th.

Similar weather will continue generally. A thundery tendency, however, off Western coasts of Great Britain should be noted. Advantage should be taken of this bright period and fairly clear atmosphere, as a considerable amount of haze and some fog will continue off the coasts.

#### SATURDAY, JULY 13th.

Mainly fine, with thunderstorm conditions likely in parts during the evening. Take advantage of the middle hours of the day for all outdoor effects. This particularly applies to those resident or staying in Western districts.

#### SUNDAY, JULY 14th.

Remaining fine and warm with thundery conditions, especially in the West of Great Britain. Early morning mist or haze may upset plans for long-distance views, but a certain amount of breeze will clear this later.

#### MONDAY, JULY 15th.

The greater part of the British Isles will be bright and fine, early mist or haze may occur and the thundery tendency will remain in the West.

#### TUESDAY, JULY 16th.

High temperatures will continue and fine weather. Every opportunity should be taken advantage of as a few days of changeable weather will set in shortly.

#### WEDNESDAY, JULY 17th.

The good weather will remain for the most part generally, although the temperatures will tend to fall slightly and an unsettled state will gradually appear.

inches. Incidentally, these were Press photographs, taken by the staff of the *Sydney Sun*. The *Times* in this country has done much the same thing, reproducing in its pages and afterwards exhibiting in a public gallery photographs whose interest does not vanish with the passing moment. Though, to be sure, even with pictures of a more transitory interest, there is not a little pleasure and satisfaction in looking at them some time afterwards, as the little crowds with their faces constantly pressed against Fleet Street windows and showcases bear witness. It is far too much of a fetish in the newspaper world that everything that happened more than an hour or so ago is out of date.

### Touches of Colour.

Going down Whitehall this July day we noticed that grim old Gwydyr House, the home of the Air Ministry, was sporting in every window a window-box full of vivid blooms, giving the austere façade an air of gaiety and irresponsibility, like a buttonhole in an undertaker's dress coat. There are many such gay reliefs if one only looks for them. The most impressive front in Fleet Street, suggestive of the Rocky Mountains, steep and grey, has, projecting from it, a clock which is a perfect riot of colour, the sort of thing one might come upon in a great Oriental circus or in a dream. It always takes our fancy, and we would not be without it for anything. The same with the old Tudor gateway of Lincoln's Inn, as forbidding as it was when Wolsey rode up Chancery Lane; but in the corner is a cheeky little apple-stall, with the brightest fruit imaginable. Not infrequently has such an intrusion made the success of a picture.



### Binocular Vision.

The ability of a man to see stereoscopically is generally thought to be one of his best-established achievements. But Mr. Bishop Harman, consulting ophthalmic surgeon to the West London Hospital, told a conference in London the other day that, on the contrary, binocular vision is a very delicately balanced and easily upset function, highly susceptible to disturbance by fatigue, by slight illness, or by alcoholic indulgence (which explains why some alcoholics see double). Moreover, just as in the case of other high-grade developments, there is a great range of variation between perfection, as in full stereoscopic vision, and a total absence of it, as in squint. Altogether, our judgment of the size and distances of objects is subject to certain severe conditions, some inherent in defects of the muscles of the individual, others arising from his state of health. Visual judgments differ as between man and man, and not only

so but they vary in the individual man with the state of his health, which accounts for the variations in our "form" at work or at games.

### Tinted Eyes.

Some eye specialists now fit what are known as contact glasses, that is, a glass shell the cavity of which is in contact with the globe of the eye with a layer of liquid interposed between the lens and the cornea. Some wearers of these glasses are distressed by their brightness, and so some form of tinting is called for. But the glasses are mostly made in Germany, and we heard an ophthalmic surgeon lament the other day that the Germans, being a blue-eyed race, their idea of ocular beauty appears to be a very dark brown tint, so that he can never get a sufficiently light tint for the contact glasses of his patients. On one occasion he got a light blue smoke, and the wearer liked it very much, but he was an aviator, and lost his contact glasses in an accident,

since which the ophthalmic surgeon has never been able to obtain such tinting.

### Photographs of the Aurora.

The Meteorological Office has been showing at Burlington House a series of remarkable photographs of the aurora. They were taken at British Polar Year Station, Fort Rae, in North-West Canada, on the edge of the Great Slave Lake, and not far below the Arctic Circle. Sixteen plates were shown illustrating various representative types of this luminous meteoric phenomenon. The slide carrying the camera lens was so constructed as to move into six different positions relative to the plate, thus allowing six exposures to be made rapidly in succession without plate change. Attention was drawn to the fact that the positions of the stars relative to the aurora appeared different in two plates taken synchronously at two stations about fourteen miles apart, this being due to parallax.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Fixed-Focus Enlarger.

*I want to turn out numbers of enlargements  $3\frac{1}{4} \times 2\frac{1}{4}$  to postcard. Is it correct that a fixed-focus form is no use for artificial light? Why are they not made for this purpose? Can you suggest a solution?*

F. S. (Carnarvon).

Most commercial fixed-focus enlargers are made for daylight use only. If an attempt is made to use them for artificial light two serious difficulties arise. The first is the even illumination of the negative; the second is that the stop fitted to the lens is a very small one, so that exposures by artificial light are too long to be practicable.

Fixed-focus enlargers for artificial light have been made, even commercially, but the demand is naturally very limited. Such apparatus must have a proper lamphouse and fittings, generally a condenser, and a lens of reasonably good quality and large aperture. All this means that the price approximates to that of an enlarger free from the limitations of the fixed-focus type.

If, as you say, you desire to make runs of enlargements to standard, it is certainly convenient to have a piece of apparatus that will be always ready for the work without preparation and adjustment; and it is a fairly easy matter to construct one.

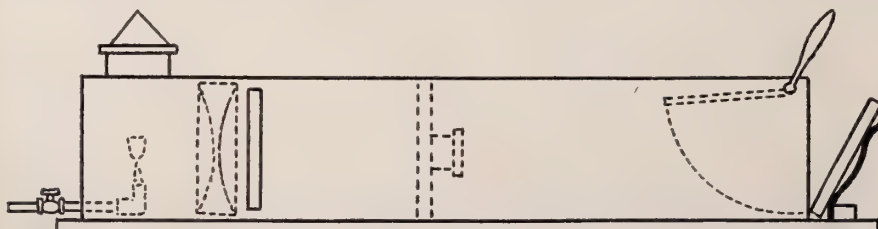
We reproduce a diagram of something of the sort which was suggested some twenty years ago for making prints from wet negatives, but, naturally, it would be better still for dry ones. At any rate, the fundamental principles are suitable for your purpose, although you would do well to modify some of the details.

The lamphouse must be of metal, but the box part should be made of wood—plywood will be quite suitable. The article illustrated was for a batwing gas-burner, which was found to give a more constant light than an incandescent mantle. The side of the box is slotted to admit the negative carrier, and behind this is a condenser. As the positions of the main elements remain unchanged the illuminant can be fixed once it is centred and the correct distance from the condenser found.

A wooden partition carries the lens, the exact position of which is ascertained by actual focussing. At the end of the box is a sort of spring door or flap. This was pulled back to slip in the bromide paper, which was then pressed by the flap against a sheet of glass fixed in the box. The exposure was made by moving the handle so as to raise a light flap which covered the paper except during the actual exposure.

If an electric lamp is used this flap arrangement can be dispensed with, the exposure being made simply by switching the light on and off.

You might also consider the advisability of replacing the flap back by a printing frame, fitted with a sheet of glass, and with or without masks. As the negative is small you might also consider dispensing with the condenser, and using a pearl lamp with a piece of ground glass or flashed opal interposed between it and the negative.





# Photography on Tour

Successful photography on tour is largely a matter of giving attention to certain points, which are dealt with in this note. They are chiefly in the nature of preliminary preparations.

THE touring holiday, either by some means of mechanical transport, or on foot, becomes more popular every year. If the tour is not intended entirely to supply subjects for the camera, the photographic side should receive consideration. A little forethought may make going easier, and it may also save wasted efforts.

## Apparatus.

The photographer who is blessed with a variety of apparatus will have to decide which camera to take. If his work is of a specialised type he will probably decide upon the outfit best adapted to his particular interests, in spite of the fact that it may mean some inconvenience in other respects.

Apart from this the mode of transport may determine what can be taken, and there are limits in this respect. For example, a quarter-plate reflex may not appear upon first consideration a burden in a small car, but it may be looked upon as taking up rather more than its fair share of room when there are other passengers and their belongings.

Obviously the cyclist, and most certainly the hiker, will not wish to carry any apparatus which represents needless weight or bulk.

## The Ideal Tourist Camera.

From this it will be concluded that the best type of camera for the tourist photographer is a roll-film instrument, and not a few will decide upon one of the miniature type, which in one or other of its several forms has distinct advantages.

The wise photographer will decide to take a colour filter, an exposure meter, and a tripod, the latter of a light metal pattern will not take up much room, and its use may make all the difference between success and failure. It is a good plan when touring by car to devote an attaché case to the photographic apparatus.

## Supplies.

The question whether to take supplies of sensitive material or to obtain these *en route* will have to be decided. This will depend upon the nature of the tour, the country traversed, and the photographer's needs in the matter of films.

In these days supplies of all the popular roll films will be available in every large town, and in most small ones, although in the latter case the photographer may not find his favourite brand stocked. If a popular size of a well-known make is used it is safe to rely upon local supplies, roll films being sold by the general stores in most villages.

If, however, a less popular size is used it is better to carry a supply and obtain more as required by post from town. This is suggested because the retailer in a village shop may not have a quick sale, and there is no guarantee that the films have been properly stored. The expiry date upon the carton may be distant, but a few weeks of bad storage may do more harm than a very long time under proper conditions. The atmosphere which prevails in a small village general shop is not always conducive to the good condition of sensitive material.

There are, of course, exceptions where the proprietor is a photographer himself or appreciates the value of correct storage, but the amateur should be on his guard.

## Film Packs and Plates.

Film packs are to be bought in most towns in the more popular sizes, but there is less choice of make. It is not supposed that the touring photographer will consider taking plates, but if so, and the route does not include large towns, it is well to take a supply, or to arrange for fresh material to be posted on request. If space is a consideration it is a good plan to post exposed plates home, properly marked to prevent opening, to await arrival.

If it becomes necessary to change plates during the daytime a simple changing-bag should be carried. If this is not used, there should be no difficulty about plate-changing at night in one's lodgings. In the country where there are no street lamps, it is generally quite safe to pull down the blind of the bedroom and change plates in a dark corner of the room with one's back to the window.

## Photographic Opportunities.

It is probable that many photographers when on tour miss many of the best subjects, or, to put it in another way, miss the best opportunities for photography.

If the tour is not intended primarily as a means of indulging in photographic work the needs and wishes of other members of the party must have consideration. There are people who resent waiting for the photographer, and hurry is not likely to stimulate the production of masterpieces.

In such cases experience proves that there is much to be said for the miniature camera. The rapidity with which this can be operated, and a large number of exposures made, will allow the photographer so circumstanced to secure pictures under conditions which would be prohibitive in the case of apparatus of a less handy type. It is also a fact that modern high-speed films can shorten exposures, which permits a great saving of time in the case of interior subjects.

## Obtaining Suggestions.

When reaching a district new to him the tourist photographer should examine the postcard views displayed. These should not be imitated, but they give a good idea of the possibilities of the place, and suggest subjects, so that the time may be used to the best advantage. If only a few hours are to be spent in a particular place, such indications are valuable.





*Beginning of the Feast.*

# NATURALISTIC CHILD PHOTOGRAPHY

By LAUREL PASCAL.

ONE of the advantages of the modern small camera is the ease with which successful instantaneous pictures can be made of children; this is due not only to the speed of operations possible, but also to the fact that the kiddies can be snapped in a happy and natural environment.

The amateur photographer in this case scores over the professional. Children carefully washed and brushed and taken along to a strange studio, with sundry admonishments to "be good" and to "keep still," generally become bored and sulky, and the resulting pictures wooden and uninteresting.

With a miniature camera no posing or fidgeting of any kind is necessary. All one has to do is to provide some form of entertainment, books, toys, or a meal, and then get to work as unobtrusively as possible.

Sharp focus is very necessary with large-aperture lenses, and this is where the reflex type of camera is so useful for this subject. With your hand on the focussing screw you can keep pace with the lively movements and fleeting expressions of your little sitters, getting results that fairly sparkle with life—characteristic of the spirit of childhood.

For out-of-door studies of children, an f/6.3 lens will give admirable results,

but for indoor work a lens working at f/4.5 or larger is advisable.

For out-of-door work you cannot do better than to use "Verichrome" or "Selochrome." For work within doors, use a good ultra-rapid film such as Agfa Super-Sensitive panchromatic.

No hard and fast rules can be laid down as to exposures, but always cut the time down as much as you can compatible with good definition. Out of doors during the summer months 1/50th sec. at f/8 will be found fast enough—while seaside and very open studies can be given the same exposure at f/11.

For indoor exposures in daylight, work at the largest aperture, giving from 1/25th to 1/5th second exposure, this depending upon the amount of light available and the activities of your subjects. With two photo-flood bulbs night-time exposures can be as short as 1/25th sec. at f/6.3, if you help out any heavy shadows with reflectors of some kind, white paper or an old sheet.

The tea-party pictures on this page were taken with a Rolleicord on Agfa Super-Sensitive panchromatic film, 1/25th second at f/4.5. The time was about five o'clock (summer time) and the lighting, which was rather poor, helped out by one photo-flood light in a reflector. On a brighter day and an earlier hour the same exposure could have been given with daylight only.

To ensure absolute naturalness my little models were all encouraged to handle my camera, taking imaginary pictures of each other and of me. By the time the big brown pot of tea was made and strawberry jam and cakes produced, photography had mercifully lost its appeal, and there was still something left of my Rolleicord.



*"Do you like Strawberry Jam?"*



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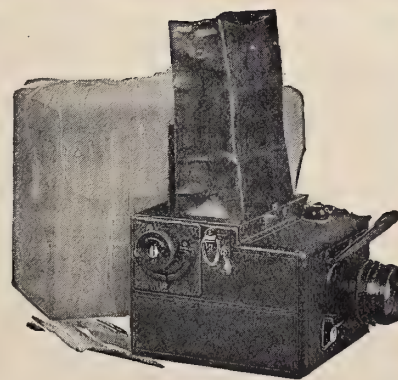
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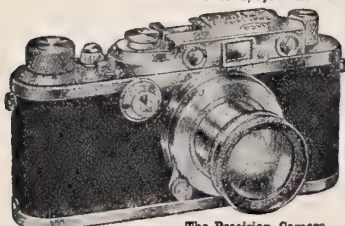


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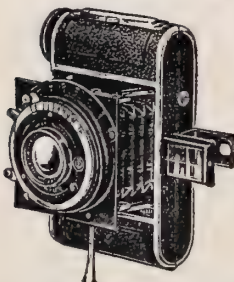
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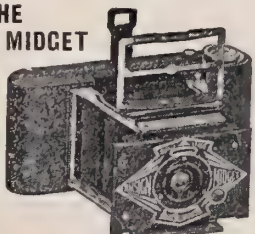
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2½×1½ Exakta Focal-plane Roll Film Reflex (takes usual V.P. size roll film), f/3.5 Ihagee anastigmat, complete with case, Cost £16..... **£10 15 0**

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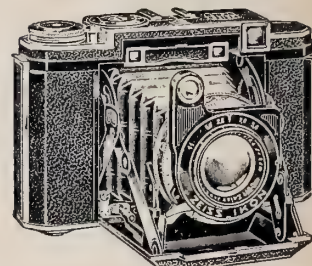
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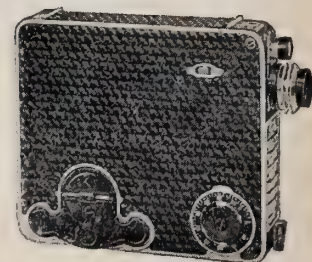
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July 10th, 1935

# A Really Universal M.Q. Developer

By E. BARWELL.

THE ordinary M.Q. developer is often described as a "universal developer for plates, papers and films." It is so, to a certain extent, inasmuch as the ingredients, metol and hydroquinone, can be compounded to form a developer for almost any purpose.

There are, however, many occasions, in the case of chloro-bromide papers, for instance, where it becomes necessary to alter the proportions of metol and hydroquinone. There are other cases where it would be an advantage, or even highly desirable, to do so. There must be many amateurs who have occasion to develop and print such widely different subjects as highly contrasty night subjects and lantern slides.

It was with the object of finding a developer which would deal successfully with these extreme cases, as well as with more normal ones, that the formula to be described was worked out.

To start with, it was clear that the M.Q. developer in a single-solution form, as usually made, was quite unsuitable; but it seemed that it could be made infinitely flexible if properly compounded. This turned out to be the case.

The preparation of the developer will be described first, and then the method of using it.

Three stock solutions are required in addition to the usual 10 per cent potassium bromide, making four in all. These are:

## A (HYDROQUINONE).

Hydroquinone .. 120 grs.  
Sodium sulphite .. 2 oz.  
Water up to .. 20 oz.

## B (METOL).

Metol .. 160 grs.  
Sodium sulphite .. 2 oz.  
Water up to .. 20 oz.

## C (ALKALI).

Sodium carbonate .. 3 oz.  
Water up to .. 20 oz.

Also D (bromide), potassium bromide 1 oz., water up to 10 oz.

When making the B solution the sulphite should be dissolved in 10 oz. of warm water, and the metol in a separate 10 oz. of warm water, and when dissolved mixed together. The other solutions call for no comment.

Now for the working solutions for different purposes.

## Plates and Films.

It is well known that for night subjects, theatre subjects, portraiture, or, in fact, whenever under-exposure is to be expected and the contrasts therefore likely to be excessive, a soft-working developer is to be preferred. For this we take: Solution B, 1 oz.; Solution C, 1 oz.; Solution D, 8 drops. This will give a negative full of detail, without much contrast or density, unless development is much prolonged. Very suitable for portraiture and enlarging.

At the other extreme we have process plates and black-tone lantern slides for which a very contrasty developer is required. For this we take:

Solution A, 1 oz.; Solution C, 1 oz. These two developers are extreme cases; for all ordinary purposes take the usual M.Q. developer consisting of: Solution A, 1 oz.; Solution B, 1 dram; Solution C, 1 oz.; Solution D, 15 drops, and add water to make 4 oz.

Similarly by increasing or decreasing the proportion of metol a range of contrasts can be obtained on bromide

papers. Any reader who has tried the three-colour Carbro process will know how difficult it is to get the same contrast on the three prints made from the negatives taken through the red, green and blue filters. This is a case where the above developer will be found extremely useful.

For instance, it is possible to get the same contrast, after a little practice, by developing the blue filter negative first in a developer low in metol, then, after adding a little more metol, the green and red filter negative, with perhaps a little extra metol for the last named. If desired the adjustment may be performed in a similar manner when printing.

Enough has been said, it is hoped, to show that the M.Q. developer, made up as above, has an almost unlimited variety of applications. The trouble of making up four stock solutions is really very little more than that of making up one, as the various constituents have to be dissolved separately in any case.

In conclusion, care should be taken when using hydroquinone by itself, or with very little metol, that the temperature is not allowed to fall below 60° Fahr., or preferably 65° Fahr., as hydroquinone becomes almost inert at lower temperatures.

Below is appended a table showing suggested composition of developers for different purposes, including those mentioned above:

Purpose	A.	B.	C.	D.	Water.	Remarks.
Plates	—	1 oz.	1 oz.	8 drops	No water	Watkins factor 12.
and	1 oz.	1 dram	1 oz.	15 drops	To make 4 oz.	Watkins factor 5.
Films	1 oz.	—	1 oz.	—	No water	May be diluted for more control.
Bro-	1 oz.	1 oz.	1 oz.	20 drops	To make 4 oz.	
mide	1 oz.	1 dram	1 oz.	20 drops	To make 4 oz.	Watkins factor 5.
Papers	1 oz.	20 drops	1 oz.	10 drops	To make 4 oz.	
Gaslight Papers	1 oz.	1 dram	1 oz.	10 drops	No water	Image should appear in 30 sec.
Lantern Plates	1 oz.	—	1 oz.	5 drops	No water	For black tones.
Chloro-bromide Papers	1 oz.	5 drops	1 oz.	30 drops	To make 4 oz.	For warm black tones. For warmer tones dilute 3 times.

A "buffered borax" developer for fine grain may be made as follows: Dissolve 2 oz. sodium sulphite and 18 grs. of borax in 10 oz. of warm water, add 8 oz. A, and 2 oz. of B, and use undiluted and without bromide.

A scheme is on foot to hold an exhibition of Colonial photography in memory of the Outpost Surveyors. This will be arranged by the Outpost Camera Club, which is being formed in connection with the Victorian Colonial Outpost Service League, and it is hoped to gain the assistance of all those in the Colonies interested in the work. The proceeds of the exhibition will be devoted to aged Colonial Outpost Pioneers who have come upon difficult times and have no pension. The work of these pioneers has been very hard in the past and

many sacrifices were made in opening up the dark places of our tropical Empire to make them fit for settlers to live in comfort. It has been suggested that a certificate be designed and that the purchase of this entitle the holder to membership for life, with the usual service of a club for those visiting the home country. Early colonial photographs will be useful, and gratefully received from those who have them, both at home and abroad. Further particulars will be supplied by Mr. A. E. White, 25, Godstone Road, Kenley, Surrey.



July 10th, 1935

# PURE

By F. READ.



*The Wye Valley. From the Wyndcliffe (800 ft.).*

SEVERAL times within the past few months letters have appeared in *The Amateur Photographer* regarding landscapes. They express, broadly speaking, their writers' favour of the pure landscape type of picture which seems of late years to have lost its hold on the pictorialist who, in his search for subjects, has neglected the appeal of the landscape picture and pays attention only to the "modern" type.

It cannot be denied that in many exhibitions to-day the landscape seems almost to have ceased to exist. On most exhibition walls there will be found the usual large percentage of figure work, bizarre, nude and otherwise, with a good mixture of sunshine subjects with their glorious appeal of the effects of light and shade, and if a search is made there may be seen an occasional pastoral type of subject that represents the exhibition's entry of landscape work.

It is difficult to account for this lack of a subject that was at one time universal. It is not twenty years ago when the case was different, and the usual idea of the keen photographer was a man who walked the counties through and through with a half-plate camera on a big tripod, and fitted with an R.R. lens. The slides were loaded with ordinary plates (or

at the most orthochromatic), and the worker (we nearly said labourer) felt lucky if at the end of the day, and after having humped his kit twenty odd miles, he had secured—two good landscapes.

To-day all is changed. Cameras are fitted with lenses of marvellous speeds and giving superb definition, and emulsions are provided that will render the countless greens of nature correctly instead of the one-time uniform black that we got in the "good old days." Filters can be used that will penetrate the distant



*Trees and Meadows.*



*The Road to the Farm.*

mist, and cameras are a tenth their one-time weight; while as for carrying a tripod, well, many workers do not know what such a thing is. One would have thought that landscape photography would have been more popular than ever, especially in these days of enlightenment on the joys of the countryside.

For this note we have looked through our own files and have found several negatives that we consider fulfil the conditions of a pure landscape. It is at once apparent that there is a different aspect in these prints



# LANDSCAPE Photography

in comparison to those we are accustomed to see. Picture-making of to-day uses the peculiar technique of the camera and its technical operations towards the making of an artistic creation. The modern worker understands the nuances of light and shade and moulds his subject matter to show this quality to the best advantage. This is not possible in pure landscape. The subject matter is Nature, with all the seemingly inconsequent scattering of her jewels on Mother Earth.

Landscape needs more than anything else an understanding if it is to be appreciated as it deserves, and this understanding is not a result of a training in art. The understanding one must bring to landscape is a love of Nature just as she is.

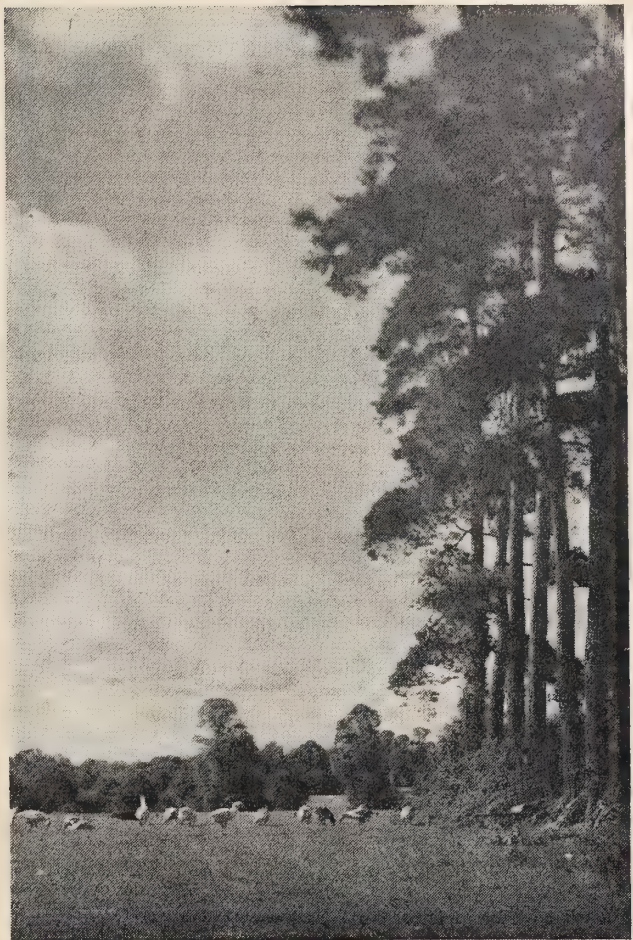
This love, it seems, is fast being submerged in these



*In the Chilterns.*

days of mechanism and machinery. A quiet, reflective mood is an essential, and then one realises when looking at the scene before him a sense of pulsating life. The vibrant air, the vital, unseen, unfathomable urge of existence going through the trees, the hedgerows, even the illimitable blades of grass.

Composition, design, or a main centre of interest is difficult to achieve with landscape. It will be found hard to tell a story and create an interest according to accepted tenets of art, so landscape has seemingly faded away in favour of subjects that illustrate more the efficiency of the materials used and the skill



*The Edge of the Wood.*

of the user rather than the merits of the subject.

Possibly one day, when the chemist has mastered the spectrum and gives us colour, landscape will once again come into its own.



*A painter's subject.*



# News and Reviews

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

During the months of July, August and September, the Daimler Co., Ltd., of Coventry, are holding a photographic competition with attractive prizes, which will be awarded to the best "news" or "interest" pictures featuring Daimler or Lanchester cars. Full particulars will be forwarded free to any reader of "The A.P." on application to the Publicity Department, Photographic Competition, Messrs. Daimler, Ltd., 22, Old Queen Street, London, S.W.1.

Messrs. Ensign, Ltd., of 88-89, High Holborn, London, W.C.1, have issued a new catalogue giving full details of the Ensign Home Ciné cameras and accessories. This is very fully illustrated, and all particulars for the amateur cinematographer are included. A copy will be sent free on application to the above address.

"Cinema Quarterly," edited by Mr. Norman Wilson, is published quarterly at one shilling, and should be read by all who take the cinema seriously. There is a tendency to look to Soviet productions rather than to Hollywood, the Continent or Elstree for inspiration, and in nearly every number there will be something with which readers will disagree. This is all to the good. "Cinema Quarterly" is intended to make the reader think. In the current number articles of particular interest to the amateur film-maker include, "The Scenario," by Ernest Petts; "The Function of the Actor," "Subtlety on the Screen," "Scope for the Short Film," and "Scope for the Silent Film." The criticisms on current professional films could teach the ciné amateur a lot.

The popular lectures given by Mr. R. M. Fanstone on "Romsey Abbey, its history and to-day," "The New Forest" and "The Mother City of England," are again available for photographic societies without fee. Early application should be made to Mr. Fanstone, Romsey, Hants.

An error occurred in the description of the larger of the two "Speedex O" cameras in the Buyer's Guide of our recent Miniature Camera Number. This camera is not designed to take sixteen exposures on eight-exposure  $3\frac{1}{2} \times 2\frac{1}{4}$  roll film as stated.

The Western Salon of Photography, organised by the Western Counties' Photographic Federation, in affiliation with the R.P.S., is now open at the Pump Room, Bath, and remains open until Saturday, July 13th. All the classes were well supported, and over 300 prints and 100 lantern slides are on view. The exhibition was opened by the Mayor of Bath, and is proving a great success.

The "Contax" Exhibition, now open at 202, High Holborn, W.C.1, has proved so successful that the closing date has been extended to July 20th.

Many readers of Messrs. Ensign's advertisement of the Ensign Double-8 miniature camera in our last issue must have been puzzled at the statement that this attractive little camera took six pictures on V.P. film. Others who had read our references to it in a previous issue would have realised that a printer's error had been made and sixteen exposures was the correct number.

**Stolen.**—A Rolleicord Camera, from 25, Glazberry Road, Barons Court, W.14. The camera had Triotar f/4.5 lens No. 1480921, and was complete with lens caps and extra-long wire release, in Rolleicord leather case with shortened carrying-strap. Any information regarding this camera should be sent to Mr. L. W. Bennett at the above address.

A new revised price booklet has just been issued by Messrs. E. Leitz, Ltd., 20, Mortimer Street, London, W.1. This contains particulars of all the Leica models, lenses and accessories. The firm announce with regret that there is a slight increase in the prices of all Leica articles due to the rate of the pound sterling having been adverse for some considerable time. Our readers should write to the above address for a copy of this price list.

The Professional Photographers' Association Benevolent Society has issued a little booklet containing full particulars of this phase of activity of the P.P.A., and we can commend it to all our readers who are charitably disposed towards a good cause. A copy of the booklet will be sent free on application to the Secretary, Professional Photographers' Association, Sundial House, 357, Euston Road, London, N.W.1.

A prize competition for "Beauty-Snaps" is announced by the *Sunday Referee*. Any subject—indoor or outdoor—may be chosen, but artistic merit will be the first consideration. There will be weekly awards, and at the close of the competition there will be final prizes of £50, £25, £10, and fifteen of one guinea each. Full particulars are given each week in the paper itself.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, July 31. Rules in the issue of June 26.

California Pacific International Exhibition, San Diego.—May 20–November 17. Particulars from Miss Ruth Kilbourne, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Western Salon of Photography.—June 20–July 31. Hon. Salon Secretary, S. R. Lewin, 107, Shakespeare Avenue, Bath.

Lucerne Salon.—June 20–July 22. Secretary, International Kunst-photographische Ausstellung, Lucerne, Switzerland.

Lincoln Camera Club Annual Exhibition.—Open, July 5–28. Hon. Exhibition Secretary, J. H. Hutchinson, 44, Richmond Road, Lincoln.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Szeged (Hungary) International Salon.—August 4–21. Particulars from Secretary, Magyar Amatortykepek Szovetsege, Csoportonak, Szeged, Hungary.

Southern Counties Salon (organised by Camberwell C.C.).—August 11–31. Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.

South African Salon (Johannesburg).—Entries, July 26; open, August 26–31. Hon. Secretary, Johannesburg Photographic Society, P.O. Box 7024, Johannesburg, South Africa.

Amsterdam International Salon.—Entries, August 1; open, September 14–20. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London Salon, 53, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Entries, August 16; open, September 14–October 12. Further particulars from Secretary, 15, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open,

October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Entries, October 1; open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21 and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.



# But They're Fine!



SMITH: They're fine! But I can't believe it's your master hand alone, although it's true we use similar cameras.

BROWN: No, it isn't my master hand, but I'm sure it is my better choice of film.

SMITH: But surely it's only the camera which matters.

BROWN: Not the camera alone, but the combination of good camera and good film, the latter meaning Pernox.

SMITH: Are these from Pernox film?

BROWN: Yes, and that seems to explain the difference in our results, with maybe a touch of "The Master Hand."

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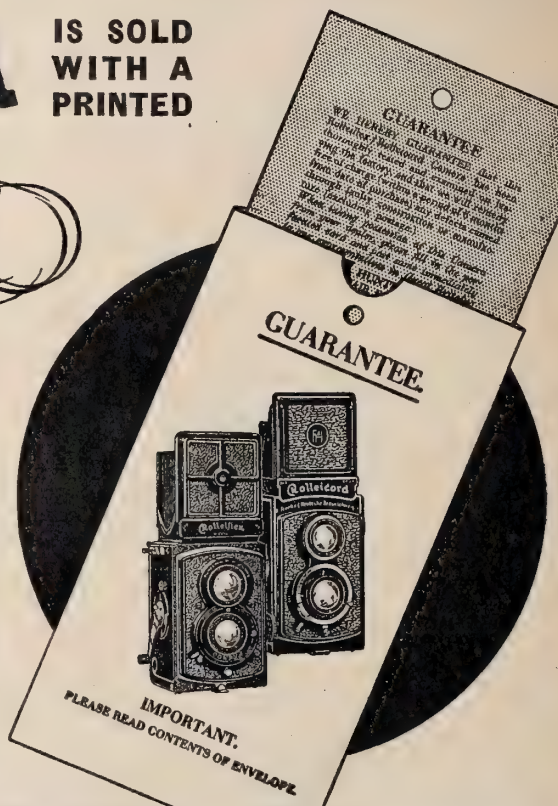
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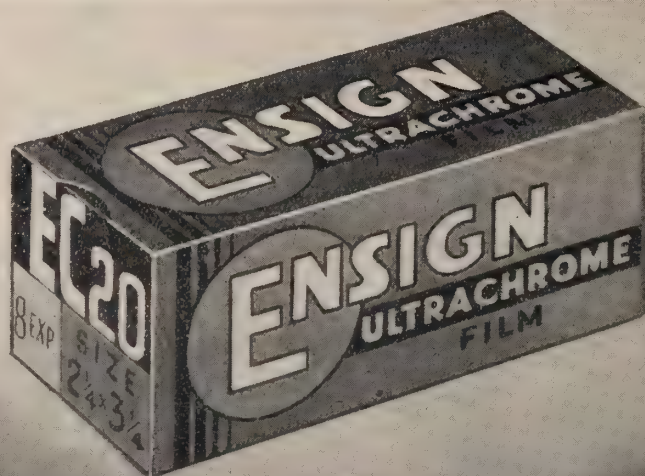
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July 10th, 1935

# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## STAIN ON BATH.

SIR,—With reference to the query by G. E. L. (Barnehurst) in June 12th issue of "The A.P." I have found it a good plan to pour a weak solution of hyposulphite of soda (warm water) into the stained dish. This immediately dissolves the stain caused by the developer. Provided the dish is then thoroughly washed it will be quite safe to use for developing.

I have used this method quite successfully, but only for porcelain dishes, and cannot vouch for its efficacy with other types of dishes.—Yours, etc., L. N. WILLIAMS.

## WANTED—AN ENLARGER.

SIR,—I heartily endorse the remarks your correspondent "H. W." makes on the difficulty of procuring enlargers and other equipment for the 16-on-3½×2½ camera.

I, too, have one of these efficient and economical little cameras, but have searched in vain for an enlarger to suit.

On looking through the catalogue published by the manufacturers of my camera I got quite excited when I saw a post-card enlarger, but, alas! on closer examination I found it was for 16-on-V.P. size film only.

Also, it is quite impossible to procure printing paper for the 2½×1½ negative. It seems to me that unless the manufacturers of this size camera make some attempt to market suitable equipment to go with it, its popularity will decrease, and that would be a great pity.—Yours, etc.,

JAMES H. ENGLEDDOW.

## AN ENLARGER PROBLEM.

SIR,—In a recent number of "The A.P." I noticed a Reader's Problem about stopping down in enlarging. This raises a point in my own experience which may interest your readers. Some time ago I was using an optical lantern, fitted with a normal 7-in. projection lens, for projecting curves obtained photographically on to a screen for examination. In doing this I had occasion to stop down the lens to a small aperture, in which process I obtained a peculiar diffraction pattern similar to that shown. The lamp was a standard 500-watt Edison projection lamp with 5 vertical spirals as elements, the plane of the elements being perpendicular to the optic axis of the lantern. As good accuracy was required the system had been adjusted with some care. The iris diaphragm was immediately behind the back component of the lens.

It is easy to obtain a circular diffraction pattern with condenser enlarging by reducing the aperture, but I have never been able to explain or reproduce the above phenomenon. If any of your readers have had any similar experiences, or have a likely explanation, I should like to hear their views.—Yours, etc., E. E. M.

## SLOW "INSTANTANEOUS" EXPOSURES.

SIR,—In reply to Mr. F. Green's enquiry in the issue of June 5th, my Auto-range, as he surmises, has a Compur shutter. The focal-plane model was too heavy and bulky for my needs. One of my reasons for buying the Auto-range was to avoid the weight and bulk of my other cameras. Neither when it has been fitted to the Auto-range nor to any other camera that I have ever used has the Compur exhibited the "kick" which Mr. Green mentions. Moreover, I am sure that a shutter so famous and so widely used by so many makers for so many years would long ago have had such an obvious fault remedied.

In point of fact, by half turning my body, resting the camera on my shoulder in the Press photographer fashion, and employing the direct view-finder, I have successfully taken shots "landscape" way up at 1/10th sec. without a trace of blur.

Further, I find this manner of holding the camera particularly satisfactory for gaining the maximum benefit from the range-finder itself. So far, I have not discovered quite such a convenient method of holding for "upright" photographs. A simple wooden handle to screw into the tripod socket will, I think, solve the problem.

May I add that my Auto-range has never yet delivered me a blurred negative.—Yours, etc. BM/ZVTW.

## EXPOSURE METERS.

SIR,—With reference to A. J. Bailey's letter under the heading, "Exposure Meters," commenting upon the exposures of two Leica cameras, one (A) 1/40th at f/6.3, and the other (B) 1/200th at f/4.5 with an ×3 filter.

He calculated that the two exposures are very nearly the same, but I think he has misunderstood the ×3 filter. It is agreed that f/6.3 requires twice that of f/4.5, and therefore (B) would require 1/100th at f/6.3. Quoting from Mr. Bailey's letter, he says "Therefore (B's) exposure would be 1/100th at f/6.3, and as he used an ×3 filter his exposure would be 1/33rd." That is not quite correct. As he used an ×3 filter his exposure would be 1/3rd of 1/100th, which is 1/3rd × 1/100th = 1/300th, not 1/33rd.

Thus the exposures were as 1/40th to 1/300th, or 7½ to 1. Here is another way. Take it from (A's) viewpoint. (A) exposed 1/40th at f/6.3. Thus at f/4.5 he would expose half of this, or 1/80th. With ×3 filter he would multiply by 3 = 1/80th × 3 = 3/80ths, or about 1/27th, compared with (B's) 1/200th. The ratio is therefore 27 to 200, or 7.11/27ths to 1. This you will notice is almost identical with the ratio obtained before.

Hoping this will show A. J. Bailey where his mistake was.—Yours, etc., S. L. CARTER.

## WHY NOT AN "A.P." CLUB?

SIR,—May I again take the liberty of asking for a few more lines of your space in favour of the "A.P." Club?

Mr. Deacon's letter certainly strikes the right note, for it is time that a few amateurs co-operated in this idea and began to do something. Mr. Willatt's excellent suggestion has been in the air and under discussion long enough, and unless it is put upon a concrete base quickly will probably die a natural death. To prevent this I am willing to add my name to that of Mr. Deacon as one who is willing to meet or hear from others with the object of drafting a scheme for the editor's approval. Photography often calls for grit and determination under difficult circumstances, so let us apply this same determination and push this scheme through with flying colours.

Following Mr. Deacon's example here is my address: 12, Macready House, Crawford Street, London, W.1.

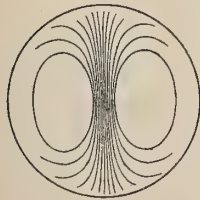
I can only conclude by hoping that photographers will not let this scheme rest where it is.—Yours, etc.

B. SUGGITT.

SIR,—Regarding Mr. Willatt's suggestion for an "A.P." Club, I believe it would be a useful "ice-breaker," and brighten many a dull day.

I would point out that if every photographic society adopted a badge a somewhat similar purpose would be served; but the advantage of an "A.P." Club would be that the badge would be universal and easily recognisable. Wearing of it could even be interpreted as "speak to me."

I can endorse the "get together" opinion expressed by your correspondents, and I can affirm having had a hearty reception when I have introduced myself to outing groups of other societies whom I have met in distant parts. I can foresee such a club helping to increase the membership of photographic societies generally. I have planted the seed many times in a casual meeting, even to telling my chance acquaintance his two nearest societies, with names and addresses of secretaries.—Yours, etc., T. D. NUNN.





# A Camera at the Paddling-Pool

By RONALD GOODEARL.

THE photographing of children is recognised as one of the most fascinating branches of the pastime, and no one can fail to be attracted by a picture of children enjoying themselves. Some people however, not having children of their own, may be at a loss to know how they can find suitable subjects. A visit to the local paddling or yachting pool on a fine day should solve their problem. Here children of all ages will be found happily disporting themselves, and the camera enthusiast will find it difficult to avoid firing off all his plates or films during the first few minutes. It is best, though, to restrain this impulse or valuable material is likely to be wasted.

The camera should be employed as unobtrusively as possible, or the photographer will probably find himself the centre of a crowd of small boys requesting him with a loud voice to "Take our picture, mister." Perhaps the best method to employ, particularly for those not used to working in crowds, is to find a seat at the side of the pool and work from this. Of course, in taking up a position the direction of the sun and the suitability of background should be carefully considered.

When using a camera focussed by scale the shutter and lens aperture should be adjusted ready for action,



*A serious occasion.*

and then when a subject presents itself the distance can quickly be judged, the scale set, and the shutter released. Do not be in too great a hurry to make the exposure unless the subject is an exceptional one, for children playing will in time assume most delightful poses, and it pays to wait.

If it should be found necessary to

pose the children they should not be allowed to stand still, or the chances are that they will be very self-conscious. Ask them to start at the far side of the pool and run towards the camera. The focussing scale should previously be set at, say, fifteen feet, and the shutter released when they reach this distance. Of course, a lower shutter speed will be used for still subjects. Another method of posing is to arrange a "splashing contest," which will cause great enthusiasm.

Several interesting pictures should be secured in this way, although the photographer would be well advised not to work too close to his subject, or he may find himself receiving a deluge of water which will not improve the camera or the appearance of his clothes.

Sometimes good pictures are obtainable by patient stalking. Striking pictures which are not obviously posed may be worth entering in one of the numerous competitions, especially if the pictures tell a story.

In the very nature of things most of the subjects will include a considerable number of figures—the paddling-pool is crowded with life and movement. But the more figures the greater the risk of one or more being unsatisfactory, and attention should also be given to carefully selected and isolated groups of two or three.



*A showerbath for one.*



# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCLXXXIX.

Mr. A. C. R.  
REDGRAVE.

From information communicated to our Special Representative.

"JUST over two and a half years ago, at the age of twenty, I first ventured into the realm of pictorial photography. I sent a few slides to *The Amateur Photographer* annual slide competition and one was selected for purchase. This initial success was followed by the acceptance of a print at the Central Association first annual exhibition at Russell Square. Since then I have contributed prints to a large number of exhibitions all over the country, and find this sort of thing helpful and interesting. "I have a marked preference for subjects showing a strong contrast of sunshine and shadow, and seldom make an exposure on a dull day except for record purposes. On analysis of my prints it seems that

the most suitable scenes for this type of picture are to be found in the streets and out-of-the-way corners of quiet towns and villages; but nothing comes amiss to me if it has a strong sun pattern. Although I have a great admiration for soft, misty landscape pictures I have not yet succeeded in producing one that satisfies me, but I am living in hopes.

"As regards apparatus I have two cameras, a  $3\frac{1}{2} \times 2\frac{1}{2}$  Zodel and a T.-P. reflex of the same size, which has a 9-in. telephoto lens interchangeable with the normal 5-in. lens. My enlarger is of the vertical type and is home made; apart from the camera used on it, this cost only a few shillings.

"I use nothing but Soft Gradation panchromatic plates and Selo

Hypersensitive film, with or without filters, of which I have a variety. I develop mostly in a dish by time and temperature, using the maker's M.Q. formula; but as my subjects are contrasty I cut down the time of development considerably. This procedure gives the kind of negative I like—thin, with a reasonable amount of contrast, and plenty of detail.

"My prints are mostly made on chloro-bromide paper—'Kodura' or 'Mezzotone'—and I have tried various developers with success; but I now use either 'Kodura No. 3' or Chlorquinol. In cases where the negative is not suitable for chloro-bromide paper I use Kodak Royal bromide and develop in amidol:  $\frac{1}{2}$  oz. sulphite, 30 grains amidol, 12 oz. water, and no bromide. I have also made a number of bromoil prints for exhibition purposes.

"I am not a photographic purist at heart, and when necessary I do as much handwork on the print as I can conceal, and after steaming I rub a 'dope' mixture over the surface of the finished picture.

"I have found membership of the local society and a Postal Portfolio a great help, and believe that much can be learnt from the spirit of friendly criticism and advice which prevails in such clubs. I have been a regular reader of *The Amateur Photographer* for some eight or nine years, and I have always found the articles and criticisms of assistance to me both as a beginner and later as a more advanced worker."

(A further example of Mr. Redgrave's work will be found on one of the centre Art pages.)



CORFE.

A. C. R. Redgrave.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

## "THE KENNEL MAID," by B. Kentish.

PARTICULARLY happy in its effect of sunshine, and notable for its feeling of air and space, this picture is also characterised by a very strong form of composition in which the basis is that of the pyramid.

There are points of similarity between it and the subject of our discussion last week, in that both show the figure silhouetted against the sky; both are instinct with the glow of the sun shining from a low altitude, and, in each case, the foreground is but a simple strip of deeper tone sufficient to fulfil its function of carrying the greater interest above.

Here, however, there is not the same suggestion of movement, nor, in the nature of things, would it be desirable; but, while the subject has been caught at a still moment, there is yet a feeling of power held in restraint, and, in its way, it is no less effective. The sky is not quite so forceful, nor are the cloud forms by any means so insistent; but, nevertheless, they suit the subject, and, in view of its rather bigger scale, a marked cloud effect would be inappropriate, as it would diminish the interest which should attach to the group.

This being more prominent, the setting is less significant and does not require to be so assertive as in the former instance. It is very nicely judged, and forms a perfect foil for the group, which, with its effect and force of arrangement, is able to stand alone and without embellishment.

Concerning its formation, the shape of the pyramid is shown in the sketch by dotted lines. It will doubtless be observed that the form is indicated rather than faithfully followed, for, in composition, as in most other things, to state the obvious is trite, and it would not do for the formation to be so plainly in evidence that it drew attention to itself. If it did, it would defeat its object. The idea is that the arrangement should show the pictorial motive in a way that is

intelligible, and to do so it must display a sense of order.

The pyramidal form is simply one of a number of recognised arrangements that embody the required sense of order, and it is sufficient if, in the layout of the subject material, it is roughly followed rather than slavishly adhered to. It should be an indication rather than a definite shape. In

The figure of the girl naturally assumes pride of place as the chief centre of interest. The attraction of the human element is partly responsible, but that is emphasised both by her position in the picture space—just off the centre—and by the fact that her head comes just at the apex of the pyramid. Other things being equal, the apex is the strongest point of the formation, and it therefore follows that what it contains is endowed with significance.

Besides this, the light on her face and the dark of her coat provide the greatest contrast of the whole picture. This, again, causes a concentration of interest, and, where there are so many factors working to the same end, her dominance is unquestionable, and the necessary feeling of unity is achieved.

Of subsidiary importance, but holding their place in the scheme, the foremost pair of dogs (2) come next. They attract more of the attention than the other three, partly because of the light on their foreparts and partly because of their position at the angle at the base of the pyramid. The fact that they are foremost, too, counts for something, and the more subdued tone and less assertive position of the remaining three indicates their place as of lesser consequence.

The pair and trio fall to be considered as such by reason of the fact that they

are so placed in the picture. There is a close connection between each element of the two groups, and there is a space or interval sufficient to separate them. The tail of the pair and the leashes join up both groups with the figure, and this connection stresses the sense of unity which is acquired by the dominance of the figure.

Altogether, the arrangement falls together extremely well, and, had it been deliberately arranged, it is doubtful if any useful alteration could have been successfully made. "MENTOR."



this instance, the heads of the dogs on the left project beyond the dotted line; the head of the next is within it, and the head of the girl comes at the apex. On the other side, the line runs through the hindquarters of the animal on that side, and, as for the base, it roughly follows the crest of the hill. There is nothing definite about it except the apex, and that, with the girl (1) as the dominant factor of the picture, is necessary. All the rest just happens to fall into a rough approximation of a pyramid.





THE KENNEL MAID.

By B. KENTISH.





THE GATEWAY.

(See article, "How I make my Exhibition Pictures.")

By A. C. R. REDGRAVE.





MOTHER AND DAUGHTER.

(From "The A.P." Colonial Competition.)

BY C. STUART TOMPKINS.  
(Melbourne.)





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION

1.—"Sentinels."  
By Denis Singleton.

2.—"Four Wents Pond."  
By John Stirling.

3.—"The Mills, Bruges."  
By John R. K. Pirie.

4.—"The Brothers."  
By Robert Welburn.

5.—"The Loft."  
By W. Tilley.

6.—"A Highland Loch."  
By J. A. Stirling.



July 10th, 1935

# PICTURES by Novices

## SOME CRITICAL COMMENTS on the *Beginners'* prints reproduced on the opposite page

"FOUR WENTS POND," by John Stirling—No. 2 of the prints reproduced on the opposite page—is a nice little landscape of the pastoral type; it has a nice atmospheric suggestion about it; its lines fall very pleasingly, and the group of cows forms an appropriate element to serve as the centre of interest.

### Decision in Landscape.

All these are excellent points; but, without wishing to depreciate their value or to minimise the attraction the work undoubtedly possesses, it must be admitted that it just misses that decisiveness which would turn it from a good thing in its class to an exceptionally good thing.

With the composition there is little to criticise. A fraction more on the left would not be disadvantageous, and something might be taken from the right, but this is not a matter of any great moment. The suggestion of mist furnishes an adequate pictorial motive, and, if it has not the vitality and life that sunshine confers, it is quite a good substitute. The grouping of the cows might, perhaps, be a little more fortunate in that a side view of the one on the right would be better than a three-quarter rear view; but it is not this that is responsible for the feeling of indecision.

Nor is it the definition. It is not all that it might be, but it is tolerably acceptable, and it seems that the lack lies rather in a sort of deadness or lack of light in the representation.

Something is lacking in the quality of the print from which the reproduction was made. For one thing, it seems to be deficient in vigour, and, for another, it does not seem as luminous as it might be. The first might be corrected by the choice of a slightly more vigorous grade of printing paper, care being taken to see that it is fully developed, but the second calls for an alteration in the tonal values.

### Control and the Subject.

If, for a moment, reference be made to the sky of No. 3, "The Mills, Bruges," by John R. K. Pirie, it will be seen that there is a distinct difference between the tone of the sky near the horizon and along the top. It is the blue of the sky that is in question, and the presence of the clouds may be disregarded for the time being.

This difference in tone corresponds to the distinction in depth between the sky in its upper reaches and towards the horizon, there being a gradual lightening from the first to the second.

Assuming always that the landscape has sufficient weight, a like distinction in the print conveys a sense of light and luminosity, and it is this that "Four Wents Pond" seems to lack. The dark tone of the cows does something to provide the landscape with the required weight; but it is not quite enough, and, if the change in printing paper does not give the added depth of tone that is needed, the immediate foreground should be artificially deepened.

Both of these adjustments could be managed by the exercise of a measure of control during printing. A little extra exposure to the top and base, the middle of the print being shielded by a mask, would, provided the mask were kept in motion so as to soften the edges and to prevent the device becoming apparent, impart the desired extra depth at base and top.

### The Sense of Light.

If properly done, and not carried too far, the adjustment would provide just that sense of light that the print seems to need. A little experiment, no doubt, would be necessary before the degree could be definitely determined; but it would be well worth while, and, in the end, the print would gather that feeling of decision in which it is now unfortunately deficient.

Turning again to No. 3, the blue of the sky does show a highly desirable degree of modulation, but the clouds are rather detached in form, and not too happy in their shapes. Moreover, they are too insistent for their place in the scheme, and do not afford a sufficiently quiet setting for the nearer mill.

If the foreground were also darkened along the base, it is quite possible that a sky without any cloud at all, but with an equal measure of gradation in the blue, would prove a much better setting for the subject. It is true that such a sky did not exist at the time of the exposure, and it is probable that its desirability was not foreseen; but, if it had been, a little waiting, or another visit, might have produced the desired conditions, and

then the result would have been infinitely preferable.

### Distinctions and Differences.

No. 1, "Sentinels," by Denis Singleton, does show this sense of light to a not inconsiderable extent. The sky is darker towards the top than at the horizon, though in this instance it is graced with light but unobtrusive clouds.

The dark of the trees, together with the depth of tone in the foreground, helps it out; but, on the other hand, there is rather a hard line for the horizon, and the two trees seem to need a third to give them balance. Compared with No. 2, and although it has not quite the same subject value, the print has decision, and, technically, it shows the better workmanship.

In No. 4, "The Brothers," by Robert Welburn, there is, again, an impression of luminosity, though here it arises from the light on the water rather than from the sky. Actually, the strip of sky is the lower in tone, and the feeling is not only aided by the distinction, but is stressed appreciably by the darks of the figures coming against it. The effect is nicely seen, but the out-of-focus figures in the distance are something of a drawback and lend a touch of indecision that the picture would be better without.

### Definition and Clarity.

There is also some loss of definition in the two nearer figures and the immediate foreground. This may be due to incorrect focussing or movement of the camera or subject during the exposure. Either defect should be carefully guarded against, for, apart from anything else, it is a bar to enlargement, and that is practically essential if a print is intended for exhibition.

No. 5, "The Loft," by W. Titley, is better in this respect, and the feeling of glancing sunshine is quite charming. It would, however, be heightened if a figure could be introduced on the balcony where the two walls meet; and No. 6, "A Highland Loch," by J. A. Stirling, could do with a strip of foreground below the water, and would gain in luminosity if the light of the cloud at the top were removed.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### VERTICAL OR HORIZONTAL.

IT is just as well to state first of all what I mean here and now by the words "vertical" and "horizontal," as I am using them in one particular sense only. In an excellent textbook I find the expression "oblong or landscape way," and I do not think this is correct. An oblong is a rectangle longer one way than the other. Figs. 1 and 2 are both oblong in shape, but the long sides run in different directions, and I am going to call Fig. 1 vertical, and Fig. 2 horizontal.

As to the expression "landscape way," this has come to be recognised as referring to a rectangle positioned

like that in Fig. 2, although, of course, many landscapes take the form and direction of Fig. 1, which is sometimes called "portrait way," although here again the term is rather loose.

If a photograph is bounded by a square or circle its dimensions are the same either way; but in spite of the growing use of square *negatives* the fact remains that the great majority of *prints* are oblong. If the longer sides run from top to bottom I am calling the oblong "vertical"; if they run from side to side I am calling it "horizontal."

A few cameras are specially designed for taking horizontal subjects, although the vertical form can be secured less conveniently. But the majority of cameras are adapted for either form, either by the use of a reversing or revolving back, or by turning the camera bodily through an angle of 90 degrees.

Some cameras can be more comfortably held and manipulated in one position than in

the other, and it is evident that their users are inclined to let this influence the form of their picture. This should not be so. The aim should always be to arrange the subject one way or the other according to how it will fill the picture space most effectively.

We are told that horizontal lines and masses tend to suggest repose and calm; while a vertical predominance suggests dignity and height. There is something in this, but it must not be accepted as universal or even general. There are numerous exceptions in both cases. But I should say that in nine cases out of ten it is a fairly easy matter to decide straight away whether the vertical or the horizontal form better suits a given subject.

In taking Fig. 1, for example, the vertical way would be selected without any hesitation. But if the tomb in the foreground had been made the subject it would be equally natural to adopt the horizontal way. This is not so much because of the idea of dignity in one case and peacefulness in the other, but because of the dimensional proportions of the two subjects.

Fig. 2 just as naturally "settles"



Fig. 1.

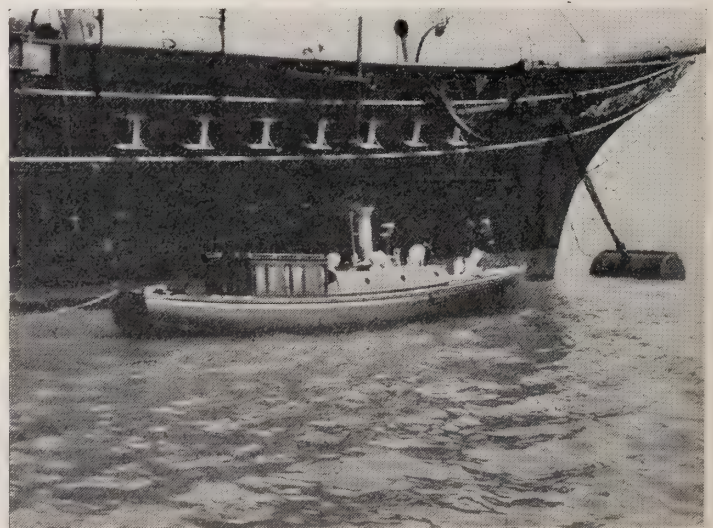


Fig. 2.





Fig. 3.

into the horizontal form. The pinnacle and the bows of the King's yacht decide the matter themselves.

When it comes to Fig. 3 there is room for thought. The print as it stands shows what it was intended to show, but it is evident that on the left,

in the middle, and towards the right there is material for vertical treatment. I made several records at this spot, and certainly the best of them (such as they were) assumed the upright form.

It is often possible and easy to get

a vertical composition out of part of a horizontal negative, or a "landscape way" subject out of a vertical one. But this is not my point at present. I am urging the beginner to consider, before making an exposure, which way he shall take the subject. Sometimes he neglects this important consideration altogether; he may even have slipped unconsciously into the habit of using one form in preference to the other. Perhaps there is some subtle attraction about the square negative, because there is no right or wrong, or better or worse, about it.

This is not the case with the oblong negative, and it is dangerous to rely on being able to rectify matters afterwards. As likely as not it cannot be done. We often see a print, for example, of about the shape of Fig. 3, with a single upright figure in the middle of it. This looks absurd, and indicates lack of the very foresight I am advocating. An attempt to make a vertical rendering of the figure may show that there is insufficient foreground or space above the head. In fact, it is just as likely as not that the lower part of the figure runs out of the picture-space altogether.

W. L. F. W.

## "DELAYED ACTION"

By  
H. F. HANDS.

MANY of the more expensive shutters are fitted with a "delayed action" feature which can, at the option of the user, be made to release the shutter approximately fifteen seconds after the trigger is pressed. It is doubtful whether the majority of amateurs possessing these shutters are fully aware of their possibilities.



Self-Portrait, 1 sec. at  $f/4.5$ , delayed-action Compur shutter.

Apart from the obvious application to self-portraiture there are many occasions when the inclusion of a figure in a landscape would be the making of a picture. Even when a photograph is

taken for record purposes without any definite pictorial end in view a figure gives scale to the scene and enables the dimensions of the other objects to be appreciated. When the photographer is alone, and there is no fortuitous person in sight, the delayed-action shutter enables the photographer to provide the human interest in the picture.

Having set up the camera on the tripod and released the shutter, the photographer walks or runs to the chosen spot and waits until the shutter is operated by the automatic mechanism. It is important to avoid any appearance of posing or self-consciousness, so he should on no account look straight at the camera, but be looking towards the main feature of the picture. A back view is frequently suitable.

For those who do not possess this type of shutter there is available a little instrument known as a "self-timer." It is obtainable from photographic dealers, and costs only a few shillings. It consists of a clockwork device which fixes on the end of the ordinary cable release, and after being wound up releases the shutter. A lever on the side locks the mechanism until all is ready, and the time delay can be varied according to the amount the winding-key has been turned. A more expensive model has an arrangement for making time exposures as well as instantaneous.

A word of warning may not be out of

place. When using a shutter in this manner do not forget to wind the film on as soon as you get back to the camera.



On Sty Head Pass, 1/50th sec. at  $f/11$ , taken with self-timer.



# Picture Points for Beginners

by "RICARDO"



Grouping in "Still Life."

IN the first of these two sketches several bad faults which continually occur in beginners' prints have been made. The vertical dotted line shows that there is no unity between the subjects, and could, therefore, be trimmed into two prints. Taken as a whole, however, the coffee-pot spout is leading out of, instead of into, the picture, and is also shown exactly broadside on, another fault. Further, if a cup and saucer must be shown in the same picture as fruit, be definite about it and show its greater portion; never cut in half, as shown, on the edge of the print. Regarding the bowl of fruit, it is far too symmetrical, and offers no variety of shape or contour. Try and aim at "studied carelessness" rather than for studied carefulness. It will suggest natural grouping and be more pleasing. Notice, too, how the bases of the three subjects are in one monotonous level, as shown by the dotted line. Compare this with the other sketch (below), which is offered as a suggested alternative. The grapes here are purposely placed to link the two halves together.

Watch also for the contrast of tones between base and background. The top sketch has a violent contrast of tone which terminates in a hard, ugly line across the picture.

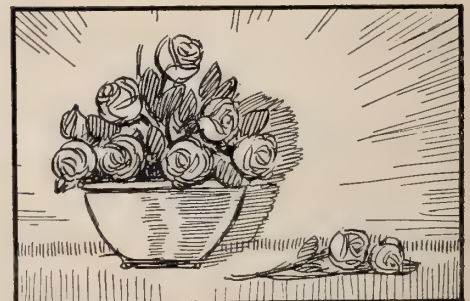
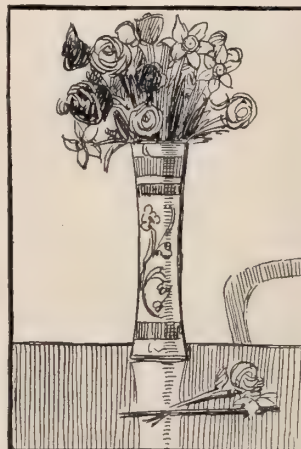
It is better to soften this edge, also indicated in the flower group on this page; otherwise it tends to divide the picture and attract attention.



Reflections  
in Water.

WHILE reflections in placid water may seem very picturesque and pleasing, pictorially speaking, they are weak, particularly when the water is like a mirror and is half-way or thereabouts between the top and bottom of the print. This is because the interest is divided between the subject and reflection, and is consequently continuously wavering between the two.

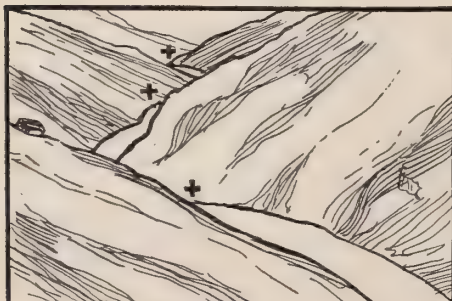
This does not mean that all reflected subjects are weak. In the example shown the best picture would be the reflections after the water had been agitated in some way. If you throw a brick into the water let the centre of the splash be outside the picture, otherwise it will be obvious how the broken water was secured. In the case of a lake with mountain scenery it is better to decide at the moment of exposure which is the more interesting of the two, and then expose with the lake edge high up or low down in the picture.



Flowers in "Still Life."

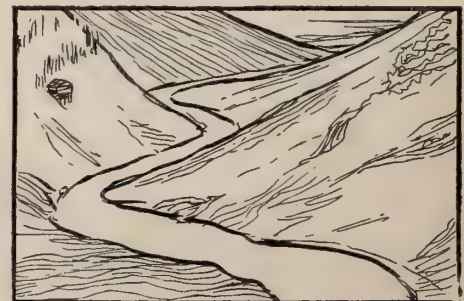
FLOWERS are always popular subjects for still-life groups, but, in common with other subject matter, grouping plays an important part. In the first of the two pictures the flowers have been mixed without any regard for massing of similar tones and creates the effect of crowding. The vase is ill-chosen for the subject, because of its height and its confusing pattern work. If the flowers are to be the *motif* then they should be much lower down into the picture, not "just included," as the trimming suggests. Placing a few blossoms on the table always seems to be essential in flower studies, but if it has to be done, always see that they do not appear small and insignificant beside the main bunch.

The second sketch shows the strong effect of simplifying the number of types of flowers, and how a suitable vase or bowl does not compete for attention, but, because of its shape, stabilises the whole scheme. The flowers on the table, too, take a part in the picture, and do not look "lost or strayed from home."



The "Follow Through."

WHEN making a picture of mountain scenery, generally in itself bleak and bare, it becomes more essential to pick out some *motif* to hold the interest. If a roadway can be found try and find a suitable viewpoint where the path can be traced more or less continuously. If sudden breaks are made like those indicated with a cross, it creates a staccato effect and spoils the direction or rhythm of the "follow through." Compare it with the second picture and see how the uninterrupted line takes the eye "easily" into the picture. Whenever such roads, paths, and brooks, etc., are of major interest, it is desirable to get variety of direction and width, etc., in order to make them as interesting as possible.





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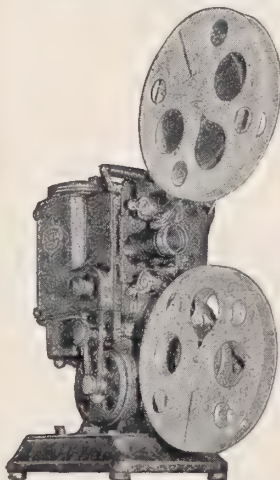


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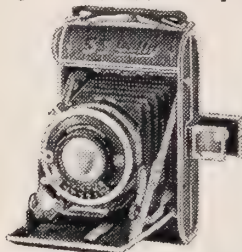
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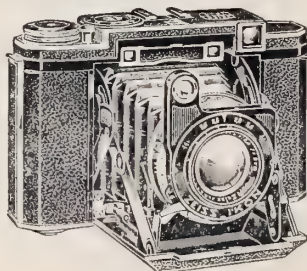
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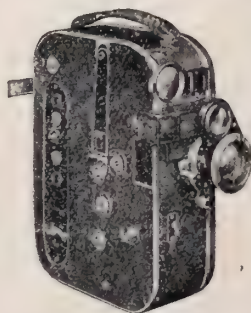
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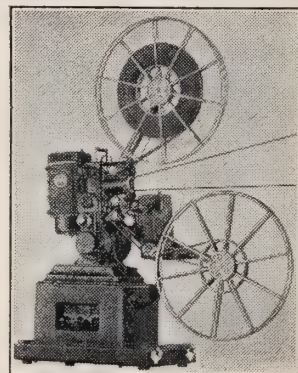
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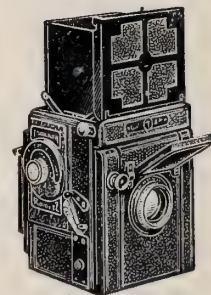
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# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Better Holiday Films By PATRICK LE ROI.

**J**ULY and August, the two great holiday months, are with us again, and it is at this time of the year that amateur film makers get really busy. The object of this article is not to offer any advice on handling the ciné camera during holiday time, but rather to discuss the ways and means of making our films more interesting both to ourselves and to others.

### Advantage of a Scenario.

The nature of our film will naturally depend upon the type of holiday we decide to take. Some of us travel aimlessly through the countryside by motor car, others prefer to spend a peaceful two weeks on a farm, while the rest choose the delights of the seaside.

In every case there is an overflowing amount of material for the enthusiastic amateur movie maker, who will find that a greater amount of success can be obtained if he spares a few hours roughing out a scenario before he, or she, goes away. Of course it will be quite impossible to include everything we wish to photograph in such a scenario, as more often than not quite a lot of unexpected subjects crop up which fit nicely into the picture.

Our scenario should be more in the form of rough notes and "reminders" which will help us to work out the *character* of the film. Let us suppose that Brighton is to be the happy hunting-ground. Now, what are the characteristics of the place? A large, busy seaside town—crowds of people, young and old, rich and poor, all full of life, enjoying the amusements the town offers them. If that is the impression Brighton gives us, our film must give others the same idea.

Many amateurs make their films too personal—scenes of the family and friends should of course be included, but not too frequently, especially if the picture is to interest others outside the "family circle." Comparisons in filmatic art always arouse interest. A scene of an ocean liner, plugging her way through the waves, followed by another scene of a small child sailing a toy boat in a pool of water are worth-while subjects.

Holiday films lend themselves to unique treatment and offer an unlimited amount of scope for the ambitious amateur. Character studies can always be seen in large, busy places and are invaluable to this type of film. Each scene should be full of movement and short in length; the more scenes you expose the more interesting the picture will be. Long-shots should only be used to convey the atmosphere of the place, and their number should be limited, as they are apt to become tiring to the eye and brain. Scenes should depict *individuals* rather than a mass of people, but it is essential that each scene, no matter how short, should show people full of life—enjoying themselves!

So far we have only dealt with seaside pictures, but those who choose to spend their holidays in the country will find just as many interesting subjects, but of a different nature. Life

in a small village is not so brisk as that in a large town such as Brighton, and therefore the *tempo* of our picture must be slowed down accordingly. Long-shots will become more general, because we are now dealing with the characteristics of the countryside rather than of its people. At the same time we must remember that we are still making *motion* pictures, and include some action which should be in keeping with the character of the surroundings. Men working in the fields, farmers busy about the farmhouse, animal studies, etc., would fit in beautifully, but it should be noted that scenes should be just a little longer, as we are aiming to depict the *peacefulness* of the countryside.

### The Importance of Editing.

The holidays over, we return home again, our reels come back to us, having been processed, and after a



A "new-angle" view of a game of bowls on the sands. The short focal length of the ciné camera enables this to be done easily and present a novel effect when seen on the screen.



"run through" on the projector we announce the verdict. Some shots have turned out better than we hoped, while others have proved rather disappointing; but on the whole the results are quite good, and now comes the job of editing. Unfortunately, most amateurs do not fully realise the importance of careful editing; in fact, a film can be "made or marred" by the cutting alone.

Editing does not simply mean arranging scenes in their right sequence

and cutting out "dud" bits of photography, but putting *rhythm* into the picture. In the case of our Brighton film sequence is not of great importance, but it is essential that it should go "with a swing," each shot being cut as short as possible without appearing jerky on the screen. A few well-chosen long-shots should be used to start the picture off, and then the others should be worked in showing contrasts and comparisons.

Film editing can only be taught by

experience, and the serious amateur will do well to study the work of others, both amateur and professional. The other type of film, country life, is perhaps a little easier to edit, and in this case continuity will help. Long-shots may be used all through the picture, while the length of each scene will depend upon the interest it contains. In every case a well-edited film should run smoothly and contain a few titles—the picture should be able to tell the story.

## Telephoto Technique for Ciné Workers By SIGURD MOIR.

Provided they are not affected by distorted perspectives, telephoto shots can be amongst the most expressive in amateur cinematography. The following article discusses the subject from the point of view of the practical worker.

**N**ORMALLY, the lenses used in sub-standard cinematography are of an extremely short focus. In some cases, focal length is measured in millimetres only, whilst in the majority of others it does not exceed a bare inch.

The effect of this is to deepen the "field" of the lens—or, as it may be put, to reduce focussing errors to a minimum. At the same time, a valuable device known as selective focussing is made practically impossible at any but the largest of lens apertures.

Fortunately, the lenses referred to do not occupy a great deal of space, so that it is no difficult matter to add telephoto and other lenses of longer focus to existing equipment. In this way, too, the cinematographer is enabled to obtain large-scale images from normal viewpoints, and to enjoy other advantages that have to be experienced to be appreciated.

### Focussing.

With the majority of long-focus and telephoto lenses, it is quite an easy matter to indulge in the luxury of selective focussing. Indeed the difficulty with such lenses is to avoid obtaining a general effect of diffusion—with sharpness of detail showing upon any plane but the right one.

The proper procedure for avoiding such troubles is to apply a little more time in correct focussing. In the correctly-focussed image, the most clearly-defined

plane should be that in which the major action is located. All other planes should be in more or less obscured detail—though, of course, they may be brought up to any required degree of sharpness merely by decreasing the size of the lens stop or aperture. In this connection, it should be remembered that the method of measuring distances with a flexible rule is frequently practicable; and the need for absolute accuracy in taking measurements increases with the focal length of the lens itself.

Another possible cause of trouble is a failure to adjust the front component of the multiple view-finder when changing over from one lens to another. Where the telephoto lens is being used the effect of this oversight would be to secure on the film frame only a portion of the set as viewed through the finder. And the reverse would apply were the oversight concerned with changing back to the normal lens.

Some cameras are not provided with "universal" finders, but are adapted to take matched finders for each of the lenses sold as interchangeable with the original lens. With such cameras, the respective finders must be substituted at the same time as the lenses are changed (one maker recognises the importance of this procedure by having the matched finder-glass permanently attached to the lens mount).

Perhaps the most convenient of all finders is that in which the front com-

ponent is inscribed with sharp lines indicating actual limits of vision for each of the popular lenses normally employed.

### Exposure.

Another matter which has given rise to a good deal of trouble in connection with the use of telephoto lenses is that concerned with the calculation of exposures. Naturally, it will be recognised that any telephoto lens working at, say,  $f/3.5$  must pass the same effective light as any short-focus lens working at the same aperture. But the additional question arises as to what constitutes a long-shot and what constitutes a close-up, for it is well known that the same exposure cannot be applied to both types of shot under a given set of conditions.

Here the importance of distance is but secondary. The governing factor is the size of the image itself. Hence any shot which appears on the screen as a close-up (irrespective of the focal length of the taking lens) must be regarded as a close-up, and must receive the full exposure usually accorded to a close-up.

In the case of negative-positive practice, it is safe to err on the side of generosity. But where reversal film is being used, it is rather more important to avoid any error below or above—and especially above—the meter reading.

For telephoto work cannot be appreciated at its best unless these routine operations of the more familiar kind have been properly carried out.

## A Simple Fake By PETER LE NEVE FOSTER.

**T**HE scenario called for a Neolithic child admiring her reflection in a rock pool. The child was easily fixed by borrowing *her* from one neighbour and a fox fur from another, but the rock pool was a much more difficult proposition. Small suburban gardens do not usually run to rock pools—certainly not to ones which could possibly be mistaken for anything other than man-made receptacles for goldfish.

The country was ten miles away and the chances of finding a suitable pool remote—quite apart from the fact that

one cannot get director, camera-man, "props," camera, artists, and odds and ends, *all* into one Morris Minor.

Necessity is the mother of invention, and in this case produced a sheet of plate glass, a black velvet focussing cloth, a fern, a few stones off the rockery, and some grass from the lawn-mower. The velvet was spread out on the lawn and stretched out to remove any creases. The plate glass was placed over this and was found to give just that rather indefinite sort of reflection that one gets in a pool. The rocks, grass and ferns

were arranged round this to mask off the edges of the glass and to make the thing look as natural as possible.

Our rock pool took under an hour to make and cost us nothing in either material or transport. It also had the advantage of enabling us to film at a time which was convenient, and when the sun was in a suitable position.

A good many people, many of them experienced photographers, have seen the resulting film, but no one has yet succeeded in spotting that this shot is a studio fake from beginning to end.



## SNAPSHOTS IN COLOUR

By  
J. H. CLARK.

IT is not generally known that the ordinary amateur may now take pictures in colour, for transparencies or slides—at least, I have not seen any advertisements to the effect that Agfa roll films are obtainable for colour work.

The great advantage is that no special camera, lens or filter are necessary, although filters of different shades are recommended for exceptional circumstances. Not having come up against anything special I have not used them, but have done just as explained in the maker's instruction booklet, i.e., exposed without any filter, giving an exposure of four times that required for a 700 H. & D. plate.

I make up my own solutions, exactly as directed. For one who does not take this extra trouble the necessary chemicals can be obtained all ready to dissolve in water. Developing may be carried out by the time and temperature method, or by desensitising, and then following the instructions to correct under- or over-exposure.

I have found this such a simple process that I feel sure that, before long, lantern lectures will all be in colour, even for night work. Now, after briefly giving Agfa a good advertisement, I am sure they will not object to my giving the public what I might call "something for nothing."

The roll film gives four exposures at a cost of four shillings, but I have been obtaining six of the same size on each roll,

i.e.,  $3\frac{1}{2} \times 2\frac{1}{4}$ , which is one half more. I expect many who have been using these colour films have noticed the waste at each end and between each picture, and perhaps they have done what I have, or have perhaps been afraid of spoiling some by trial. I have found that by turning the winder of my roll-film holder after loading to the second row of dots past the pointing hand one need not look at the window again. After winding as above the film is ready for the first exposure, then turn the winder exactly three and a half times for the second exposure, then only three times for the third, fourth, fifth and sixth exposures.

There will be plenty of film at each end to accommodate a clip for developing, which I strongly advise using for the developing, reversing and redeveloping. It will be found that no pictures are overlapping, and, in fact, some will have a division between. Even if one or two overlap slightly it will not matter, for it will in any case be necessary to trim off a little of the  $3\frac{1}{4}$ -in. length, as I find the film a little longer than the  $3\frac{1}{4}$ -in. cover-glasses.

So far these remarks have been for those who do not develop each film singly—for those who wish to process each picture separately a little careful measurement will enable them to cut off and develop—if the first one is cut correctly then the following five must be.

## THE WEEK'S MEETINGS

## Wednesday, July 10th.

Northants N.H.P.S. Peterborough.  
Rochdale P.S. Debate: How to arrive at the Exposure.

## Thursday, July 11th.

Hammersmith H.H.P.S. "Photographic Holidays." Mrs. J. Ainger Hall.  
Medway A.P.A. Criticism Reading.  
Northants N.H.P.S. Peterborough.  
North Middlesex P.S. Ciné Film Display. C. J. N. Redfearn.  
Nottingham and Notts P.S. Lincoln.

## Friday, July 12th.

King's Heath and D.P.S. "An Hour with a Naturalist." H. Thompson.

## Saturday, July 13th.

Bradford P.S. Sunnydale, Morton. Meet at Tram Terminus, Crossflat, 2.30 p.m.  
Cripplegate P.S. Outing.  
Exeter C.C. Blackhill.  
Hull P.S. Brocklesby Park.  
Harrogate P.S. Slaithwaite.  
Luton and D.C.C. P.L.A. River and Docks Cruise.  
Northants N.H.P.S. Crick (on Watling Street).  
North Middlesex P.S. Richmond.  
Sheffield P.S. Worsbro'. Meet Exchange St., 1.40 p.m.  
Southampton C.C. Netley Abbey.  
Southend-on-Sea and D.P.S. Great Wakering.

## Saturday, July 13th (contd.).

Stafford P.S. Newport and District.  
Stockport P.S. Disley—Marple.  
Worthing C.C. Bramber.

## Sunday, July 14th.

Blackburn and D.C.C. Alston Hall.  
Ilford P.S. Croxley Green. Meet at Ilford Station, 10 a.m.  
Medway A.P.A. Maidstone.  
South London P.S. Leatherhead and Mickleham.  
South Suburban and C.P.S. Combined Outing with Medway A.P.A. to Maidstone.

## Monday, July 15th.

Oldham P.S. Micro-photography. Mr. Hopson.  
Southampton C.C. Instructional Outing to the Docks.  
Walthamstow and D.P.S. Queries.

## Tuesday, July 16th.

Nelson C.C.

## Wednesday, July 17th.

Luton and D.C.C. P.L.A. River and Docks Cruise.  
Rochdale P.S. Visit to Watergrove. Meet Broadway for 7.45 p.m. bus.  
Southend-on-Sea and D.P.S. Great Wakering.  
Stockport P.S. Portfolio by F. G. Curson.

## A Competition specially for Novices

## SUBJECTS.

Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition.

Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

## PRIZES.

The prizes will consist of supplies of roll film or of plates (if any winner happens to use a plate camera).

THE FIRST PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

THE SECOND PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

THE THIRD PRIZE WILL BE ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

## RULES.

Each print must have affixed firmly to the back, a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 7th, 1935. This will give new readers, who are novices, who intend entering this competition every opportunity of improving their work during the next three months by reading "The Amateur Photographer" every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further references to the competition will be made week by week, and hints given for the best treatment of groups and figures.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Porset House, Stamford Street, London, S.E.1." and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Glass-air Surfaces.

After reading in your paper about loss of light in lenses I conclude that is why I get prints like the one enclosed. What is meant by glass-air surfaces? There is only one lens in my camera, and the whole of its surface is exposed to air. How does this affect it? G. M. W. (Deri.)

It is pretty evident that the lens you have does not cover the negative for which it is being used. If you have a lens which is apparently made of a single piece of glass it obviously has two air surfaces—the front and the back. If you add to this lens another similar lens you will therefore have four glass-air surfaces. As some lenses have as many as four different glasses separated from each other there are then eight glass-air surfaces. It is not the loss of light due to this that is the trouble in your own case, but simply that the circle of illumination of the lens is not large enough for the negative on which it is being used.

## Hypo Solution.

How can I make a stock solution of acid-hypo in a Winchester quart bottle? I want to use it for negatives and prints as well. N. D. (Keighley.)

Dissolve 1 lb. of hypo in 2 pints of hot water and pour into the bottle. Now dissolve 1 oz. potassium metabisulphite in a pint of cold water and add this to the other solution. This will be right for negatives and gaslight paper, but for bromide paper you might take two parts of the stock solution and one part of water. Always shake the solution up before use.

## Coating Screen.

Where can I obtain the silver paint used for coating ciné screens? W. J. S. (Bournemouth.)

The material generally used for coating ciné screens is aluminium paint, which you can obtain through any local stores dealing in paints, varnishes, etc. It is a very familiar commercial article.

## Fuzzy Enlargements.

I have made an enlarger, using a lens from an old camera. The projected image looks clear and in focus, but the print is blurred like the one enclosed. Can you suggest any cause for this? G. L. V. (Bolsover.)

If the projected image is sharp and the print is as fuzzy as the one you send the only way we can account for it is that the lens from the old camera is not properly "corrected." If that is so you are focussing with one set of rays while the actual image is formed by another set, and the two do not come to sharp focus on the same plane.

## Fixing Time.

How long must a negative be fixed? S. C. R. (Forest Hill.)

There is a very simple guide as to the proper fixing of negatives. You should first see how long it takes for the milky appearance of the emulsion to disappear, and then give quite as long again in the fixing-bath. If this second period is given in a fresh bath all the better. You will find that the time varies considerably with different plates and films, and is affected by several other factors as well. It follows that no single definite time can be stated.

## Night Photograph.

I want to take a night scene in a well-illuminated railway station, with strong light from a window falling on three figures. I find that the exposure required is 90 seconds. Can I superimpose the group of figures from another negative?

W. H. M. (Ealing.)

We do not think you will have the slightest chance of real success in trying to introduce the figures in the way you describe; they would be sure to be out of keeping with the surroundings in which you placed them. If the spot is, as you say, well illuminated, there seems no reason why anything like 90 seconds should be required with a large stop and a rapid film.

## Copyright.

I had some photographs taken by a local firm, and paid for them. Shall I infringe copyright if I copy them and make postcards from the negatives? V. A. S. (Ewell.)

If we are to understand that you paid the local photographers to take the photographs specially for you, the copyright in the prints is your own, although the actual negatives remain the property of the photographers.

## Altering Focal Length.

If I use a supplementary lens that reduces the focal length of the original lens to about half will the value of the stops be affected? I have been told that  $f/4.5$  will become  $f/8$ . W. S. (Swansea.)

If you shorten the focus of a lens the stops will at once have a different value from those marked, and the  $f$ /number will be smaller in proportion to the shortening of the focus. For example, if you halve the focal length,  $f/8$  becomes  $f/4$ . As yours is a plate camera you can use the focussing screen, and so find the exact position at which the subject is in proper focus. You can then see how much shorter this is than the usual distance, and calculate the stops accordingly.

## Prints for Reproduction.

Would  $3\frac{1}{2} \times 2\frac{1}{4}$  prints be too small to send to an editor of a newspaper? If not, what is the right size? C. P. M. (Liverpool.)

There is no rule as to size of prints submitted for publication, but unless the subject were something extremely unusual the editor of a newspaper would hardly bother about a  $3\frac{1}{2} \times 2\frac{1}{4}$  print. It would mean that he would have to send for the negative and have an enlargement made. We should say that half-plate is about the smallest size acceptable. Press agencies usually submit prints  $10 \times 8$ ,  $12 \times 10$ , or even larger in size, and you must remember that you are having to compete with these.

## P.O.P.

Can you tell me of a printing-out paper that will give black-and-white prints like gaslight? B. L. (Mayfield.)

We regret that we know of no such paper as that you suggest. The nearest is platinotype, which is very expensive, and, of course, requires development, as the printing out is only partial.

## Scratched Films.

I have some negatives, like the one enclosed, badly scratched by a projection in the camera. Is there any means of removing the scratches? R. E. (Wimborne.)

We do not know of any remedy for the scratches on your film, and when they occur the only thing is carefully to retouch the prints. It is very difficult, however, to do this successfully.

## Spoilt Negatives.

The enclosed negatives are on pan. film, but are partly positive. The date on the carton for developing was August, 1935. Do you think the film was old stock? J. J. (Portadown.)

There is nothing wrong with the films as regards staleness or anything of the sort. All the trouble is entirely due to unskilful processing.



# Speaks for itself !!!

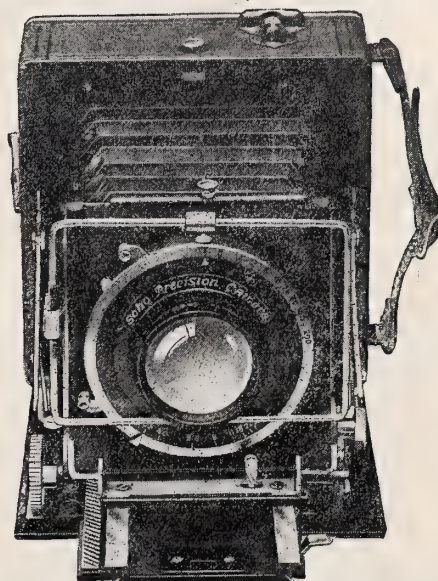
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There is no need to speak at length of the exceptional qualities of the SOHO PRECISION Camera. Read this extract from a letter recently addressed to the London Camera Exchange Co., Ltd., by an advanced amateur photographer:

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We could ask for no better confirmation of our claim that the SOHO PRECISION possesses all the advantages of a FIELD CAMERA and is in addition as MOBILE AS A POCKET CAMERA.

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**PRICE:** The price of the Camera for  $3\frac{1}{2} \times 2\frac{1}{2}$  size picture, including 3 first-quality double plate-holders, but without lens, is £13:10:0. Leaflet with full specification and particulars of a wide range of lenses free on request.

full details from **SOHO LTD., 3, Soho Square, LONDON, W.1**

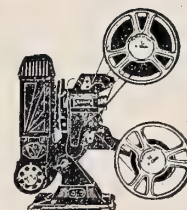
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**10, GREAT MARLBOROUGH STREET, LONDON, W.1.**  
(Telephone: GERrard 5736)



On and after  
JULY 15th, 1935



# THE London Salon of Photography 1935.

**SENDING-IN DAY, Wednesday, September 4th.**

THE TWENTY-SIXTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 14th September, to 12th October, 1935.

## CONDITIONS OF ENTRY (Please read carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes— $25 \times 20$ ,  $20 \times 16$ , or  $15 \times 12$ , but no mount to exceed  $25 \times 20$ ; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, September 4th, 1935. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "PHOTOGRAPHS FOR EXHIBITION ONLY. NO COMMERCIAL VALUE. TO BE RETURNED TO SENDER."

No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible.

All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

**C. Readers of *The Amateur Photographer & Cinematographer* who are preparing work for this year's Salon may use this page as an ENTRY FORM.**

**SEE CONDITIONS.**

**C. Intending Exhibitors who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.**

## FORM OF ENTRY.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

Reg. No. (leave blank).	A, B or C (leave blank)	Number on Picture.	Title of Picture.
		1	
		2	
		3	
		4	
		5	
		6	

The attention of exhibitors residing in countries outside Great Britain is specially directed to Condition No. 8.

I AGREE

TO CONDITION 10.

YES OR NO.

Name .....  
(State Mr., Mrs., or Miss)

Address .....



# The Amateur's Emporium

## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 249, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

#### SALE AND EXCHANGE: AMATEURS ONLY—

12 words or less.....1/-  
 1d. for every additional word.  
**PROFESSIONAL AND TRADE:—**  
 12 words or less.....2/6  
 2d. for every additional word.

Each paragraph is charged separately.

**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%. All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**ZEISS Ikon Ikonta** 4½×2½, f/4.5 Tessar lens, Compur, delayed action; absolutely as new, de luxe case, yellow filter, new Justophot exposure meter in leather case, £10 the lot.—Anderson, Bentham, Nr. Lancaster. [7890]

**ZEISS Super Ikonta**, 16 on 2½, automatic range-finder focussing, Tessar lens, Compur shutter, £13/19/6; Zeiss Contax, f/2 Sonnar, cost recently £41, as brand new, £32/10; Ombrux Meter, £2/19/6.—161, Dudley Rd., Birmingham. [8058]

**CORONET** 3½×2½ Roll Film, f/7.7 anastigmat; as brand new; also Lios Exposure Meter, 30/- the lot, or separate.—Lyall, Ewart, Wooler. [8104]

**£6 Only.**—1-pl. Sanderson Hand Camera, f/8 Bausch & Lombard lens, 6-in. focus, universal shutter, 3 double slides and F.P.A., 3 exposure meters, Roman balance with weights, Merrett's print trimmer, 12½-in. cut, dishes and glass measures, assorted, thermometer, enlarging easel, Beresford plate-changing bag, printing frames, wood and metal tripods.—Box 4542, c/o "The Amateur Photographer." [8105]

**LEICA III**, slow-speed model, f/3.5 Elmar, new 2 weeks ago; must sell; sacrifice £24 cash; no offers; cost £30/10; deposit system.—Box 4541, c/o "The Amateur Photographer." [8107]

**MIOFLEX** Folding Reflex, 3½×2½, Tessar f/4.5 lens, 6 slides, F.P., 2 filters, lens hood, hide case; excellent condition, £18/18; list £42.—Sparrow, 64, Old Road West, Gravesend. [8109]

**ZEISS** 520 Ikonta, 16 ex. on 2B, Tessar f/3.5, Compur shutter, 1/300th, new, in box with instructions, £6/10; cost £12/5.—Constable, 72, Upper North St., Brighton. [8110]

**GOERZ** 12×9 Folding Camera, Dogmar f/6.3, Compur shutter, 1 to 1/250th sec., F.P.A., and 3 slides, in case; a splendid camera in good condition, £4.—Campbell, 1, Glebe Rd., Cheam, Surrey. [8112]

**BARGAIN.**—3½×2½ Zodel, Meyer f/3.5, Compur, rise and fall, double extension, 3 slides, F.P.A.; perfect, £3/15.—36, Ransom Rd., Erdington, Birmingham. [8113]

**STEREOSCOPIC** Camera (Verascope), 45×107, f/4.5 lens, changing magazine, case, £4/10.—Henry, 46, Chapel St., Islington. [8126]

**ZEISS** Ikonta, 2 on 2½×3½, f/3.5 Novar, Compur, 1 to 1/300th, nearly new; cost £8; perfect, £4.—Bryant, 3, Eustace Rd., Fulham, S.W.6. [8245]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**GIVING UP** Photography.—Private owner offers complete Contax Outfit, including f/2.8 slow-speed camera, with special view-finder, filter, tripod and case; also Magniphot enlarger, with all accessories, and Correx developing outfit, extra large dishes, scales, red and yellow lights, etc.; original cost £45; all as new, £28/10.—Bay 4572, or write: E., 22, Princess Court, Bayswater, W.2. [8114]

**KODAK** Six-20, f/4.5 anastigmat, Compur D.A. shutter, 1 to 1/250th sec., T. and B., in leather case, list £7/16/6, for £4/15; Leitz Rangefinder, perfect order, 25/-.—Elliman, 113, Cliftonville Rd., Belfast. [8120]

**1-PLATE** Cameo, Aldis-Butcher f/4.5, Compur, 4 D.E., brilliant and D.V. finders, 9 slides, F.P.A., leather case, £4.—Treacher, 28, Langley Avenue, Worcester Park. [8121]

**NO. 3** Autographic Kodak Model H, 9-speed Kodamatic shutter, Cooke anastigmat f/6.5, £6; also V.P.K., with f/7.7 focussing lens, 21/-.—White, 22, Church Rd., Aston. [8122]

**ICARETTE** 3½×2½ Film, Plate and F.P., f/4.5, Compur, double extension, rising front, F.P.A., 6 slides; faultless order, beautiful condition; bargain, 90/-.—Lyons, 21, Randall Avenue, London, N.W.2. [8129]

## CAMERAS AND LENSES

**N. & G.** New Special Sibyl 3½×2½, Cooke Aviar f/4.5, 3 double metal slides, 5 single slides, F.P.A., N. & G. folding reflector finder, antinous release, practically unused condition, cost £27/15/6, price £10/10; N. & G. Special B 1-pl., Zeiss double Protar f/6.3 lens, changing-box, 12 plates, solid leather case, perfect condition, £4; Tropical Sanderson 1-pl., Zeiss Double Protar lens f/6.3, 3 teak book-form double slides, 3 teak double slides, leather case, £6.—Gould, 31, Muswell Hill, London, N.10. [8123]

**3½×2½** T.-P. Reflex, revolving back, Cooke f/4.5 anastigmat, 1/15th to 1/1,000th, 7 new slides, new de luxe F.P.A., leather case, filters, lens hood, perfect order; seen London, £6/10.—Collins, Southcroft, Caledon Rd., Beaconsfield, Bucks. [8124]

**ENSIGN** Special Reflex, 3½×2½, Aldis-Butcher f/4.5, with 10-in. Dallmeyer Telephoto f/6, interchangeable, 1/15th to 1/1,000th, rising front, 5 slides, graduated sky filter, reversing back, case; perfect condition, £10/10.—Strickson, Nursery House, Wellington St., Peterborough. [8128]

**1-PLATE** Press Camera, f/4.5 lens, 4 double slides, 4 F.P.A., lens hood with filter, hide case; good condition, £6.—45, Horsford Rd., Brixton Hill. [8133]

**DALLMEYER** 4.5×6 Plate, f/2.9 lens, 3 double slides, hide case, £7.—11, Riversdale Rd., Wallasey. [8135]

**PRESS** Reflex, Zeiss Ernemann Mirror Reflex, f/1.8, 10.5-cm., focal-plane 1/20th to 1/1,000th, 6 slides and F.P.A. for 4.5×6 cm., yellow filter; list £49; sell £12; no lower.—L. W. Reinken, Kolster-Brandes, Sidecup, or phone Sidecup 1188. [8137]

**V.P. Weeny-Ultrix**, f/4.5 lens, Pronto shutter, case; perfect condition; bargain, 65/-.—M. Tucker, 34, Ravenscroft Rd., N.11. [8138]

**3½×2½** Ensign Film Speed Reflex, f/3.4 Aldis-Butcher, focal-plane to 1/500th, solid hide case, perfect condition, £7.—Below. [8139]

**9×12** Voigtlander Folding Plate Camera, f/4.5 Heliar, in Compur shutter, double extension, rising and cross front, 3 slides, leather case; good condition, £4/10.—W. Watson, 27, Lillian St., Fenby Avenue, Bradford, Yorks. [8139]

**1½×2½** Roll Film, self-erecting, Trioplan f/4.5, D.A. Compur, 2 finders, case; beautiful model, fine condition, £4/15; near offers considered.—9, Edwinstowe Drive, Sherwood, Nottingham. [8150]

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300-ft. Pathe 8 and 8B Film, as new, write wants..... £25. 11d.  
16-mm. Ensign Turret Camera, f/2.8, turret head, multi speeds, 100-ft., turret finder, hide case. Cost £50. Snip..... £19 19 0  
1-pl. Goerz Roll Film, Dogmar f/4.5, Compur. Cost £14..... £3 17 6  
Voigtlander Brilliant Reflex, f/7.7, 12 on 3 1/2 x 2 1/2..... £1 9 6  
5 x 4 Goerz Folding Anschutz Reflex, f/4.5, 1/10th to 1/1,000th, double slides. Cost £23. Just as new bargain..... £6 17 6  
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1635 Bell-Howell Projector, f/1.8, 200-watt, case..... £15 15 0  
1835 B.J. Almannacs, soiled, full of formulae, 38..... 2s. 0d.  
1-pl. Kodak Graflex Reflex, f/4.5, 1/10th to 1/1,000th, roll film slides, hide case. Cost £20. Perfect bargain..... £5 17 6  
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## CAMERAS AND LENSES

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4 x 4 cm. Rolleiflex, f/2.8 Zeiss Tessar lens, Compur shutter, 1 to 1/300th sec., automatic film winding, brown leather case; new condition, £14/10.—Seen at 131, Queens Rd., Bayswater, W.2. [8141]

ZEISS Ermanox V.P., f/1.8, focal-plane, 18 single slides, black leather case, hood, etc., £15; exchange 9 x 12 Nettel or Palmos.—Rudman, 11, South Villas, London, N.W.1. [8143]

LEICA No. II, f/3.5 Elmar lens, ever-ready case, L light filter, cable release, charger; perfect order, £17.—Baylis, Harcourt Place, Scarborough. [8144]

LEICA Model II, f/3.5 Elmar, in leather ever-ready case, as new, £20.—Healey, 286, Myton Rd., Warwick. [8148]

DALLMEYER V.P. Focal-plane, f/2.9 Pentax, 6 slides, filter, case, developing tank, £7/10.—Below.

WEENY-ULTRIX Film Camera, f/4.5, Compur, filter, purse, £4/10.—I., 28, Kendall Avenue, Sanderstead, Surrey. [8151]

1-PLATE Salex, f/8, 1 to 1/250th sec., Compound 4 shutter, double extension, rise and cross, 4 slides, for 35/-, or nearest; perfect condition.—Bunton, Cloverly Rd., Ongar. [8152]

V.P. Contessa Nettel, f/6.8 anastigmat, hooded focussing screen, five slides, F.P.A., spare Isochrome pack, 22/6.—Below.

BABY Ikonita, f/4.5 Novur, 3-speed, Zeiss filter and portrait lenses, suede purse and cable release; splendid condition, £3.—105, James Park Rd., Northampton. [8153]

LEICA No. 1, £9/17/6.—Wheeldon, 39, Ailsa Rd., Westcliff-on-Sea, Essex. [8154]

TUI Camera, 9 x 12 cm., Dallmeyer f/6.3 lens, E Compur shutter, 2 slides, £3/10, or offer.—Forbes, 6, Elizabeth St., Dundee. [8155]

THORNTON-PICKARD Field Camera, case, stand, shutter, 3 slides for plates, fine lens, many accessories.—Rector, Ashen, Clare, Suffolk. [8156]

FOR Sale.—V.P.K., Tessar f/4.5, Compur, £4/10.—D. Bannatyne, Wellington College, Berks. [8158]

SOHO Reflex 4-pl., 4-way swing front, Ross Xpres lens f/4.5, 6 book-form slides, leather case; cost £45; perfect condition, £15.—Firstbrook, Moradwyn, New Road, Porthcawl, Glam. [8162]

FOR Sale.—N. & G. Baby Sibil, Ross Xpres f/4.5, shutter 1 to 1/200th, 3 double plate-holders, F.P.A., green and yellow filters, cable release and leather case; condition as new, £10; deposit system.—Box 4589, c/o "The Amateur Photographer." [8163]

1-PLATE Zeiss Ikon Roll Film, plate back, f/4.5 4 Tessar and Distar, K 1 filter, double extension scaled for Distar; condition perfect, as new, in leather case, £8/8.—Box 4590, c/o "The Amateur Photographer." [8164]

ICARETTE, Model 500/1, 3 1/2 x 2 1/2, roll film, Tessar f/4.5, Compur, leather case; new condition, £5; deposit system.—Box 4591, c/o "The Amateur Photographer." [8165]

GOERZ Tenax 1-pl., Anastigmat f/6.8, Compound, 3 slides, £2/5; two Roll Film V.P.'s, anastigmats, 17/6, £1; Dallan 3 1/2 x 2 1/2 Plate Film tank, 6/6; all perfect; wanted 4 1/2 x 2 1/2 Film Reflex.—Hall, 35, Sulgrave Rd., Hammersmith, W.6. [8167]

EASTMAN'S Postcard Kodak, Busch lens; perfect condition, offers.—56, Vale Rd., Rhyl. [8168]

GOERZ 1-pl. Autofocus Tenax, double extension, f/6.8 Dagor lens, Compound shutter, 6 slides, leather case, stand, £4; Brass-bound 4-pl., 3 D.D. slides, f/8 Wray lens, leather case, 45/-; Dallmeyer f/8 Lens, 6 x 5, flange, cap, stops, 17/6.—Ketchin, c/o Bell, 7, Eskside South, Musselburgh. [8169]

ROLLEIFLEX 2 1/2 x 2 1/2, non-automatic, Zeiss Tessar f/3.5, Compur, leather case, with Zeiss exposure meter; perfect condition, £9.—Dr. Thornhill, Netherley, Langham Rd., Bowdon, Cheshire. [8171]

1-PLATE T.P. Press, f/4.5 Dallmeyer, 3 double 4 slides, cost £18/10 June, £8; 7-in. Cooke f/4.5, new, £2; 6 1/2-in. Tessar f/6.3, in Compur, £2; Soho Cadet Folding, f/6.3, leather case, 65/- last week, 32/-.—24, Laurel Avenue, Manchester, 14. [8173]

£7/12/6 2 1/2 x 2 1/2 Rolleicord, Zeiss Triotar f/4.5, Compur shutter, 1 to 1/300th sec., ever-ready case; perfect condition, listed, £11/10.—Below.

£5/15/6 4-pl. T.P. Reflex, Cooke f/4.5, rack focussing, self-capping shutter to 1/1,000th sec., revolving back, 8 slides, F.P.A., Sinclair lens hood, case; good condition.—Blackburn, Portland St., Pemberton, Wigan. [8176]

4 1/2 x 6 Ihagee Vest Pocket, f/6.8 anastigmat, F.P.A.; perfect condition, 35/-.—Poitiers, 73, Princes St., North Shields. [8177]



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**KODAK Six-20** 3½×2½, K.S. f/4.5, perfect definition, Compur shutter, 1/250th, practically brand new; cost £7/7; £5/10, for quick sale; deposit system.—W. Dickinson, 21, Hotspur St., Shrewsbury. [8180]

**CONTRESSA Nettel** 3½×2½, Plate, D.E., Zeiss Tessar, f/4.5, Compur, 6 slides, F.P.A., 110/-; cost £15; 5½×3½ Carbine Roll Film, Aldis anastigmat, 45/-; P.C. Folding Kodak, Ensign Multiplex adapter, supplementary lens, 15/-; Several choice Landscape Lenses, ½ and ⅓ plate, 5/- each; Kodex Anastigmat Lens f/7.9, in speeded shutter, 15/-; 1-pl. Aldis Anastigmat f/7.7, in Automat, 15/-;—Rev. Padfield, 118, Shandon Rd., Worthing. [8181]

**ENSGIN Roll Film Reflex**, focal-plane shutter, Aldis-Butcher f/4.5, £3/10, or offer.—Tottman, 1, College Gate, Brighton. [8183]

**ROLLEICORD**, latest model, f/3.8 Zeiss Triotar, Compur shutter, speeds 1 to 1/300th sec., T. and B.; cost £12/15; used only twice, £9; deposit system.—A. Woodside, 37, Aylesbury Rd., New Brighton, Cheshire. [8184]

**VOIGTLANDER Perkeo**, 16 on V.P., f/3.5 Skopar, Compur; as new, £5.—Betts, Wendover Rd., Stoke Mandeville, Aylesbury. [8185]

**GRA Speedex O** (vest pocket), Solinar lens f/3.9, Compur shutter, 1 to 1/300th, suede zip purse, "A.P." deposit system, as new and perfect; bargain, no offers, £3/15.—W. Patton, Upper Clonlea, Larne. [8187]

**SALEX Supreme**, 3½×2½, Meyer Trioplan f/3.8, D.A. Compur shutter, leather case; as new; accept £4; deposit.—Newcomb, 30, Fullers Rd., Woodford, E.18. [8189]

**8 or 16 on 3½×2½ Wirgin Roll Film**, self-erecting front, f/3.9 Rathenow anastigmat, delayed-action Compur, frame finder, new Christmas; bargain, £4/15.—Shaw, 29, Ridley Rd., Harlesden, N.W.10. [8190]

**1-PLATE T-P. Reflex**, Aldis f/4.5, focal-plane 4 shutter, reversing back, 3 D.D., F.P.A., leather case, also interchangeable 10-in. Telephoto lens, daylight developing tank; all excellent condition, £6, or nearest cash offer.—Box 4601, c/o "The Amateur Photographer." [8191]

**3½×2½ Ensign Tropical Reflex**, f/4.5 Aldis, 32 complete with 6 slides, F.P. and R.F. adapters, leather case; perfect condition, £8; would exchange for good 3½×2½ Folding Camera.—118, Southbury Rd., Enfield. [8193]

**FILM Speed Reflex**, 3½×2½, Aldis Uno f/4.5, focal-plane to 1/500th, cable release, canvas case, £23/10.—Ure, Alloway, Ayrshire. [8194]

**3½×2½ D.E. Zodel Roll Film and Plate Camera**, f/4.5 Convertible Zodelar, Compur shutter, plate back, 3 slides, focussing screen, leather case, £4.—Astles, Tansley, Boothville, Northampton. [8195]

**£7 3½×2½ Zeiss Maximar Folding Plate**, Tessar f/4.5, Compur 1/250th, double extension, 6 slides, F.P.A., leather case; perfect, owner buying reflex; listed £14; deposit system.—Taylor, 133, Cumberland Rd., Bristol. [8196]

**BARGAINS**—Marion Postcard Focal-plane Reflex, Tessar f/4.5, 18-cm., F.P.A., Ross Telecentric lens f/6.8, 13-in., excellent condition, cost over £40, accept £8, less than value of lenses; 1-pl. Beck Folding Camera, in leather case, £2; Magic Lantern, 10/-; will separate.—128, Friern Park, N.12. [8198]

**ABCO 9×12 cm.**, Doppel f/4.5, Compur, rise and cross front, double extension, leather case, slides, F.P.A., almost new, £5/5; Midas 9.5-mm. Camera and Projector, f/2.5, new, leather case, spoils, with guarantee, 55/-.—91 Flat, Mantel St., N.1. [8199]

**VOIGTLANDER 3½×2½ Roll Film**, Skopar f/4.5, Compur, case; splendid condition, £4/5.—Below. [8200]

**1-PLATE Stand**, triple extension, Beck Sym-2 metrical f/8, R.B. shutter, 2 double slides, case, tripod, £3/5.—4, Bury St., London, N.9. [8200]

**REFLEX**, 3½×2½ T-P., Dallmeyer f/3.5, revolving back, 6 D. slides, R.F.A., F.P.A., heavy black leather case, new mirror and overhauled by makers, bargain, £7/10; 1-pl. Rollex, new, 10/-; Practos, unused, 10/-; 1-pl. Klimax D.E., Mutar f/6, 3-foei, 10 D. slides, 45/-.—62, Queen Victoria Rd., Coventry. [8201]

**1-PLATE Ensign Folding Reflex**, Cooke f/4.5, £7; 4 bargain; particulars.—Hill, Wavertree, Home-lands Rd., Whitechurch, Cardiff. [8205]

**20 Kodak**, f/7.7, 3½-in. Kodak tank; both as new; a £7/2/6 lot for 37/6.—Couper, 7, Holland Rd., S.W.9. [8208]

**N.O. 3a Folding Pocket Kodak Postcard**, Model N C, Bausch R.R. lens, with case; condition as new, £2/10.—Cave, 7, Roman Rd., Bedford Park, W.4. [8213]

# SERVICE BARGAINS

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**6×6 Rolleicord Reflex**, f/4.5 Zeiss Triotar, Compur shutter, 1/250th, 3 D.D., F.P.A., leather case, £17 5

**1-pl. Ensign Folding Reflex**, f/4.5 Ross Xpres lens, 3 D.D. slides and leather case, £18 6

**1-pl. Popular Pressman Reflex**, Aldis f/4.5 lens, reversing back, 6 slides and leather case, £17 6

**1-pl. Adams' Videx**, Ross Zeiss Protar f/6.3 (convertible), 3 D.D. slides and case, £18 6

**9.5-mm. Cine Nizo**, f/2.8 Cassar lens, 2-speed motor, £8 7 6

**3½×2½ No. 6 Carbine**, Zeiss Tessar f/4.5, Compur shutter, leather case, £6 7 6

**3½×2½ Cocarette**, f/4.5 Zeiss Tessar, Compur shutter, £5 7 6

**3½×2½ Salex Reflex Camera**, f/4.5 Salex lens, F.P. adapter, 3 single slides, leather case, £3 7 6

**1-pl. Enlarger**, horizontal, 8½-in. condenser and lens, £2 10 0

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**Zeiss Contax**, f/2.8 Tessar and 5-in. f/4 Sonnar, focal-plane shutter, ever-ready case, £30 0 0

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**ENSGIN Midget**, f/6.3 anastigmat; absolutely new condition, 35/-; bargain.—Below.

**TEMPOPHOT Photo-electric Exposure Meter**, in zip case, as new; cost £4, for 50/-.—Below.

**NETTEL Press** 10×15 cm. (Postcard) Focal-plane, Tessar f/4.5 lens, 3 D.D. slides, 6 single, case; fair condition, £4/10; any above approval deposit.—27, St. Giles, Norwich. [8203]

**3½×2½ New Sibyl**, f/4.5 Ross Xpres, ½ to 1/150th sec., rise and cross, lens and focussing hoods, tripod board, 3 double slides, F.P.A., good leather case; excellent condition, £10.—Dinsley, Pickering, Yorks. [8209]

**1-PLATE Sanderson Stand**, 3 lenses, Aldis anastigmat f/6, Duo and Trio, double extension, rising, cross and tilting, Koilos shutter, T. B. and I. to 1/100th, 2 double slides, F.P.A., leather case; fine results, £10.—Dinsley, Pickering, Yorks. [8210]

**ENSGIN Special Reflex**, 1-pl., Aldis f/4.5, excellent condition, F.P.A., roll-film adapter, 2 filters and leather case, complete, £6/10; no offers; appointment.—Locks, 13, Bellingham Rd., Catford, S.E.6. [8212]

**N. & G. Sibyl 3½×2½**, 6 double slides, F.P.A., leather case, etc., f/4.5 anastigmat and Dallon Telephoto; over £40 for £18.—Whincroft, Market Avenue, Chichester. [8216]

**PRESS Camera Opportunity**, 9×12 cm. (Fleet Street's favourite site), Ihagee Sport Focal-plane, 1/10th to 1/1,000th, new 6-in. f/4.5 Zeiss Tessar, 12 single metal slides, no case; fine condition, £12.—100, Colvestone Crescent, Hackney, E.8. [8217]

**3½×2½ Stone Cameo de Luxe**, f/3.5 Dallmeyer D.A. Compur, filters, latest Adams' roll-holder, 6 single slides, F.P.A.; as new; cost £28; £12.—Below.

**LATEST**, unused, 6×4½ cm. Soho Reflex, f/4.5 Tessar, 3 D.D., £11/10; 9-in. f/6.5 Dallon Tele, £3/15.—Below.

**SINCLAIR'S 5½×3½ Technical and Field S.B. Camera**, 6½-in. f/4.5 Tessar, Compur, 6 D.D., F.P.A., case; cost £45; £11/10.—Below.

**1-PLATE T-P. Reflex**, f/2.9 Anticomar, focussing mount, Mackenzie, 6 envelopes, £12.—Thompson, 89, Gipsy Hill, S.E.19. [8218]

**ICA Bebe Folding** 4½×6, f/6.8 Novar, focussing 3 ft., 8-speed, optical finder, focussing screen, 6 slides; perfect, 40/-.—Below.

**ENSGIN Popular 3½×2½ R.F. and Plate**, focussing 3 ft., f/8 Aplanat, 3-speed, slide, perfect, 30/-; also V.P.K., f/7.7, 20/-; giving up.—Sayer, 14, Glebe Rd., N.8. [8220]

**ENSGIN No. 3 Carbine 3½×2½**, f/4.5 anastigmat, sling case; cost £3/15; absolutely new and unused, £2/15.—Below.

**A DAMS' Vesta 3½×2½**, Ross Zeiss Tessar f/4.5, 6 slides, F.P.A., sling case; cost nearly £20; perfect order; sell 6 or exchange reflex.—Gipps, 15, Dela Warr Rd., Bexhill. [8221]

**FIRST** £4/10 secures Makina, f/3 Anticomar, Compur, 1/250th, 4.5×6 cm., perfect, just overhauled, 6 slides and F.P.A., leather case, also zip pouch, 2 finders; deposit system.—Amateur, 171, Westheath Rd., Hampstead. [8223]

**BARGAIN**—Almost new 1-pl. Ensign Popular Reflex, f/3.4 Aldis lens, 7-in. focal length, £10, cost £15/15; Brown Hide Reflex Case, 15/-; Justo-phot, 10/-; Roll-holder, 7/6.—Saul, 220, Blackpool Rd., Deepdale, Preston. [8224]

**LEICA III**, as new, chromium, f/3.5 Elmar, E.R. case, G. filter, pocket tripod, zip case, Leica universal head, cable release; cost £35; accept £23 lot.—Leica, 40, Harebreaks, Watford. [8226]

**1-PLATE Ica Reflex**, Zeiss Tessar f/4.5, 6 metal 4 slides, F.P. adapter, leather case; splendid condition, £7.—9, Howard Rd., Coulsdon. [8228]

**AUTO-RANGE**, Ensar f/4.5, Mulchro, coupled range-finder; unsold, £5/10; exchanges.—Wallis, Baldwin St., Nottingham. [8230]

**CURT-BENTZIN Folding Reflex**, 10×15 cm. (P.C.), f/4.5 Tessar, 2 D. slides, F.P.A., case; perfect, £10.—Below.

**WHOLE-PLATE Camera**, Ross lens, 3 slides; all movements, case; as new, £4/4.—115, Don St., Old Aberdeen. [8231]

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**1-PLATE Reflex**, 6 slides, genuine Cooke f/3.9 lens, 4 reversing back; perfect order, £5, or near offer.—Petrie, 1, The Hollies, Redcar, Yorks. [8235]



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**GFA V.P. Speedex** O, latest model, f/3.9 Solinar, A Compur, as new, £3/19/6; Leitz Range-finder, 17/6.—Howard, 99, Peshurst Gardens, Edgware, [8243]

**MENTOR** Reflex, f/4.5 Zeiss, 3½×2½, rev. back, 3 double plate-holders, F.P., R.F. adapters, with all accessories; only wants seeing, £3.—BECKENHAM 1219. [8248]

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**VOIGTLANDER** Virtus, Heliar f/3.5, 16 on 3½×2½, self-erecting, D.A. Compur, £8; as new; deposit system.—Box 4607, c/o "The Amateur Photographer." [8250]

**ROLLEICORD** 6×6, f/4.5 Zeiss Triotar, as new, leather case, £7/10; deposit system.—Box 4608, c/o "The Amateur Photographer." [8251]

**LEICA** Model II, Elmar f/3.5, 50-mm., perfect condition, new ever-ready case; bargain, £15; Leeds district.—Box 4610, c/o "The Amateur Photographer." [8253]

**FOR** Quick Disposal.—Pathe Motocamera B, nearly new, £5; Drem Cinemeter, £12/6; 200-B Pathe Projector, 230-volt lamp, nearly new, £11/15; Cameo, Aldis-Butcher f/4.5, Compur, 3½×2½, 5 plate-holders and F.P.A., good condition, £4/15; Agfa 3½×2½, 3 plate-holders, f/4.5 lens, shutter 1 to 1/100th, nearly new, £4/5; Ensign Midget, f/6.3 lens, new £1/17/6.—Box 4612, c/o "The Amateur Photographer." [8255]

**LUXURY** Outfit, Adams' 1-pl. Folding Minex Reflex, Ross Xpres f/4.5 lens, 3 D.D. slides, F.P.A., magazine for 12 plates, Finlay colour slide, solid pigskin case; just overhauled by makers, £25; approval deposit.—Box 4613, c/o "The Amateur Photographer." [8256]

**DALLMEYER** Baby Speed Reflex, 6×4½ cm., Pentac f/2.9 and interchangeable Dallon Telephoto f/5.6, ×2 Dallmeyer screens for both lenses, revolving back, rising front, focussing screen, focal-plane shutter, 1/10th to 1/800th, D.D. slide, F.P.A., folding direct-vision finder, leather case for complete outfit, lens hoods; all in perfect condition; cost £47; price £20, or near offer; deposit; might exchange for N. & G. Folding Reflex, with adjustment.—Box 4614, c/o "The Amateur Photographer." [8257]

**AUTOGRAPHIC** V.P. Kodak, with f/6.9 Special anastigmat, in focussing mount; cost £3/19, accept 30/-, with leather case complete; beautiful condition, little used; approval.—Box 4615, c/o "The Amateur Photographer." [8258]

**31×2½** Etui, f/4.5, D.E., Compur, F.P.A., 12 slides, hood, filter; perfect, £4.—Box 4616, c/o "The Amateur Photographer." [8260]

**1-PLATE** T.P. Ruby Reflex, latest model, swing 4 front, sky shade, revolving back, Cooke f/4.5, back screen, 6 slides, case with lock, new last month; list price £15/15; take £8/15; exchange considered, require T.P. Press.—Box 4620, c/o "The Amateur Photographer." [8261]

**ZEISS** Contax, f/2 Sonnar, slow speeds, E.R. case, Albada finder, filter, 3 cassettes, latest Weston Leicameter, Leitz Valoy enlarger, f/3.5 Elmar (coupled), Correx tank, tripod, 50-ft. Kodak S.S. Pan, excellent condition, £41.—Box 6421, c/o "The Amateur Photographer." [8262]

**PRISMOTYPE** Camera (Ferrottype), Aldis anastigmat, tripod, £3/10.—Bramley, 21, Guildford St., Brighton. [8263]

**ROLLEIFLEX** 6×6 cm., f/4.5 Tessar, non-automatic, in perfect condition, offers.—A. V. Bibbins, Queen St., Newton Abbot. [8264]

**STEREO** and 1-pl. Field, pair f/6 anastigmats, f/8 Ross, 3 book-form, case; perfect condition, 90/-.—Edwards, 52, Rundle Rd., Sheffield. [8265]

**LENS** for Leica, Hektor 5-cm. f/2.5, chromium, new condition, nearest offer above £5.—Barton, 15, Woodland Park, Paignton. [8011]

**SEVERAL** Good Lenses, please mention your requirements.—Bramley, 21, Guildford St., Brighton. [8089]

**OFFERS** for Ross 8½-in. Patent Homocentric Lens, good condition, approval deposit.—Grieves, 247, Gooding, Leicester. [8157]

**COOKE** 4½-in. f/4.5, in Compur (not delayed action), perfect, £3; or would exchange for good Vest Pocket or two on 3½×2½.—Peacock, 15, Greenbank Crescent, Darlington. [8174]

**ROSS'S** f/2.9 Xpres, 10-in. focus, sunk, £35 for £20.—Whincroft, Market Avenue, Chichester. [8215]

**10-IN.** Dallmeyer Popular Telephoto f/6, hood and case, complete; quite new; list £28/8; £4/17/6.—R. Walton, 3, Varley St., Preston, Lancs. [8237]

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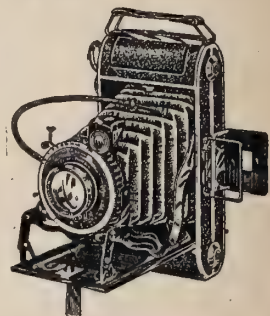
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31×2½ Zeiss Ikon Icarette Roll Film and Plate Camera, double extension, high rack rising front, reversible and wire-frame finder, back focussing screen, fitted Tessar f/4.5, Compur D.A. shutter, cable release, 6 slides, F.P. adapter and leather case; list price £19/2/6; our price £12.

V.P. Balda Roll Film Camera, taking 16 pictures on 120 film, direct finder, fitted Meyer Trioplan f/2.9, D.A. Compur shutter, 1 to 1/250th, Leitz range-finder, ×2 filter, leather case, £6/17/6.

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NO. 1a Icarette Roll Film Camera, focussing, rack rising front, reversible and wire-frame finder, spirit level, fitted Carl Zeiss Tessar f/6.3, Compur shutter, 1 to 1/250th, leather case, £6.

NO. 1a Autographic Kodak Special, rack focussing, rising front, reversible finder, also range-finder, fitted Ross Homocentric f/6.3, Compur shutter, 1 to 1/250th, leather case; nice order, £3.

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ALLENS.—Leica f/2 Collapsible Lens, £10/17/6; Zeiss Distance Meter, 27/6; Ikonta 520, Tessar f/3.5, £7/19/6; Ensign Midget, f/6.3, 22/6; Piccochic, f/2.9, £4/19/6; Dallmeyer 3½×2½ Roll Film, f/2.9, £6/19/6; Ombrux Exposure Meter, £2/19/6.

ALLENS.—Baby Ikonta, Novar f/3.5, Compur, £5/17/6; Leicascop, 12/6; V.P. Reflex, f/2.5, £9/17/6; Voigtlander Virtus, f/3.5 Heliar, £8/19/6; Foth-Flex, £6/19/6; Case, 10/6; Foth-Derby, f/3.5, 75/-.

ALLENS, Miniature Camera Specialists, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087]

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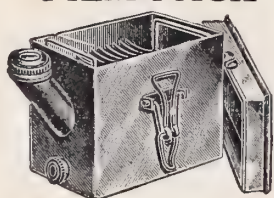
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ROLLEIFLEX Automat 6x6. Tessar, Compur, leather case; splendid condition, £14/10.  
CARBINE No. 7, Ross Xpres f/4.5, D.A. Compur; as new, £5/5  
PHOTOSKOP Electric Cell Meter, as new, £3/10.

SUPER Ikonta 3 1/2 x 2 1/2, Tessar f/4.5; listed £17/10; as new, for £14.—Cyril Howe, Cheap St., Bath. [8188]

QUICK Bargain.—As new, Ross Xpres f/2.9, 1-in. (cost £8/10); Dallmeyer Telephoto f/4, 4-in. (cost £8/10), £4 each; Zeiss Tessar f/2.7, 1-in. (cost £8), £6; all set for 16-mm. Cine Camera; apply or write.—Argenta Photography, 52, High Holborn, London, W.C.1. [8247]

## EXCHANGE AND WANTED

WANTED.—Leather Case for non-collapsible Summar, or exchange Case of collapsible Summar; also wanted Filters for Summar.—Friskin, 108, Portway, Sea Mills, Bristol. [8117]

ENSIGN 16-mm. Cine Camera, complete with case, cost £11/10, used twice; Ensign Projector, complete with resistance to suit any voltage, cost £8/15; 100 ft. of film, cost £1/15; will sell complete for £5, or exchange.—W. E. Dickinson, Craig Dene, Over, Winsford, Cheshire. [8125]

WANTED.—Roll Film Holder for Contessa Nettel, 1-pl. to 3 1/2 x 2 1/2.—Sinclair, Ralston Avenue, Crookston, Glasgow. [8136]

WANTED.—Automatic 2 1/2 Rolleiflex and case; good condition.—Box 4588, c/o "The Amateur Photographer." [8145]

WANTED.—Elmar f/6.3, 10.5-cm., coupled, leather case, large universal view-finder, Leica leather case.—Sardine, 1, Rockhall Rd., Cricklewood. [8146]

MIDAS Camera-Projector, new and boxed, sell 52/6, or exchange for super reels or other cine goods; what have you?—Raymond Snowden, Keighley Rd., Cowling, Yorks. [8147]

WANTED.—Auto. Rolleiflex, exchange New Special Sibyl, 3 1/2 x 2 1/2 Film, Ross Xpres f/4.5-particulars.—37, Winchester Avenue, Leicester. [8159]

WANTED.—Sanger-Shepherd or other Density Meter; details and price to—BM/FRAM, London, W.C.1. [8160]

WANTED for Cash up to £10, Mentor Compur Reflex, Tessar f/4.5, D.A. Compur shutter, slides, R.P.A., case; or would consider Soho 3 1/2 x 2 1/2 Reflex; must be in new condition.—W. D. E., 93, Duke St., Southport. [8161]

AMATEUR Giving Up.—Tent, etc., required in exchange for 1-pl. Cameo, complete with 9 slides, 3 1/2 x 2 1/2 roll-film holder, frames, etc., and 1-pl. mahogany Enlarger, 5 1/2-in. condensers, made by Midland Camera Company.—Box 4592, c/o "The Amateur Photographer." [8166]

ROLLEIFLEX wanted, also case, filters, accessories.—Bridges, Bracklinn, Queen's Drive, Liverpool, 18. [8175]

STEREO Taxiphone by Richards, or similar, price and particulars to—Gale, Delapre, Merryhill Rd., Bushey, Herts. [8182]

WANTED.—2 D.D. Slides for 1-pl. Sanderson; good condition.—Morgan, 14, Selcroft Rd., Purley, Surrey. [8206]

EXCHANGE.—Billiard Table with base table, 5 x 2 1/2, accessories, cost £10, good condition, for Ensign Camera, No. 7 Carbine, f/4.5, Compur; or offer.—23, Cancell Rd., S.W.9. [8207]

EXCHANGE.—3 1/2 x 2 1/2 Zodel, D.E., f/3.8 in D.A. Compur, 4 slides, F.P.A., case, as new, for £4, or Reitzschel Clack Stereo.—56, Oaklands Avenue, West Wickham, Kent. [8219]

SMALL Reflex wanted, exchange Adams' Vesta 3 1/2 x 2 1/2, cost nearly £20.—Gipps, 15, Dela Warr Rd., Bexhill. [8222]

WANTED.—Graflex Roll-film Adapter for Graflex 3 1/2 x 2 1/2 R.B. Reflex.—4, Hillside Crescent, Skipton, Yorks. [8225]

RITWAY Holder Wanted, 3 1/2 x 2 1/2, T.-P. fitting.—1, Southville, Gordon Rd., Cheltenham. [8229]

WANTED.—Whole-plate Sanderson Field Camera.—6, King Edward Rd., New Barnet. [8233]

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**EXCHANGE**.—Justaphot, in case, good condition, for 2-pl. Condensers.—W. Allison, 87, Crossways, Otley, Yorks. [8234]

**WANTED**.— $3\frac{1}{2} \times 2\frac{1}{2}$  Ikonta or Nettar, Compur shutter, Tessar f/4.5 lens.—H., 75, Grand Avenue, Worthing. [8236]

**WANTED**.—Plaubel Makina or Press Camera, large lens; particulars.—49, Richmond Park, Liverpool, 6. [8238]

**WANTED**.—Ever-ready Case and Proxars for f/4.5 Auto Rolleiflex; would exchange ordinary case and cash; also Ensign  $2\frac{1}{2}$  Vertical Film Tank.—H., 20, Hogarth Rd., London. Frob. 1509. [8240]

**EXCHANGE**.—T.P. Horizontal Reflex  $3\frac{1}{2} \times 2\frac{1}{2}$ , Dallmeyer f/4.5, focal-plane, 1/10th to 1/1,000th, 6 slides screen, R.F. adapter, hide case; all new condition, for Super Ikonta, f/3.8, or similar; cash adjustment, or sell, £7.—Devonald, Peterston-super-Ely, Cardiff. [8242]

**WANTED**.—Vest Pocket or  $3\frac{1}{2} \times 2\frac{1}{2}$  R.F. Camera, plate back considered, f/3.5 or larger; sell Goerz Lens  $6\frac{1}{2}$ -in. f/6.8, Ibsor 8-speed, 16/6.—1, Downing Rd., Bootle. [8246]

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**WANTED**.—Leicas, Contaxes, Rolleiflexes, Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [6703]

**WANTED**.—Leica, Zeiss, Contax, or any good make of modern camera, with large-aperture lenses, also modern photographic apparatus, cash or exchange; good prices given.—City Pharmacy, 27, Canbery Lane, London, W.C.2. [0012]

**WANTED**.—Cine-Kodak, f/6.5 or f/3.5, and Model C Projector; also Exakta Camera; prompt cash or exchange.—Lennie, Princes St., Edinburgh. [8142]

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**SIEMENS** (16-mm.) Camera, f/2.8 Busch, speeds 8-64 (real slow motion) and single picture, cassette loading, strong case; whole perfect condition; cost over £30; what offers?—D. Berry, Moretons, Harrow. [7975]

**PATHE** Luxe Motocamera, f/2.7 Tessar, practically new, first offer £8/10 secure; deposit system; Metrophot Meter, £2; good condition.—Pelling, 22, Esmond Rd., W.4. [8108]

**CORONET** Cine Camera, leather case, magnifiers, ortho screen, 2 loaded chargers, Drem cine-meter, P.P.C. Projector and several films; sell, £4/10, or exchange for  $3\frac{1}{2} \times 2\frac{1}{2}$  Plate Camera.—Moss, Friar St., Long Eaton, Notts. [8115]

**PATHE** Motocamera B, portrait attachment, spare charger, £4; Drem Cinephot, 10/-; 1,500-ft. Pathoscope Films, notched titles, 35/-; Miller, 43, Gill St., Stockport. [8118]

**PATHE** Luxe Motocamera, f/3.5 lens, new condition, chargers, £4/10.—Henry, 46, Chapel St., N.1. [8127]

**CINE-KODAK** Model 8-20, f/1.9; cost 15 guineas; new, never used; offers to—Nicol, 38, Garswood Rd., Fallowfield, Manchester. [8132]

**CORONET** 75/- Cine Camera, f/3.5, bought last week and unused, boxed; must sell, 60/- (deposit system if preferred).—Raymond Snowden, Keighley Rd., Cowling, Yorkshire. [8178]

**CORONET** Cine Camera, f/3.9 anastigmat, 2 supplementary lenses in case, 2 chargers, leather carrying-case with shoulder strap, newest model, perfect, £3; bargain.—Box 4602, c/o "The Amateur Photographer." [8192]

**PATHE** Motocamera de Luxe, Zeiss Tessar f/2.7, leather case and full accessories, perfect, £10; latest Projector, with all accessories, £9; Self-erecting Silver Screen,  $30 \times 40$ , new, 37/6; about 50 Supers, 7/6 and 18/-; must be sold.—62, Queen Victoria Rd., Coventry. [8202]

**DEKKO** 9.5-mm. Projector, with super attachment, practically new; cost 85/-; sell, 68/-.—Box 4609, c/o "The Amateur Photographer." [8252]

**WANTED**.—Midas Super-reel Attachment; must be new condition and cheap.—BM/BOKE, London, W.C.1. [8259]

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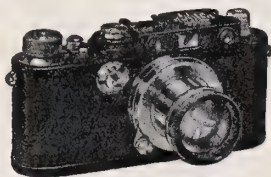


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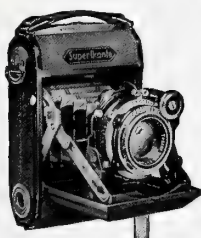
12—3 1/2 x 2 1/2 Zeiss Ikon Ideal Folding Plate, double extension, Zeiss Tessar f/4.5 anastigmat lens, D.A. Compur shutter, 1/15th to 1/1,000th, tan case, 3 slides, F.P. adapter. Cost £30. **£15:15:0**

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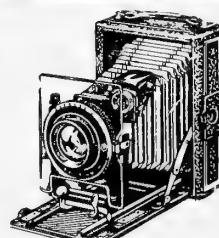
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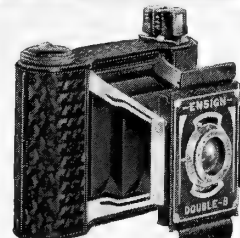
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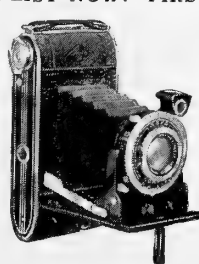
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SEND FOR LIST NOW!—FIRST PAYMENT GETS ANY PURCHASE.



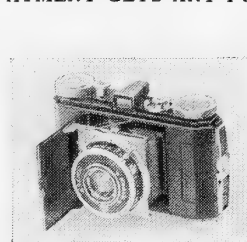
### "ROLLEICORD"

Has numerous special features in common with the famous Rolleiflex. One-lever Compur shutter, parallax compensation, patent film guide, Zeiss Triotar f/4.5 lens. **£10:10:0**  
Nine monthly payments of 24/6.



### V.P. SPEEDEX

A first-class vest-pocket camera. Get this handy little instrument in time for the holiday season. Fitted with f/3.9 lens and Compur shutter, direct-vision and reflecting view-finders. **£5:5:0**  
Nine monthly payments of 12/3.



### "KODAK" RETINA

A high-precision camera taking 35-mm. film. Daylight loading with Kodak cassettes—3/5 for 36 exposures. Easy to use. Quick in operation. With Schneider Xenar f/3.5 lens in Compur shutter **10 Gns.**  
Nine monthly payments of 24/6.



### "ROLLEIFLEX"

The fastest roll-film mirror reflex in the world. Easily manipulated. Takes 12 pictures on 8-exposure 3 1/2 x 2 1/2 roll film for 1/100th. Fitted with Zeiss Tessar f/3.5 lens and Compur shutter, speeded up to 1/500th sec. **£22:10:0**  
Nine monthly payments of 52/6.

## WALLACE HEATON LTD

119, NEW BOND STREET, LONDON, W.1

And at 47, BERKELEY STREET, W.1

Phones: MAYFAIR 0924-5-6-7

As advertisements on these covers go to press a fortnight in advance some of these second-hand outfits may be sold already, but similar outfits are usually available.



PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.





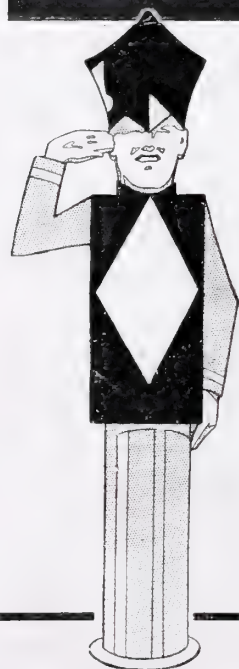
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## ALDERSHOT TATTOO

An instantaneous exposure recorded  
on

# SELO

**HYPERSENSITIVE  
PANCHROMATIC  
ROLL FILM**



ILFORD LIMITED : ILFORD : LONDON



# The AMATEUR <sup>3<sup>D</sup></sup> PHOTOGRAPHER


& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, July 17th, 1935.

No. 2436.



The Dainty New  
**ENSIGN DOUBLE-8**  
The Ideal Holiday Camera—  
for any weather and any occasion  
With ENSAR F/4.5 Anastigmat **£3 . 12 . 6**

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1.



# "PANATOMIC"

## —The Five Feature Film

Every good film has some of the following features to recommend it, but in this, the finest all-purpose film on the market, they are all combined.

**SUPER-FINE GRAIN** for flawless, grain-free enlargements from miniature negatives.

**HIGH SPEED** for short exposures in poor lighting conditions.

**PANCHROMATIC EMULSION** for correct rendering of all colours in monochrome.

**DOUBLE COATING** for long-scale gradation and latitude of exposure.

**ANTI-HALATION BACKING** for rendering highlights without "fuzz."

That is why you should always choose



# "PANATOMIC"

## 'A KODAK PRODUCT'

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



# ONLY MINIATURES AT 202, HIGH HOLBORN

We believe that our policy of specialization enables us to offer better service to the miniature enthusiast, to give reasoned and impartial advice where desired to those about to purchase a camera, to allow better part-exchange allowances against miniature cameras, and finally to pay the highest cash prices for miniature outfits. **We wish to buy for cash, Contaxes, Leicas and Rolleiflexes.**

**EVERY MINIATURE CAMERA OF DISTINCTION, INCLUDING ALL MODELS OF THE LEICA, CONTAX, ROLLEIFLEX, SUPER IKONTA AND EXAKTA, IS ALWAYS TO BE SEEN AT OUR PREMISES. HERE ARE A FEW EXAMPLES OF OUR GUARANTEED SECOND-HAND APPARATUS.**

## CONTAXES :

Contax, slow speeds model, f/2 Sonnar, ever-ready case.	As new	£28 17 6
Contax, as above, but improved 1935 model, f/2 Sonnar, ever-ready case. Indistinguishable from new		£31 0 0
Contax, latest type slow speeds model, f/2.8 Tessar, ever-ready case. As new		£22 10 0
Contax, f/2.8 Tessar, 1/25th to 1/1,000th shutter. New condition, ever-ready case		£19 0 0
Contax, f/3.5 Tessar, latest model, ever-ready case		£20 0 0
Contax Universal View-finder. As new		£6 0 0
Contax 13.5-cm. f/4 Sonnar. As new		£14 5 0
Contax Universal Case (listed £3 7s. 6d.). As new		£2 5 0
Contax Wide-angle Finder, 18s. 0d. Oblique Finder, £2.		
Albada Finder		£1 0 0

## LEICAS :

Leica Model III, f/2 Summar, ever-ready case. As new	£28 17 6
Leica Model III, f/2.5 Hektor, ever-ready case. As new	£24 0 0
Leica Model II, f/3.5 Elmar, ever-ready case	£17 10 0
Leica Model II, f/2.5 Hektor, ever-ready case. As new	£19 17 6

## DON'T MISS THE CONTAX EXHIBITION

ONLY THREE MORE DAYS.

Closes

SATURDAY, JULY 20th

Leica Model I, non-interchangeable, case	£7 15 0
Leica 9-cm. f/4 Elmar Lens. As new	£8 10 0
Leica Universal View-finder, Vidom, as new	£3 0 0
Angular View-finder	£1 0 0
Leica Stereoly Attachment. As new	£4 7 6
Eldia Printer	35s. 0d.

## MISCELLANEOUS MINIATURES :

Rolleiflex, 1935 model, 6×6, f/3.5 Tessar, Rapid Compur. case. As brand new	£18 0 0
Rolleiflex 6×6, f/3.8 Tessar, ever-ready case. Perfect condition	£15 15 0
Rolleiflex, non-automatic model, f/4.5 Tessar, case	£7 10 0
Rolleicord, f/4.5 Triotar, perfect condition	£7 17 6
Peggy Model II, f/2.7 Plasmalens, coupled range-finder, Megaflex attachment, ever-ready case. Cost £40. As new	£25 0 0
Super Ikonta 530, f/3.5 Tessar. As new	£13 0 0
Kodak Retina, leather case, filter. As new	£7 15 0
Pilot, f/3.5 Tessar. Good condition	£12 17 6
Zeiss Ikonta, Model 520, f/3.5 Tessar, Compur shutter, leather case. As brand new	£8 10 0
Zeiss Ikonta, Model 520, f/4.5 Tessar, Compur. case. As new	£7 15 0
Weeny-Ultrix, f/3.5 Tessar, Compur, case	£5 10 0
Zeiss Baby Miraphot Automatic Enlarger. Perfect condition	£7 10 0

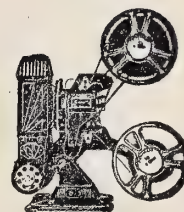
**R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1**  
(HOLBORN 4780). (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

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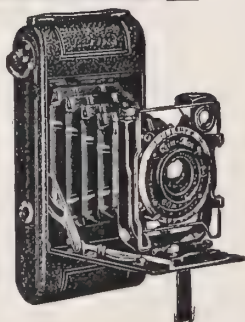
On and after  
JULY 15th, 1935





### 9 MONTHS TO PAY!

Any purchase can be made on nine equal monthly instalments. Only 5 per cent added to cash price, or 5/- if under £5. First payment secures goods.



### ZEISS IKON 'ICARETTE'

3½×2½ Roll-film Cameras.

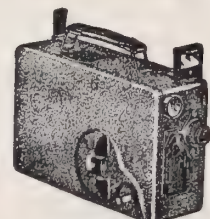
Genuine Carl Zeiss Tessar f/4.5 anastigmat, delayed-action Compur sector shutter, rising front, 2 view-finders, radial lever focussing. List price £13 5s.

**CASH ONLY £8:5:0**

With f/6.3 Zeiss Novar lens, in Derval shutter, with delayed action. List 6 guineas.

**OUR PRICE 67/6**

Nine monthly payments of 8/1.



### CINÉ-KODAK BB

You'll be sure of good results with this camera. The dearer model makes "Kodacolor" pictures.

With f/3.5 lens  
**£13:13:0**

With f/1.9 lens  
**£18:18:0**

Nine monthly payments of 31/11 or 44/3.



### 'ROLLEICORD'

Has numerous special features in common with the famous Rolleiflex—one-lever Compur shutter, parallax compensation, patent film guide, Zeiss Triotar f/4.5 lens.

**10 Gns.**

Nine monthly payments of 24/6.

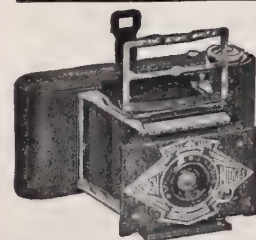


### 'DEKKO' Camera for 9.5-mm. films

Three speeds—half, normal, slow. For snapshots, time exposures, single and animated. Dallmeyer f/3.5 lens. £6:6:0

Ross or Dallmeyer f/1.9 lens. £9:18:6

Nine monthly payments of 14/9 or 23/2.



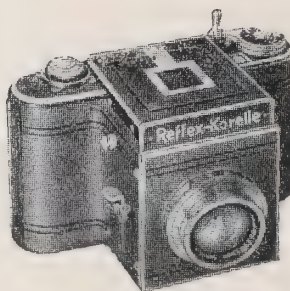
### ENSIGN MIDCET

Takes crisp, first-class pictures. Three-speed shutter, 1/25th to 1/100th sec. T. and B. Reflex view-finder. Collapsible eye-level view-finder.

With all-distance lens **33/-**

Ensign f/6.3 anastigmat **55/-**

# IF IT'S NEW— SEE THESE LATEST CAMERAS AND ACCESSORIES



### NEW REFLEX-KORELLE

Takes 12 pictures on 3½×2½ 8-exposure roll film. Film-wind and shutter-wind are coupled and easily operated by means of a lever. A counter indicates the number of exposures made. Lenses are interchangeable. Stop and distance scales are read from above. Collapsible frame finder for eye-level exposures. Smooth and vibrationless focal-plane shutter gives time, bulb and instantaneous exposures from 1/10th to 1/1,000th sec. Fitted with lenses from f/4.5 to f/2.8. With f/3.5 Zeiss Tessar. **£15:15:0**

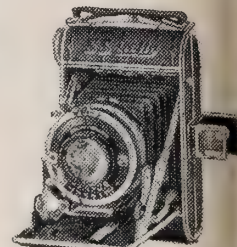
Nine monthly payments of 38/9.



### NEW SALEX CINÉ TRIPOD

The latest example of super "City Sale" value. Made of duralumin for strong wear. Light and compact for carrying. The legs are stout and rigid. Fitted with screw clamping device and panning and tilting device. Cine camera owners will recognise this as remarkable value. Place your order NOW for the holidays. **£5:17:6**

Nine monthly payments of 13/9.



### NEW Super Sport DOLL

The Universal Camera for difficult interior snaps, fast outdoor work, etc. Model C takes both sizes, 2½×1½ and 2½×2½, on roll film, also plates, 2½×2½ (4½×6 cm.), with focussing on focusing screen. Clip-on slides. Reverse spooling giving possibility of using alternative films and plates, and of interspersing exposures of 2½×2½ and 2½×1½ on the same spool. With Meyer f/2.9, Compur shutter. **£10 10**  
With Schneider Xenar f/3.9, Compur shutter. **£12 12**  
With Zeiss Tessar f/2.8, Compur shutter. **£15 7**  
Removable optic for use of Zeiss Makinar Plaubel 2½/8½ in.

### HERE'S GOOD NEWS OF SPLENDID HOLIDAY CAMERA OFFERS!

## LATEST CATALOGUE OF 'STILL' & CINÉ

16-mm. Model C Siemens Cine Camera, f/1.9 Meyer anastigmat, focussing, direct-vision finder, range-finder, 3 speeds, motor drive, leather case. Brand new condition **£42 10 0**  
16-mm. Model K Cine-Kodak, f/1.9 Kodak anastigmat, focussing, direct-vision finder, motor drive, 2 speeds, leather case **£27 10 0**  
9.5-mm. Motocamera de Luxe, f/2.7 Zeiss Tessar anastigmat, direct-vision finder, focussing adjustment, motor drive and leather case **£12 12 0**  
16-mm. Ensign 50 Projector Hand-turn, complete with 50-watt lamp, adjustable resistance **£4 7 6**  
9.5-mm. Pathe Hand-turn Camera, f/3.5 anastigmat **£1 9 6**

1-pl. Soho Reflex, f/4.5 Zeiss Tessar anastigmat, and 10-in. f/6.3 Zeiss Teletessar, focal-plane shutter, speeds to 1/1,000th, revolving back, 6 D. slides and leather case **£23 12 6**  
3½×2½ Ensign Special Reflex, f/4.5 Aldis anastigmat, self-capping shutter, 1/15th to 1/1,000th, revolving back, 3 slides, F.P.A. and case **£7 12 6**  
3½×2½ Soho Reflex, f/2.9 Ross Kires anastigmat, focal-plane shutter, 1/15th to 1/800th, revolving back, with masking device, 3 D.D. slides, F.P.A. and leather case **£27 17 6**  
4½×6 cm. Baby Plate Sibly, f/4.5 Cooke anastigmat, rising front, direct-vision finder, 3 book-form slides and case **£7 17 6**

Kodak Retina Camera, f/3.5 anastigmat, Compur shutter, 1 to 1/300th sec., taking Leica standard cine film, complete with case **£8 15 0**  
Piccochio Vertical Enlarger, for miniature negatives, f/4.5 anastigmat, complete with electric fittings, and base case **£4 4 0**

3½×2½ Zeiss Miraphot Focal Enlarger, f/4.5 Zeiss Tessar anastigmat, automatic focus, with electrical fittings and base case **£7 17 6**  
4½×6 cm. Nettel Focal-plane, f/2.7 Zeiss Tessar anastigmat, focussing, focal-plane shutter, speeds to 1/1,000th, screen, 6 slides, F.P.A. and case **£10 15 0**  
V.P. Kodak, Achro lens, speeded shutter **10s. 9d.**  
3½×2½ No. 2 Folding Brownie, H.H. lens, speeded shutter **18s. 6d.**

No. 1a Pocket Kodak, Achro lens, speeded shutter **21s. 0d.**  
1-pl. Sanderson Field, f/7.7 Bush Omnar and Adon Telephoto lens, every possible movement, 3 book-form slides and case **£4 15 0**

No. 1 Leitz Leica, f/3.5 Elmar, focal-plane shutter, range-finder and case **£9 12 6**  
6×6 Rolleicord Roll Film Reflex, f/4.5 Zeiss Triotar, Compur shutter, 1 to 1/300th sec., leather case. As new **£8 17 6**

### 59/60 CHEAPSIDE

LONDON, E.C.2

Phone: CITY 1124/5

3½×2½ Tropical Carbine, f/4.5 Aldis anast., Compur shutter, L/case. Cost £10 10s. **£4 7 6**  
3½×2½ T.P. Junior Special Reflex, f/3 Aldis anast., f/5.6 Dallmeyer Dallon Telephoto, interchangeable, 6 slides F.P.A., L/case **£17 10 0**  
P.C. N. & G. Sibly, f/4.5 Carl Zeiss Tessar, H.P. shutter, 8 slides, L/case **£4 17 6**  
Model BB Cine-Kodak, f/3.5 anast., 2-speed shutter, L/case. As new **£9 17 6**  
3½×2½ Double Ex. Salex Folding Pocket, f/3.8 Salex anast., D.A. Compur shutter, 3 slides, F.P.A. **£5 17 6**  
Foth Flex Reflex, f/4.5 Foth anast., focal-plane shutter, L/case **£8 15 0**  
Latest 8×6 Rolleicord, f/4.5 Carl Zeiss Triotar, Compur shutter, L/case **£8 17 6**  
3½×2½ Linhof All-metal Universal Folding Hand and Stand, triple ex., revolv. back, swing front, f/4.5 Carl Zeiss, Jena, Tessar lens, Compur shutter, 8 slides, F.P.A., L/case. Cost £27 10s. **£10 7 6**  
9.5-mm. Motocamera de Luxe, f/2.7 Carl Zeiss Tessar lens, L/case. Cost £21. **£9 17 6**  
1-pl. Tropical Sanderson Hand and Stand, in teak, wide-angle rack, f/4.5 Ross anast., Compur shutter, 3 D.D. slides, F.P.A., L/case **£7 10 0**  
16-mm. Bell-Howell Film Cine Camera, f/3.5 anast. lens, 2-speed shutter, 1-in. f/1.9 Dallmeyer lens, L/case. **£25 0 0**  
Chromium Latest Model K Cine-Kodak, f/1.9 anast., L/case. As new **£27 10 0**  
Latest Model C 16-mm. Siemens Halske Cine Camera, f/1.5 Meyer anast., range-finder, all-speed and slow-motion shutter, L/case. Cost £81 10s. **£42 10 0**  
10×15 P.C. All-metal Zeiss Minimum Palmes Press Focal plane, f/4.5 Zeiss Tessar lens, 1 D.D. slide, F.P.A., L/case **£13 17 6**  
9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer anast., light filter, L/case **£7 17 6**  
200-B Pathe Projector, adjustable resistance **£11 17 6**  
3½×2½ T.P. Reflex, revolv. back, f/4.5 Tessar anast., F.P. shutter, 3 slides, F.P.A., and case **£5 12 6**  
5×4 Tropical Sanderson Hand and Stand, teak, wide-angle rack, etc., Goetz Series III f/6.8 Dagor lens, Compur, 6 D.D. slides, L/case **£7 10 0**  
16-mm. Watch Thin Bell-Howell Cine Camera, f/3.5 Cooke lens, L/case. New condition **£11 17 6**  
Model B Cine-Kodak, 50 ft. or 100 ft. film. Cost £25 **£7 17 6**  
Latest Pathe Cine Projector, type C motor, group resistance super attachment, auto rewind, title device **£9 15 0**

### 54 LIME ST.

LONDON, E.C.3

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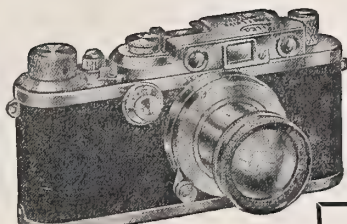
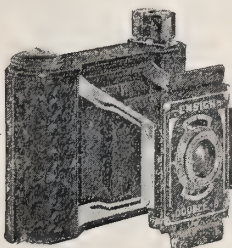
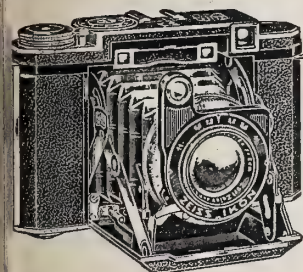
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# CITY SALE & (1929)



# WE HAVE IT!

## LOW IN STOCK AT ALL "CITY SALE" SHOPS



### GENEROUS EXCHANGES

Let us have your used camera in part payment for a more up-to-date model. Our allowances will save you lots of money.



### NEW SUPER IKONTA

Model No. 530/16.

Takes 11 pictures on  $3\frac{1}{2} \times 2\frac{1}{4}$  8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, 1935 model, Compur Rapid shutter, speeded to 1/400th sec., film transport, leather bellows, body covered with fine-grain morocco.

With  $f/3.5$  Zeiss Tessar lens

**£25 : 5 : 0**

Nine monthly payments of 59/-.

### NEW ENSIGN

'DOUBLE-8' WITH ENSAR  $f/4.5$  ANASTIGMAT.

16 pictures on V.P. (Size 27) Film. The ideal miniature camera. Features include hinged back, 3-speed Everast shutter, depth-of-focus scale, direct optical sighting view-finder. Fits comfortably in pocket or handbag. Remarkable value. Price, including leather slip case

**£3 : 12 : 6**

Nine monthly payments of 8/8.

### NEW LEICA IIIA

The latest advance in Leica construction! Shutter is now speeded up to 1/1,000th sec., making this the fastest of all modern miniature cameras. Distance-measuring and lens focussing are done in a single action. Takes 12 or 36 exposures at a loading. Every negative makes a perfect enlargement. The ideal camera for holiday and all times. With  $f/2$  Summar lens, chromium finish.

**£43 : 0 : 0**

Nine monthly payments of 25 Gs. 4d.

## BULLETIN

ALL USED—BUT GUARANTEED.  
5 days' free approval to post-buyers.

## BARGAINS POST FREE—SEND FOR IT TODAY!

$3\frac{1}{2} \times 2\frac{1}{4}$  Linhof Tropex Folding, Carl Zeiss Tessar  $f/4.5$ , compur shutter, U-form front, long extension, 6 slides, F.P.A.; leather case. Nice order..... **£7 17 6**  
Model III Leica, Summar  $f/2$ , synchronised focussing, everast shutter. New condition..... **£31 10 0**  
 $6 \times 4\frac{1}{2}$  cm. V.P. Dallmeyer Speed, Pentax  $f/2.9$ , focussing adjustments, 8 slides and leather case..... **£9 15 0**  
 $3\frac{1}{2} \times 2\frac{1}{4}$  Voigtlander Folding Pocket, Hellar  $f/4.5$ , D.A. compur sector shutter, speeds from 1 to 1/250th, double extension, 6 slides, F.P.A..... **£10 17 6**  
9.5-mm. Coronet Cine Camera,  $f/3.9$  anastigmat, motor drive..... **£11 17 6**  
9.5-mm. Pathe Cine Camera,  $f/2.7$  Tessar, Motrix attachment and leather case..... **£4 7 6**  
16-mm. Victor Cine Camera,  $f/1.8$  Cooke,  $f/3.5$  Dallmeyer, and 8-in. Dallmeyer Telephoto, turret head, 3 speeds, motor drive and leather case..... **£31 17 6**  
9x32 Prism Binoculars, centre screw focussing, fine eye adjustment, double slings, and leather case. New condition..... **£5 8 6**  
4-pl. Singular Una, Zeiss double Protar  $f/6.3$ , Perfect fully-speeded shutter, triple extension, rising and swing front, revolving back, 6 slides, Mackenzie slide, 12 envelopes and leather case. New condition..... **£16 16 0**  
45x107 Stereo Helioscope, Carl Zeiss Tessar  $f/4.5$ , Compound shutter, rising front, 2 changing-boxes and Iso filters, leather case..... **£17 10 0**  
10-in. Dallmeyer Serrac  $f/4.5$ , iris, with lens hood **£11 7 6**  
11-in. Dallmeyer Dallion Telephoto  $f/5.6$ , iris..... **£8 7 6**  
4-pl. T-P. Junior Special Ruby Reflex, Ross Xpres  $f/4.5$ , Dallmeyer Dallion  $f/5.6$  Telephoto, interchangeable, rack focussing, self-capping focal-plane shutter, revolving back, 6 slides, F.P.A. and leather case. Nice order..... **£17 17 0**  
 $3\frac{1}{2} \times 2\frac{1}{4}$  T-P. Special Ruby Reflex, Ross Xpres  $f/4.5$ , iris, and Telecentric  $f/6.8$ , interchangeable, rack focussing, self-capping focal-plane shutter, revolving back, 3 D.D. slides, P. adapter and leather case..... **£11 17 6**  
 $3\frac{1}{2} \times 2\frac{1}{4}$  T-P. Horizontal Reflex, Dallmeyer  $f/4.5$ , focal-plane shutter, 6 slides, F.P.A. and canvas case..... **£7 7 0**  
11-in. Taylor, Taylor & Hobson Cooke Telephoto  $f/5.6$ , in use, suitable for 4-pl. reflex. New condition..... **£8 7 6**  
4-pl. Folding Pocket,  $f/4.5$  Exceclor, double extension, 3 slides, F.P.A. and case..... **£8 5 0**  
4-pl. Salex de Luxe Enlarger, long extension, all-way negative carrier, 84-in. condenser, roomy light-chamber **£7 12 6**  
 $3\frac{1}{2} \times 2\frac{1}{4}$  T-P. Reflex, Carl Zeiss Tessar  $f/4.5$ , self-capping focal-plane shutter, speeds to 1/1,000th, revolving back, 6 slides, F.P.A. New condition..... **£10 17 6**

$3\frac{1}{2} \times 2\frac{1}{4}$  and 16 on Super Ikonta,  $f/4.5$  Zeiss Tessar lens, Compur shutter. New condition..... **£18 5 0**  
4x3 cm. Baby Ikonta,  $f/6.3$  anastig. lens..... **£8 12 6**  
4x3 Baby Ikonta,  $f/4.5$  anastig. lens..... **£3 7 0**  
4x3 Kolibri Roll Film,  $f/4.5$  anastig. lens, Telma D.A. shutter..... **£3 15 0**  
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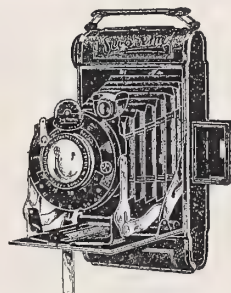
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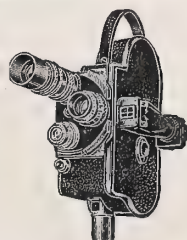
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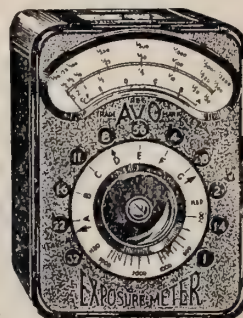
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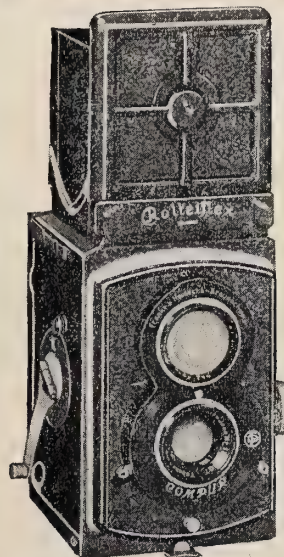
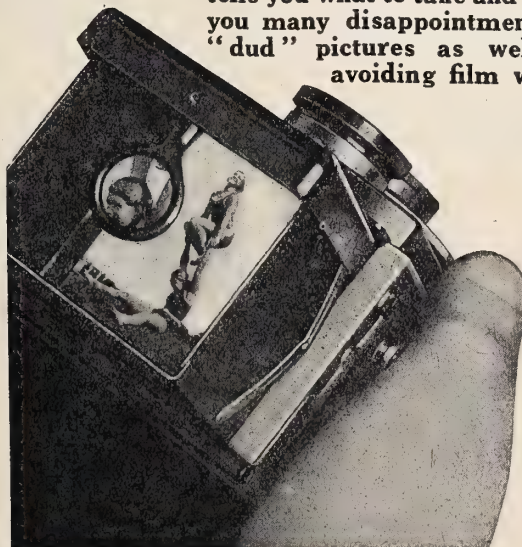
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WEDNESDAY, JULY 17TH, 1935.

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THE open-air season is now in full swing for the amateur photographer, and holidays, or preparations for holidays, are matters occupying the attention of camera users in all parts of the country. Our readers will therefore welcome our Summer and Open-Air Number that will be published next week. In its pages will be found articles and illustrations making a special appeal to the amateur photographer at this time of year, and dealing with his activities in the country, in town, or by the sea. The pictorial aspect of the holidays will be illustrated, and the beginner will be told how to make the most of his holiday "snaps." An attractive all-over cover in colours will render the issue an outstanding one on the bookstalls, and our readers should look for it on Wednesday next. They will be wise, however, to order in advance to make sure of securing a copy.

### East Anglia.

We have recently been spending a few days in a part of the country so quiet, so different, so detached from the rest that sometimes it was difficult to remember that it was a part of England, namely: the interesting little villages on the north coast of Norfolk, from the mud cliffs of Cromer to the red and white chalk of Hunstanton, villages like Cley, and Stiffkey, Holkham, the Burnhams and Wells, which is rather more than a little village. Here is a fringe of salt marshes, where the heron may be seen by the passengers in a motor-bus. The birds are wonderful. In a twenty miles' drive their song is hardly ever unheard. Then one turns southwards and finds lovely little Sandringham, embosomed just now in rhododendrons.

## TOPICS of the Week

### A WEATHER FORECAST FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, JULY 18th.

Continuing mainly fine in England and Wales till the evening, when it will become less bright and more disturbed. Setting in for dull, and perhaps showery, weather in Scotland and Ireland.

#### FRIDAY, JULY 19th.

The North of England into Scotland and Ireland will be showery with thundery weather, clearing later. The Southern half of England will mostly escape this.

#### SATURDAY, JULY 20th.

Warm and fairly bright atmospheres, in spite of a good deal of thundery weather, about the British Isles during this weekend. It would be advisable, even though very warm, to take mackintoshes in case of storms.

#### SUNDAY, JULY 21st.

Inclined to be variable and changeable, since cool air coming in from the West may cause thunderstorms, particularly in Ireland and Scotland, towards the end of the day. There will be some early haze or mist in places.

#### MONDAY, JULY 22nd.

Bright atmosphere, warm temperatures, and some thunderstorms probable. The Southern and Eastern Counties will have the best conditions; Scotland will now have improved conditions where thundery weather has been previously.

#### TUESDAY, JULY 23rd.

Much mist or haze is likely in the South-Western Counties and farther North in the West across to the Northern Midlands. Also some showers, but not excessive. It will remain warm, especially in the South-East of England.

#### WEDNESDAY, JULY 24th.

Mainly fine generally and bright in all parts, with warm temperatures which will cause some mist or haze during the day.

One is a little tired of show places, but Sandringham is an exception, the exterior of the house charming in every aspect, the gardens infinitely refreshing, and the church (from which, by the way, the hatless female hiker is not barred) a little gem. But what an England it is! Just outside the stately gates a sort of fair, ice-cream stalls in the road, geegaws of all sorts, and all the apparatus of a jolly old Bank Holiday. If you want pictures, says north Norfolk, we have them!

### Portraits in Natural Colours.

The mastery of colour rendering in photography proceeds apace, although the poverty of processes for print production remains much the same. Three-colour work is still the best for the purpose, and it is interesting to note that here, personality, as in every other graphic art, dominates the medium. This was well demonstrated in Madame Yevonde's exhibition of colour photography, "Goddesses and Others," at her Salon, 28, Berkeley Square, W.1. Delicate natural colour tones predominated in the portraits exhibited, and all were attractive examples of what the three-colour process can do when intelligently directed. So far as the "goddesses" were concerned, Madame Yevonde told us that Niobe's tears and look of grief were real. She said: "Lady Malcolm Campbell, my sitter, was in agony. Glycerine tears which had been applied for the purpose made her eyes water; then the mascara came off her lashes and her eyes smarted. Presently, real tears poured down her cheeks—Niobe could not have looked more miserable." The curious aqueous quality in the portrait of Arethusa, goddess of fountains and ponds, was produced by hanging



green cellophane in front of the sitter, Lady Bridget Poulett. Medusa's dangerous-looking snakes began life as mechanical pavement toys; except for her "choker," which was a real snake, stuffed—but dead. The goddess of wisdom and war, Minerva, was startlingly 1935, with shell-hat instead of helmet, and revolver instead of spear. The colour values of the metal were definite and good. The exhibition was opened, appropriately, by Mr. John Pennoyre, Secretary-Librarian of the Hellenic Society.

### Films for Posterity.

One of the happiest features of the new National Film Library and Museum, which has been formed under the auspices of the British Film Institute, is the intention to include amateur films in the collection. It would be strange, indeed, if the amateur film were omitted, because, although nothing like the same technical resources are available to the amateur as to the professional, amateur work has always the greater historic significance

because of the uncommercial enthusiasm and love of the art which it betokens. What the amateur has done for photography may very well be found to be paralleled when, at some time in the future, the history of films comes to be written. Another gratifying feature is that news reels are to be preserved. These will be of supreme importance to the historian some day. The news reel in fact is growing in popularity, witness the increase in the number of picture houses devoted principally to this type of production. The doubt which will assail many minds is as to the keeping properties of films for historical purposes. Sealed containers are to be used, and if necessary the films will be reprinted at intervals and stored again.

### Legs.

The great days for legs are here again. It is rare to find a popular newspaper which has not a liberal display of leg on its picture page; if it is not bathing it is acrobatics. They are now suggesting a cream for

legs which makes them look lovely for beach lounging. While they are about it, they might consider the actinic properties of any such composition in order to get new effects in the photograph, which is always in the offing. To some of us the human figure improves with dressing, but that is a matter of taste. The limit, however, seems to be reached in an advertisement which lies before us at the moment. It occupies a whole page of the "Scientific Monthly" of New York, and it praises the merits of Beach House, Siasconset, which we gather is on the Atlantic coast. "Every facility for rest and recreation," runs the advertisement. "Golf, riding, dancing, tennis, and the safest bathing in the Atlantic. Dressing permitted in your room." This is enough to make the camps of the nudists hoist their flag. "Dressing permitted in your room." Is it the idea that only in the privacy of your room can the old-fashioned prejudice in favour of being dressed still be indulged, and that you must go undressed everywhere else?

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Chromium Intensification.

You recently gave, in a beginners' lesson, the method of intensifying by bleaching and redeveloping, but I understand the result can be modified by varying the bleacher. Can you give me an idea how to proceed in this manner? T. I. (Colchester.)

The routine is the same whatever degree of intensification is required. The bleaching solution is applied until the colour of the image is changed right through to the back of the negative, which is then washed until all the removable stain has gone. Then a suitable developer is applied, until the colour of the image is restored to black throughout, and slight continuation of the treatment is desirable to make sure that the change is complete.

It is the composition of the bleaching solution that controls the degree of intensification; and it is a good plan to deal with small batches of negatives each of which requires about the same amount of strengthening.

Make up two stock solutions:

- |                         |    |    |    |        |
|-------------------------|----|----|----|--------|
| A. Potassium bichromate | .. | .. | .. | 1 oz.  |
| Water to                | .. | .. | .. | 20 oz. |
| B. Hydrochloric acid    | .. | .. | .. | 1 oz.  |
| Water to                | .. | .. | .. | 10 oz. |

The preparation of A is speeded up if the bichromate crystals are first crushed to powder, and hot water used for dissolving it. The acid in B should be that sold by the chemist as "commercial pure."

The working solutions are:

- For maximum intensification—A, 4 oz., B, 3 drs., water, 16 oz.  
 For medium intensification—A, 8 oz., B, 2 oz., water, 10 oz.  
 For minimum intensification—A, 8 oz., B, 8 oz., water, 4 oz.

As a redeveloper we prefer amidol as used for ordinary negative development.

### Developing Process Plates.

Although I use Process plates I cannot get sufficient contrast in the negative when copying drawings with black lines on white card. Can you recommend a developer which will do what I want? E. E. A. (Swindon.)

A good deal certainly depends on using a suitable developer—one that gives great density and contrast. These can be most readily secured on Process plates.

A hydroquinone-caustic-soda developer works well, but does not keep after mixing. A developer which does keep, and is quite as efficient, can be prepared to the following formula:

- |                         |    |    |    |          |
|-------------------------|----|----|----|----------|
| Hydroquinone            | .. | .. | .. | 130 grs. |
| Sodium sulphite (anhy.) | .. | .. | .. | 3 oz.    |
| Formalin                | .. | .. | .. | 3 drs.   |
| Water to                | .. | .. | .. | 20 oz.   |

Development is best carried out by inspection, and should be continued until the clear lines become unmistakably veiled over. If this occurs too soon, before sufficient density has been secured in the background, the exposure was too long. With a reasonably correct exposure, development can be considerably prolonged before the lines veil over. This slight veiling will entirely disappear in an acid fixing bath, and the reduction of density resulting from fixation will still leave the background practically opaque.

If the black lines were at all weak in the original they will veil over too soon, even with correct exposure, and it may then be necessary to intensify the negative. A contrasty paper for printing is a further aid to perfect reproduction of the original.

In some cases it may be advisable to clear the lines thoroughly of any trace of fog by means of a brief application of Howard Farmer reducer.



# A NOTE ON COLOUR FILTERS

The colour filter should be in every photographer's outfit, particularly during the present open-air season. In the following article its use is explained for the benefit of those who have never used one before, and some hints for the beginner are given upon the choice of a filter.

**M**OST amateur photographers in these days are users of colour-sensitive material. All the best modern films are orthochromatic, and they are more highly sensitive than were the older roll films, which were also sensitive to colour to some extent.

There is also a greater tendency to use panchromatic plates and films, which are necessary if the best results are to be secured with many subjects, although they may not be essential in every case.

It is also true to say that although the manufacturer has placed a new power in the photographer's hands, many users do not obtain the best results. There are misconceptions existing with regard to colour-sensitive materials, especially in the mind of the beginner.

## Filters Necessary.

The orthochromatic film is sensitive to green and yellow light rays, and the panchromatic to the red rays as well, but both are still highly sensitive to the blue-violet rays. If these are absorbed, by placing a filter on the lens of the camera, the result will be that the film is able to record the colours of the subject in their correct relative depths or intensities, sometimes termed colour values.

If, therefore, the photographer is using material which is sensitive to colour, and disdains the use of a colour filter, it means that he is not getting the best from his materials. Panchromatic plates or films will, it is true, give a better result without a screen than can be obtained with colour-blind material, but a screen is necessary in order to secure the best results.

## Types of Filters.

The beginner may well be confused by the variety of screens offered. Actually, these differ in capacity according to their depth of colour,

while some are only suited to panchromatic materials.

There are some which do not necessitate any increase in the exposure, their purpose is to cut out haze and to make the distance photograph more clearly. There are others so adjusted that they result in a false rendering. They are used for special purposes, where it is necessary to produce an effect of contrast, as is the case when it is necessary to show the figure of grain in dark wood.

The photographer who is interested in the general run of subjects will find it necessary to have only one filter. It should be of medium depth, in order that exposures may not be unduly prolonged.

It will mean that the exposure with a panchromatic plate or film will be shorter with a filter of this type than is the case with an orthochromatic emulsion, due to the increased sensitiveness of the former.

## The Filter in Use.

The photographer is recommended to use a filter which is made by the same firm as his plates or films. The advantage of this is that the essential conditions of adequate correction with the minimum of increase in exposure will be assured.

The filter by one maker, used with the plate or film by another, may necessitate an increase of exposure greater than would be the case with the filter calculated for the material. Further, the maker of the filter will give a table of exposure factors which apply to his own goods.

These filters may be very satisfactory in the form of thin sheet gelatine, which is placed between a sheet of thin folded paper upon which is marked a circle a fraction smaller than the inside diameter of the lens. The filter cut to the required size is inserted in the lens, care being taken to drop it in, and

to drop it out on to paper, so that it is not touched with the fingers. Filters treated in this way will remain in good working condition for years.

If the photographer is in any doubt as to the effect of a filter, it is a good plan to obtain one in this inexpensive form, and if satisfactory to replace with one cemented and mounted.

## Special Cases.

The fact that filters can be obtained in the inexpensive form referred to above permits their use in cases where a result of far better quality is easily secured. When, for example, it is wished to produce a very clear picture on a dull day the use of a deep filter with panchromatic films will work wonders.

If the photographer wants to copy a strong sepia-toned print on white paper, he should use an orthochromatic plate and pale yellow filter. If, however, the print is on cream paper, a panchromatic plate or film should be used in conjunction with a yellow filter.

In the case of an old faded photograph an "ordinary" plate and pale blue filter will generally give a strong copy.

It is sometimes argued that the use of a lens filter has a bad effect upon the definition given by the lens. This is not the case with a film filter as described above, and if the defect is noticed it is the result of using a filter that is cemented in poor quality glass, which is in effect a low-power lens, introducing another element into the lens system.

It is important in the case of filters mounted between glass that not only should good glass be used, preferably optically plane glass which will have no effect upon the definition, but also the filter should fit close to the lens. These points are very important if the lens is a large-aperture anastigmat.



# "Almost any Camera...."

By S. C. DIBBEN.

IN regard to the many special articles appearing from time to time in *The Amateur Photographer* one often sees the quotation, "Almost any camera may be used." But in spite of this assurance many beginners attempt nothing more ambitious than mere snapshots.

Probably the textbook advice (admittedly quite sound) to keep within the limitations of one's instrument is responsible for this; but keeping within limits is quite a different matter from failing to exploit possibilities to their fullest.

The main factor of success is not so much the instrument employed as "the man behind the gun."

The illustrations reproduced were taken by ordinary window lighting, without the aid of reflectors, etc. For "Our Dad" the sitter directly faced the window, the exposure being made from the side, and from a somewhat high viewpoint. For "Mother" the subject was placed side face to the same window and photographed almost full face from eye-level, the usual viewpoint for portraiture.

The subjects were chosen for special reasons. For instance, they illustrate the difference between an ordinary portrait attempt and what we may term a "portrait picture." In the latter there is some attempt at composition, effective lighting, and a studied viewpoint. It will be noted that the "strong position" so often advocated by "Mentor" has been borne in mind, although this placing does not necessarily apply to all portraiture, but in this instance its observance is a decided advantage.



*Our Dad.*



*Mother.*

Here are two other points worth bearing in mind. Should your sitters be wearing spectacles, be careful to avoid any reflection in the lenses, or the subsequent result may be a pair of "blinkers" with the eyes entirely obliterated. Do not place your subjects too near a window, nor in direct sunlight. Five or six feet is usually a suitable distance; otherwise, more especially with a strong light, the features will lack tone and modelling.

Probably the "picture portrait" will prove the easier, especially when a small-aperture lens is used. In this case, the sitter may be reading, writing, playing the violin, etc., and there is little risk of the camera consciousness that is likely to be apparent in a portrait attempt owing to the comparatively long exposure that may be necessary.

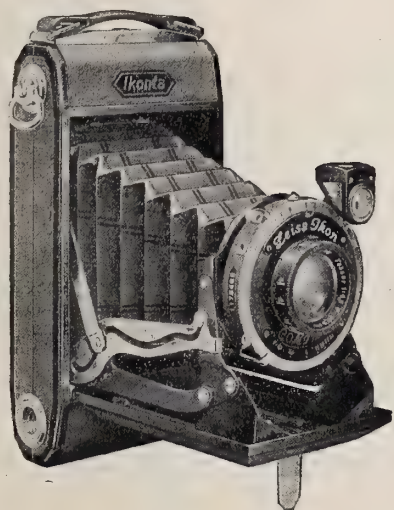
It is useless to attempt to give approximate exposures; conditions of lighting, time of day, lens aperture, all have to be considered. An exposure meter is the best possible guide. I will, however, give some data relating to the illustrations, in order to bear out the statement that almost any camera may be used. The instrument employed was a popular-priced quarter-plate single-extension plate camera, f/6.3 lens, three-speed shutter, backed ortho. plates.

And now at the risk of shocking the more technically inclined I must say I seldom use an exposure meter except for interiors and subjects requiring extreme exposures. I find "The A.P." monthly exposure table, plus a little common sense, will almost invariably meet the case. I usually read the exposure time for f/8 and expose at f/6.3 as no reflectors are employed, and use a slightly-diluted



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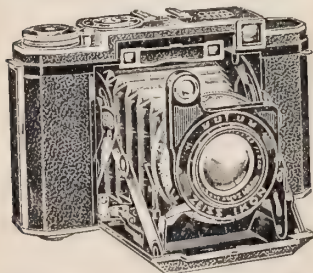
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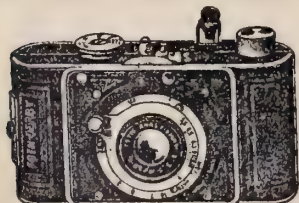
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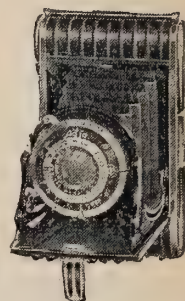


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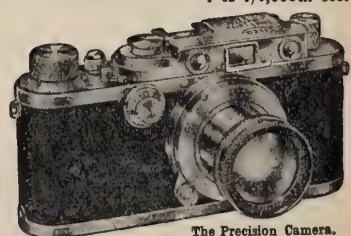
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July 17th, 1935

developer in order to obtain a fairly plucky negative with good gradation suitable for contact printing or enlarging.

Should a film camera be used, be sure that the scale marking is accurate, and take the precaution to measure if you are not good at calculating distances, in order to obtain correct focus. It is wise to experiment with an improvised focussing screen—just a piece of ground glass supported in the same plane in which the film falls is

all that is necessary. The view-finder is not usually reliable with "close-ups," but once tested the necessary allowances may be calculated fairly accurately.

Now just for a last word. Buy a tripod. Occasional tables, books, cigar-boxes, etc., will serve, but they are not worth the trouble. A good old-fashioned ash tripod may seem out of place with the present-day light cameras, but for indoor work it takes a lot of beating.

# Snapshots from the Air

By G. S. BROWN.

NOW that cheap aeroplane trips are so popular, it is probable that amateur photography will be extended to aerial photography. A few notes on the subject may be of use to those intending to take a camera up with them, and may possibly help to avoid a waste of film and opportunity.

Nothing exceptional in the way of apparatus is necessary. The average popular camera is quite capable of giving reasonably good results.



As the observer is well sunk in the cockpit, with only head and shoulders exposed, the usual reflecting view-finder is useless, since it can only be conveniently used when the operator is standing up, and since it is not suited to the observation of a rapidly changing view. A direct-vision finder of the simple window type is a great asset; without it the camera must just be roughly aimed at the desired view.

One of the chief merits of a photograph from the air lies in the unusual viewpoint. In the picture it is desirable to convey an impression of height, and for this reason the best photographs (apart from those of clouds or other aircraft, which one does not usually get on a short trip) are made with the camera pointing more or less downwards.

A photograph taken from a plane horizontally has no more interest than one taken from a hilltop. At the same time, absolutely vertical photographs should be avoided, as they give too much of the flatness of a plan. To get any verticality at all, however, with the plane flying horizontally it would be necessary to rise from one's seat and lean over the fuselage—a procedure not to be advised.

Before going up, therefore, the pilot should be asked to co-operate by taking several sharp turns, banking as much as possible. The plane banking on a turn gives just about the most suitable angle for a photograph, assuming the

camera to be pointed at an angle of about 15 degrees steeper than the wings of the plane.

An exposure of anything over  $1/25$ th of a second is almost sure to be hopelessly blurred. For most amateurs, therefore, it will be necessary to select a clear sunny day, and to go up around noon. The shortest exposure that the lens aperture of the camera will allow is the one to use. The reason for the necessity of a short exposure is not that the subject is moving (in relation to the camera the ground moves pretty slowly, owing to the intervening distance), but that the vibration of the engine shakes the camera.

The camera should be held free from the plane, and should not be held against the eye for aiming, so that all the play of the arm joints and muscles comes in to damp out vibration.

A photograph from the air is greatly improved by the inclusion of some part of the plane itself. This happens to be a very simple matter; the difficulty would be rather to avoid the plane.

The accompanying photographs were taken earlier this year, at about six o'clock in the afternoon. An exposure of  $1/50$ th second with an aperture of  $f/6.3$  was given. This turned out to be more than enough. A slight movement can be detected in the original negatives, although not apparent in the reproduction;  $1/100$ th of a second would have shown practically no movement.

Finally, a series of photographs from the air is fittingly completed by one of the plane itself, which shows to advantage landing or taking off. Here again the direct-vision finder is invaluable, as with it the plane in motion can be easily followed, and the exposure made with the camera in motion. An exposure of  $1/50$ th sec. has the effect of giving a sharp image of the plane, and a blurred background, and producing the impression of speed very effectively.





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# SPORTS

By BERNARD ALFIERI, Jun.

As, however, small parts of the negative can be enlarged if they are really sharp, this need not be much of a handicap, and it is always easier to catch the incident from a moderate distance than rely on



*Long Jump at Hampton School Sports. Exposure 1/500th sec. at f/3.5. Low viewpoint. Pan. film, without filter.*

**F**EW subjects offer such a variety of fast-moving incidents for the amateur photographer as a sports meeting, or can give such good practice in the art of "pushing the button" at the right moment.

Most cameras fitted with quick-acting shutters are suitable for the work, but it must be remembered that the nearer to the subject the more rapid the exposure must be to arrest fast action. For this reason the photographer with a shutter that will not exceed 1/100th of a second should not approach as near to a fast-moving subject as the photographer who has a high-speed focal-plane shutter giving 1/1,000th.



*An ideal subject for the miniature camera. 1/500th at f/3.5. Pan. film.*



*Tug-of-war. Police Sports, Imber Court. Exposure 1/25th sec. at f/16. The small aperture was necessary to obtain depth of focus.*



# A Subject for Rapid Exposures

including the subject full size on the negative. A miniature camera is undoubtedly one of the easiest to use for very rapid shots, as, owing to the short focal length of the lens, a great depth of focus is available at a comparatively large aperture, and the speed of the shutter can be set at its fastest. Many of the modern small cameras are also fitted with Compur shutters giving  $1/3000$ th or  $1/5000$ th sec.

Any very rapid plates or films can be used, although it is a great advantage to employ super-speed panchromatic material. In actual practice it will be found that a good tone quality in a blue sky, sufficient to throw white sports clothes into relief against a grey background, will be obtained without the use of a filter. Where it is possible to make an exposure with the sun to one side of the camera, good modelling and a range of tone values can be preserved



Hurdles. Exposure  $1/1,000$ th sec.,  $f/3.5$ .

in the whites, which would be difficult if the so-called colour-blind films were employed.

A low viewpoint is often the means of obtaining a striking picture, particularly as it enables the subject to be taken against the sky, and gives an impression of height. With



High Jump at School Sports, Hampton.  $1/1,000$ th sec.,  $f/4.5$ , on rapid colour-blind plate. Compare lack of tone quality in sky with long jump picture.

many of the sports events the effect of the composition can often be viewed before making the exposure, as in most cases there will be plenty of repetition. For this reason such subjects as high jump, long jump, hurdles, etc., are not as difficult as they may appear.

A reflex or one of the miniature twin-lens cameras is very useful for the purpose, as it is a simple matter to rest it on the ground and focus on the top of a hurdle, a tape, or other centre of interest in the correct focal plane. It is then only necessary to watch a few competitors pass the spot to determine the best possible moment to make the actual exposure later on.



Hurdles. Police Sports at Imber Court. Exposure  $1/500$ th sec. Note figures are coming towards camera. If taken broadside on a shorter exposure would have been necessary.



# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## CAMERA MOVEMENT DURING EXPOSURE.

SIR,—In Mr. Dickinson's ingenious theory published under the above heading, he comes to the rather startling conclusion that the longer the focal length of a lens the less one has to worry about movement during exposure. Splendid; now we will be able to use a 6-in. lens on our ciné cameras without bothering about a tripod, in fact the tripod will only be needed with the  $\frac{7}{8}$ -in. lens. Very interesting, but Mr. Dickinson has made the most curious supposition in the diagrams on which he builds his theory—apparently the lens is fixed immovably in space while the movement takes place only in the focal-plane!

It is this small item which has led him astray. Actually, the shorter the focal length of the lens the less the effect of camera-shake. A few moments' consideration will, I think, make this clear.—Yours, etc.,

H. RONALD BUCKMASTER.

## PAPER NEGATIVES.

SIR,—I note that in reply to a reader's question it was stated that negatives made on a paper base cannot be printed in the usual way, but should be copied on bromide paper. I had occasion to make a print from one of those "paper" negatives and obtained a print which I considered quite as good as one made from a "celluloid" negative, by the usual method of contact printing; the exposure necessary is approximately twenty to thirty times that required for a "celluloid" negative. This, of course, was obtained by holding the printing frame nearer to the light and using a more powerful electric bulb with which to make such exposure, thereby saving a certain amount of time in the process.—Yours, etc.,

K. KOORIE.

## FILM ECONOMY.

SIR,—Your correspondent Mr. John Lea and anyone interested may solve the difficulty of winding the film correctly in the following manner. Commencing with a new film, wind until the *first dot* appears in the red window, expose, then wind until No. 1 just disappears, again expose and then wind until the first dot again appears and so on. After many experiments I have found this to be the only reliable method. It applies to Kodak and Ilford films, but may not work with others unless one assures oneself that the dot markings, etc. are the same.—Yours, etc.,

JOHN H. CLUCAS.

SIR,—With regard to Mr. Lea's letter in July 3rd issue, I would like to say that I experienced the same difficulty as he describes. After a little investigation on a dummy spool, I discovered a reliable method of getting the film in the correct position for sixteen pictures on a standard eight-exposure roll. As most people are aware, before each number on the paper backing appears, there are some warning dots. The first of these dots occurs almost exactly halfway between the numbers. Thus, if the film is wound alternately to the dots and the numbers, sixteen pictures may readily be obtained in the correct position. I may say that the first exposure may get spoilt in development if this is carried out by a D. and P. firm.—Yours, etc.,

A. ROBERTS.

SIR,—The following method of taking sixteen exposures on a roll film, when using a roll-film holder (Holborn latest pattern) in a plate camera, may be of interest.

A metal mask cut with a half-size opening located in the centre of the film space is put in the holder in place of the cover plate, after roll-holder is placed in camera.

The winding of the film is as follows: No. 1 to *first dot* before the number; No. 2 to  $\frac{1}{16}$ th in. (which is easily guessed) past the border of the line surrounding the number.

In practice it is quite simple to get the exposures evenly spaced, especially as a check is provided on every other exposure, which comes on the first dot.

It is also possible, following the second and each even number half-size picture, to revert to a full-size picture (wasting about one inch of film) by withdrawing the half-size mask, and turning the spool so that the *fourth dot* (instead of the first dot or a half-size picture) is shown in the viewing window. By this method the succeeding picture, if a full size, is wound to the next fourth dot, or for a half-size to the first dot before the next number.

Care, of course, must be taken to see that the mask is inserted for the half-size pictures, and the holder must not be removed for focussing without the safety cover being in position.—Yours, etc.,

H. ESSEX.

## WHY NOT AN "A.P." CLUB?

SIR—I have read with great interest and enthusiasm the suggestion by your reader, Mr. F. E. Willatt, to form an "A.P." Club, and should like to add my endorsement to those readers whose replies have already appeared.

May I make a further suggestion?

Every reader of the excellent "A.P." should be invited to send in a drawing of his idea of a design for the proposed badge. This should prove the popularity of Mr. Willatt's suggestion.—Yours, etc.,

H. A. MARKWICK.

## EXPOSURE METERS.

SIR,—I think you will find that Mr. Irwin and Mr. Bailey are both wrong in their calculation of the relative exposure given to the Leica films: (A) used Agfa Superpan film, approximately 1,200 H. & D. to daylight (my own rating), and exposed for  $\frac{1}{40}$ th sec. at  $f/6.3$ . (B) used Agfa Isopan film, approximately 650 H. & D. to daylight (again my own rating), and exposed for  $\frac{1}{200}$ th sec. at  $f/4.5$ , using an  $\times 3$  filter.

By exposing through the filter (B) has therefore given three times the exposure necessary without it, i.e.,  $\frac{1}{600}$ th at  $f/4.5$ .

Therefore, assuming that  $\frac{1}{600}$ th at  $f/4.5$  is correct,  $\frac{1}{300}$ th at  $f/6.3$  would also be correct, making a variation of  $7\frac{1}{2}$  times.

But we haven't got to the bottom of it yet. (B) has also used a film approximately only half the speed of (A's), which makes the difference in exposure actually 12 to 15 times.

The real questions involved are surely not connected with the reliability of exposure meters, but the following:

- 1.—Is (B's) shutter speed actually  $\frac{1}{200}$ th? (Doubtful.)
- 2.—Is (B's)  $\times 3$  filter actually  $\times 3$  with Agfa pan. emulsion? (Extremely doubtful.)

3.—Was the processing done by one firm in the same developer, at the same time, for the same duration? If so, (A's) Superpan film only had about 80 per cent of the relative development of (B's).

At first glance, 12 to 15 times the correct exposure would seem to be hopeless. But tests have confirmed the claims of manufacturers that enormous latitude is permissible, but this only applies to *over-exposure*, and not to *under-exposure*, and even then there is always a decided loss in quality of gradation and grain size, which with miniature negative work is definitely bad.—Yours, etc.,

A. FURNESS.

SIR,—In reply to Mr. Bailey's criticism of my calculation, I used exactly the same method adopted by him, and agree with him that  $\frac{1}{100}$ th sec. at  $f/6.3$  is the same as  $\frac{1}{200}$ th sec. at  $f/4.5$ , but the fact that there was an  $\times 3$  filter in addition means that my film only got through the equivalent of  $\frac{1}{300}$ th sec. of light, whereas I should, of course, have multiplied by 3 and given  $\frac{1}{33}$ rd sec. as he rightly points out.

The difference between my friend's  $\frac{1}{40}$ th at  $f/6.3$  and my  $\frac{1}{300}$ th is, as I pointed out in my letter, a difference of nearly eight times.

In spite of this I have bought the exposure meter.—Yours, etc.,

A. C. S. IRWIN.



July 17th, 1935

# GADGETS

## Hints and Tips for the Practical Worker.

### WASHING FILMS IN THE "CORREX" TANK.

HERE is a simple way of washing roll films in the "Correx" tank, without removing them after fixing.

Procure a cork to fit inside the top hole of the film reel, and in this cork bore a hole to make a close fit with a length of rubber tubing.



To start the siphonic action, first fill up the tank with water and then the tubing, the open end of which may be conveniently placed down the drain. A slight overflow of water is advisable.

This siphon will remove the water from the bottom of the tank and thus ensure perfect washing of the film without further handling or attention.

R. M. SMITH.

### A PRINT-GLAZING HINT.

Being one of the many keen photographers who cannot afford to spend much money on their hobby, I was unable to buy the rubber squeegee necessary for glazing prints.

Then it occurred to me to put them on a ferrotype plate through a mangle, which must, of course, have rubber rollers. I first soak the wet prints for a minute in formalin (1 part to 5 of water), rinse them and afterwards transfer them to the ferrotype plate, which has been carefully washed with warm soapy water and polished with methylated spirit. Then simply pass the whole plate through the mangle, first one way and then the other.

Do not force the prints to come off by putting them near a fire or the glaze



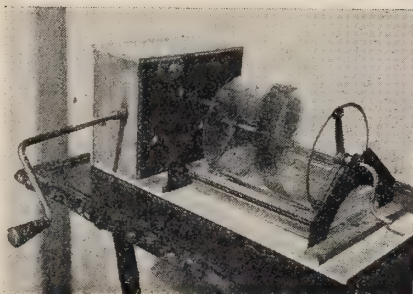
will become cracked, but allow them to peel off in about four hours by placing them in a warm room, such as the kitchen.

E. H. ROBINSON.

### AN AUTO-DEVELOPER FOR MINIATURISTS.

Amateur photographers who use a drum developer for their strip negatives may be interested in this gadget. I fixed it to eliminate the only drawback to drum development—the handle-turning, which is a particularly tedious operation if prolonged.

As the photographs show, an old gramophone motor (picked up for 3s. 6d.) is fitted with Meccano gear wheels to drive the glass drum on which the film is clipped. I found that, with a two to one gear, and the governor set to 70, the drum turns at a suitable speed for fifteen minutes.



The steel frame which supports the spindle of the drum slides between two wood slats. If the frame is moved forward the gears engage, and the frame is simply pushed back and lifted off the dish to remove the developer.

The method I have found best is simple. The film is clipped on the drum

with everything in place. The drum is then started and the developer poured in. While the film is developing I cut and load the new strip or else put a cover over the drum and turn up the lights. No light of any sort is needed at any stage. When development is complete I siphon off the developer and pour in water, then run in the hypo and turn on the light.

With the governor set to 90 I find no trace of hypo after twenty minutes' washing.

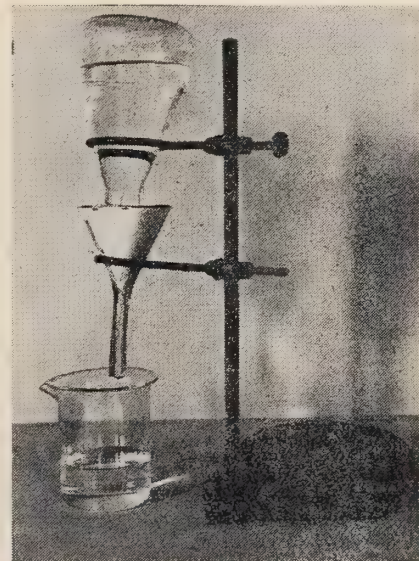
If any subsequent reduction or intensification is needed the advantage of this method over tanks is even more evident.

G. F. HUGHES.

### A FILTERING HINT.

Filtering, as most of us have found out, is a long and irritating job, but an essential one—for a well-dusted camera and slides and filtered solutions are the only cure for pinholes, etc.

If the solution to be filtered is poured straight into the funnel, one has to watch it all the time to keep the funnel full. It is a well-known fact that if a bottle containing a liquid is inverted so that the mouth is under the surface of some more of the liquid that in the bottle is held in by atmospheric pressure. If, however, the mouth of the bottle is raised above the surface, the liquid in the bottle immediately flows out until the mouth of the bottle is again submerged. The solution to be filtered should therefore be put into a bottle and inverted into the funnel with the mouth of the bottle just below the



edge of the filter paper, as in the illustration. The bottle will then automatically fill the funnel as fast as the filtered solution runs through.

The circular filter paper should be folded in the usual manner.

Any method of holding the various pieces of apparatus will, of course, do just as well as the one illustrated.

R. O. COUCHMAN.

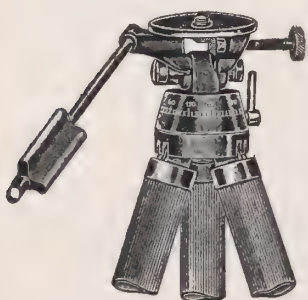


# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

An Exhibition of Pictures by members of the Leicester and Leicestershire Photographic Society will be held at the Camera Club, 17, John Street, Adelphi, W.C.2, from July 23rd to August 10th, inclusive. Admission is free to all readers of *The Amateur Photographer* upon signing the visitors' book.

The new Vauxhall ciné tripod is an attractive and well-made article. Its length when closed is 21 in. It extends by three draw-tubes to 51 in. Each section is controlled by double push buttons, thus enabling the stand to carry a heavy weight without collapse or vibration. The exterior is ribbed



dead-black metal, the draw-tubes being constructed of aluminium alloy. The feet are particularly ingenious; normally the legs are pointed for use on rough ground, but if the stand is required upon polished floors or linos, the feet are screwed anti-clockwise and rubber suction-cups take the place of the points. It is impossible to unscrew these completely off, so that there is no danger of any part being lost or mislaid. There is a "panning" top, both tilt and swing, operated by a lever handle that is locked by a rapid movement. A spirit-level is incorporated, and the degrees of a complete circle engraved. At £5 15s. it represents very good value for money. This tripod is handled by The Camera Company, 320, Vauxhall Bridge Road, Victoria, London, S.W.1.

The Exhibition of Leica photographs recently on view at the Galleries of the Royal Society of Painters in Water Colours in London, has now been transferred to the Pump Room, Bath, where, under the auspices of Mr. Cyril Howe, the well-known Bath photographic dealer, it will remain until August 7th. The hours are from 10 a.m. to 7 p.m.

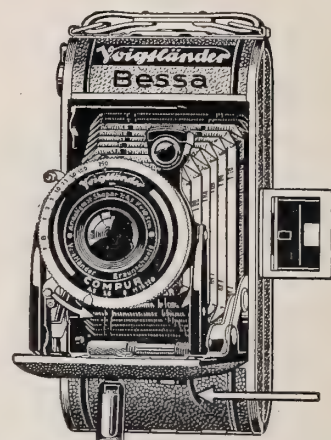
**Lost.**—One of our contributors, Mr. S. E. L. Moir, informs us that during the evening of Sunday, June 30th, after working on a film at Paslow Hall Farm, High Ongar, Essex, he lost a Tempophot meter in red deerskin case from his car. This was later seen in the roadside at the Farm Lodge by a cyclist. Will anyone who found this meter kindly communicate with Mr. Moir, c/o "The A.P."

The Council of the Royal Zoological Society of Ireland have announced a competition for amateur photographers. Prizes will be awarded for photographs of the animals taken in the Society's Gardens in the Phoenix Park, Dublin. A copy of the conditions and list of the prizes offered is obtainable on request from Mr. A. Kane, 2, Foster Terrace, Ballybough Road, Dublin.

The Canadian International Salon of Photography will be held in the National Gallery, Ottawa, from November 6th to 21st, and will then be circulated to other galleries in leading Canadian cities. Entry forms for this exhibition are ready and are obtainable from the Secretary of the Salon, at the National Gallery, Ottawa, Canada.

New and practical improvements have been introduced by Messrs. Voigtlander in their latest line of "Bessa" cameras for  $2\frac{1}{2} \times 3\frac{1}{4}$  roll films with either the 620 or 120 spools. The main feature of all these cameras is the new shutter

release, which is transmitted by a lever from the shutter to the camera body. This obviates any tendency to jerk the camera front, which is a common cause of blurred pictures. Film loading is remarkably simple; spring pockets are hinged each end of the camera, which keep the film in good tension, and when the film is being loaded or removed,



ensure it against unravelling. The popular alternative feature of either eight or sixteen exposures is fitted, and the film pressure-plate is lined underneath with velvet, which traps any possible reflected light from fogging panchromatic films. The eye-level view-finder is also adapted for both sizes, either of which can be left in position for immediate use. The finish of these cameras is very good, two noteworthy features being that all the outside edges are raised and polished to take the wear, and a depth-of-focus table is fitted to the back to complete the equipment. The prices of the "Bessa" cameras range from £2 12s. 6d. to £8 8s., according to the lens and shutter equipment. Schering, Ltd., of 188-192, High Holborn, W.C.1, are the British agents for Voigtlander apparatus and materials, and they will supply any reader of "The A.P." with further particulars of this and all other cameras made by the firm free on request.

## Exhibitions and Competitions

### CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, July 31. Rules in the issue of June 26.

California Pacific International Exhibition, San Diego.—May 29–November 11. Particulars from Miss Ruth Kilbourne, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Western Salon of Photography.—June 29–July 31. Hon. Salon Secretary, S. R. Lewin, 107, Shakespear Avenue, Bath.

Lincoln Camera Club Annual Exhibition.—Open, July 5–28. Hon. Exhibition Secretary, J. H. Hutchinson, 44, Richmond Road, Lincoln.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Szeged (Hungary) International Salon.—August 4–21. Particulars from Secretary, Magyar, Amatortenykepek Szovetsege, Csoporthonak, Szeged, Hungary.

Southern Counties Salon (organised by Camberwell C.C.).—August 11–31. Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.

South African Salon (Johannesburg).—August 26–31.

Hon. Secretary, Johannesburg Photographic Society, P.O. Box 7024, Johannesburg, South Africa.

Amsterdam International Salon.—Entries, August 1; open, September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Entries, August 16; open, September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Entries, October 1; open,

November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.



# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCXC.

Mr. R.  
GORBOLD.

From information communicated to our Special Representative.

"I COMMENCED my photography more years ago than I care to remember, as a schoolboy, with a half-plate camera. The little success that has been mine in the art of photography can be partly attributed to the training that was received by studying every picture well before making an exposure, when every exposure made deep inroads into slender pocket-money. In my early twenties pictures of mountains were the only ones that appealed, so the half-plate camera was carried with great labour among the hills, and up many

peaks that I should find it very difficult to climb now, even without any such encumbrance.

"During the war it was only possible to secrete a V.P.K. in one's kit, and instead of roaming the mountains, the scorching deserts and romantic cities of Mesopotamia and Persia were my lot. Pictures of strange men and places began to displace the mountains in affection, and it was found that photographs with a human interest had greater appeal. The advantages of a small inconspicuous camera were at once apparent, and this was long before the miniature camera became so popular. Though to-day I favour nothing smaller than  $3\frac{1}{2} \times 2\frac{1}{2}$ , I have never done better work than with the V.P.K. under the most trying conditions of heat and dust.

"To be successful it is necessary to specialise. Now changed conditions make wandering impossible, and as cacti growing is my hobby, the photography of that strange and eccentric family of plants has almost excluded any other branch of the art, and the half-plate camera has truly come back into its own.

"To my mind the negative is the foundation of the picture, and no amount of after-work can make up for a poor one. A good negative should have plenty of detail and be kept thin. A harsh negative will never produce a pleasing result. I am rather old-fashioned with regard to plates, and still prefer them to films; and I have used the non-filter variety ever since they were first introduced, and am not averse to using a screen with them. Sometimes a very special subject calls for a panchromatic plate, but I find, principally from a lack of skill on my part, that they give too hard a negative.

"The point of view and the lighting are the two elements that make a picture, and I often make a number of exposures on the one subject from slightly different angles under different lighting conditions, and scrap the poor ones. This may not be good craftsmanship, nor be economical, but I have never sought a 'big bag.'

"I am a believer in straight photography, for there is enough beauty in a good photograph for it to stand on its own merits. There is no need to worry whether photography is an art or not. Surely a good straight photograph is to be preferred to the gross imitation of some other pictorial art.

"A certain amount of mechanical or chemical control is permissible. The use of chiffon in enlarging to give softness and better modelling, the shading of a high-light or the holding back of a shadow is quite permissible, and even in extreme cases the printing-in of a cloud may be excused; but it all points to poor work on the original negative. The faking that calls into use a painter's brush and palette, and the wholesale combining of negatives that have no relation one to another, condemns the worker as one who has not mastered the art of photography."

(A further example of Mr. Gorbold's work is reproduced on one of the centre Art pages.)



A PERSIAN KURD.

R. Gorbold.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THROUGH MORNING MISTS," by W. Howieson.

THE feelings of dignity and impressiveness are expressed with admirable strength and clarity in this picture of Howieson's, and, besides, the effects of morning mist and sunshine are delightfully rendered. Not only do these qualities enhance each other, each helping the other to show to full advantage, but they form a whole of decided pictorial attraction.

With the delicacy of tone in the middle distance and sky, the dark of the foreground both provides a note of vigour and strength and lends a sense of stability that is essential to the transmission of the feeling of dignity and height. In addition, it emphasises the aerial perspective i.e., the separation and distinction between the planes—and gives a proper value, which would otherwise be lacking, to the high key in which the remainder of the picture is set. The key itself is admirably calculated to bring out the suggestion of atmosphere and soft sunshine, and, though the distinctions are slight and subtle, they are nevertheless well defined.

Insomuch, this is attributable to the excellence of the craftsmanship. Only a sure technique has enabled the artistic qualities in question to be so finely recorded, and a like certainty of touch is discernible in the arrangement of the composition.

This follows conventional and traditional lines. The principal object and centre of interest is the church (1) with its three spires soaring gracefully into the sky. In the distance is another tower, which, though farther off, combines with the church to make an ensemble of good form, and, in a general sort of way, this group of spires and tower falls into a pyramidal arrangement. Apart from the strength of this form of composition, it accords most suitably with the nature of the subject, and, again, its strength is emphasised by its force of position. The highest spire happens to fall almost precisely

across two of the four intersections formed by divisions of thirds laterally and vertically. These form the strongest positions for the centre of interest in an arrangement of this type, and, as the other two points are not occupied by an item of any comparable significance, the dominance of the church is undeniable. It is definitely

In such circumstances, the unity of the picture is assured and the pictorial qualities—atmospheric mist and veiled sunlight—are displayed to the fullest possible advantage.

The sky, with its soft gradations and gradual lightening of tone towards the horizon, is appropriately luminous, a feeling that is stressed, to no uncertain degree, by the depth of tone in the foreground. The shapes of the masses of foliage, too, are generally made up of curves, and, in contrast to the straightness of the remaining lines, afford an essential relief.

The whole arrangement seems remarkably complete and finished. The effects are of considerable beauty, and, altogether, the picture is not only particularly attractive, but singularly free from any suggestion of any striving after effect or any of the freakish eccentricity affected by the self-styled modern school.

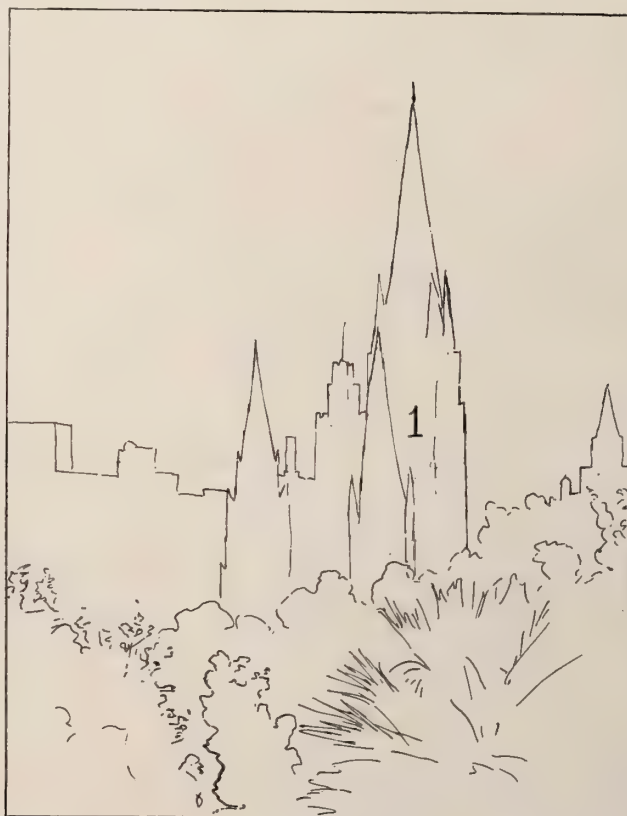
It attains its end by sound and straightforward methods, and that they are successful is demonstrated by the evident appeal the picture possesses and displays so well.

At the same time, and without in any way depreciating the existing rendering, it would be interesting to see the same subject treated under a different lighting and in a clearer atmosphere. What is in mind is one of those effects, when, under the influence of the sun shining from a low

altitude, such as occurs at early morning or late evening, the towers would shine with the radiance of light against a sky of somewhat deeper tone.

Such an effect would be exceedingly fine, and, if it could be secured it might make a companion picture to that now under discussion. In any event, the experiment would be helpful and educative, and is suggested if only as a means of indicating that the possibilities of such an excellent subject are scarcely exhausted by the existing representation.

"MENTOR."



the most prominent object in the picture, and, in a case like this, it would not greatly matter—assuming, of course, that no violent extremes of tone nor any similarly assertive shape were included—what form the remainder of the subject took.

As it stands, however, the other buildings fall into an harmonious arrangement, and the inclusion of the tower on the extreme right is fortunate inasmuch as it suggests a measure of imitation that further reflects the importance of the central object.





THROUGH MORNING MISTS.

(From "The A.P." Colonial and Overseas Competition.)

By W. HOWIESON.  
(Melbourne.)





PHYLLOCACTUS CRENATUS.

(See article, "How I make my Exhibition Pictures.")

By R. GORBOLD.



July 17, 1935

THE AMATEUR PHOTOGRAPHER  
& CINEMATOGRAPHER



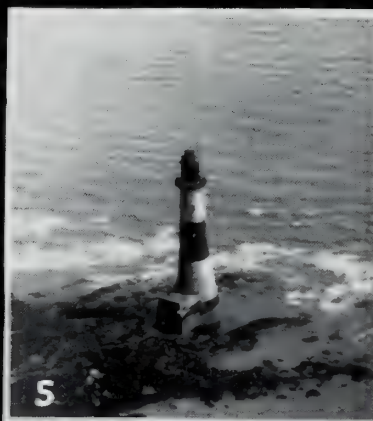
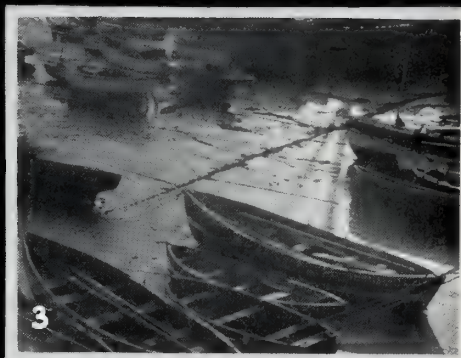
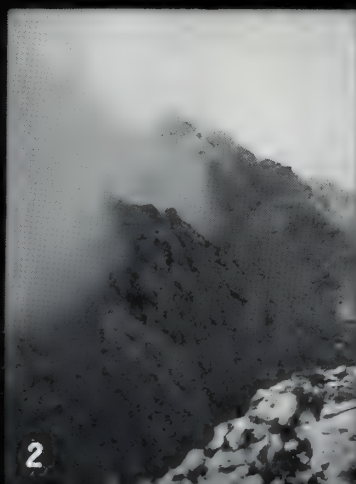
A FARMYARD STUDY.

By

F. C. DIEMER.

*(From the Advanced Workers' Competition.)*





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Night Study."  
By H. W. E. Huxley.

2.—"Sky Breakers."  
By A. Procter.

3.—"Low Tide."  
By W. Horry.

4.—"All Hands."  
By A. C. Boxall.

5.—"Lighthouse at Beachy Head."  
By H. F. Garrard.

6.—"The End of the Lane."  
By J. M. McCorguodale.

7.—"Farningham, Kent."  
By A. Humphrey.

8.—"Foam."  
By F. M. Clements.

9.—"Downland."  
By F. N. Longhurst.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THE question of exposure—always a bit of a problem where subjects under artificial light are concerned—seems to have been adequately met in No. 1 of the prints reproduced on the opposite page. "Night Study," by H. W. E. Huxley, bears every evidence of a full exposure, for there is modulation in the deepest shadows, and, even in daylight, more could scarcely be expected.

### Exposure and Development.

It is the function of exposure to register the image of the subject on the plate or film. In effect, this is what is meant when we are told that exposure controls the density, but it is the degree of development that controls the contrast of the negative.

Each element of the subject has a certain light value, and, provided the exposure is sufficient and not too much, it will render these different values in the form of a latent image that is developable. Within quite reasonable limits the image will retain much the same values whether the exposure be the minimum or in excess of that minimum; but where the exposure has been only just enough the image will, as a whole, be thin, and where the exposure is full, it will be dense. If the image is thin, the deposit of silver, of which it is composed, will be comparatively slight, and if dense, it will be heavy, the degree corresponding with the relative exposure times.

Development, on the other hand, affects the contrast or the relationship of the tones with one another. A short development will produce a negative in which the difference between the greatest and least light action is slight and all the intermediate steps proportionate. A long development will increase the difference between the extreme and all the distinctions in between.

### Technical Fundamentals.

An appreciation of these two distinct functions is essential to good technique in negative-making; but, necessarily, the contrast of the negative must be adjusted to the range of the printing paper, for it is the print that forms the final criterion.

Printing papers are made in various types, and most types are subdivided

into grades—vigorous, normal and soft. Different makes, again, vary in their capacities, but, speaking generally, gaslight papers are about the shortest in their scale, i.e., they will provide a print of full gradation from a negative of low or slight contrast; bromide papers and chlorobromide papers have a medium range, and will give a satisfactory print from a negative that is more fully developed; and carbon, P.O.P., and platinotype are long in their scale of tones and need a negative of much greater contrast still.

One of these papers, no doubt, will be adopted as a standard, preferably of one of the normal grades, in order that there may be a margin either way. The time of development of the normal negative to give a fully-graded print on that grade must be found by experiment, and, thereafter, only varied to meet the demands of subject contrast as and when the occasion arises. It will readily be understood that a subject that is of greater contrast than usual will require a shorter time of development than normal, and vice-versa. It is also to be understood that the temperature of the developing mixture must either be kept constant or the time of development be adjusted to correct any variation.

### Practical Adjustments.

If the time of development of the negative is correct for the grade of printing paper employed, there will be a measure of gradation both in the lights and darks and in all the intervening steps of tone.

On the other hand, if the time is too short, the print will be too flat, or there will not be a sufficient difference between the extremes of tone. If the blacks are fully printed, the lights will be degraded, and if the printing is adjusted so that the lights just show the right degree of tone, the darker tones will not have a sufficient depth.

If the development time is too long, the contrast of the print will be excessive and either lights or darks will be deficient in tone.

"Night Study" is the sort of subject that would present a greater than normal contrast; but the fact

has, apparently, been realised and an adjustment made by shortening the time of development. This, however, has gone too far, and the print has just a suspicion of flatness.

### Depth in Printing.

Now that the negative is made, it is scarcely practicable to make any adjustment in its contrasts, for, although it might be intensified, there is some risk in the operation which it would be wise to avoid.

If, for example, the present print were made upon a normal gaslight, the fault could be corrected by using the vigorous grade, from which it will be gathered why it was previously suggested that a normal grade should be chosen as a standard. This procedure is far preferable to monkeying about with the negative, and, in passing, it may be recommended that the general printing depth should also be carried a stage or so farther in order to heighten the impression of night.

Nos. 7 and 8, "Farningham," by A. Humphrey, and "Foam," by F. M. Clements, go to the opposite extreme, and show an excess of contrast. Here a softer paper is indicated; but Nos. 3 and 6, "Low Tide," by W. Horry, and "The End of the Lane," by J. M. McCorquodale, are much better, and display prints that, in showing a proper degree of gradation in both lights and darks, indicate that the time of development of the negative has been correctly adjusted to the range of the printing paper.

Nos. 2 and 9, "Sky Breakers," by A. Procter, and "Downland," by F. N. Longhurst, seem also to be correctly developed for the printing paper employed, but printing itself does not appear to be carried quite far enough. A darker print, in each case, would be better; while, in connection with No. 4, "All Hands," by A. C. Boxall, a lighter print would show the figures to better advantage.

No. 5, "Lighthouse at Beachy Head," by H. F. Garrard, is just about right as far as the lower portion is concerned; but there is a patch of light at top left that is rather disturbing, and, in a case like this, an improvement could be obtained by a little local extra printing. "MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### DEPTH OF DEFINITION.

A READER sent a reproduction of a photograph which was sharp from the nearest foreground to the extreme distance. How was it done? If he got near objects sharp the distance was fuzzy; when his distance was sharp, any near objects were blurred. How could he get everything sharp at the same time? Was it ever right to have either foreground or distance out of focus, and if so, when?

This reader is not the only one who has been up against the same difficulties, and the points involved are of considerable importance, and even the beginner must learn something about them, and know what to avoid, or he will certainly find himself collecting some very unsatisfactory results. It involves a certain amount of thought and arithmetic to get a grasp of the facts, but this is well worth while, and I will try to put the main principles and figures as simply as I possibly can.

#### Foreground and Distance.

To take the reader's last question first, I should say that if anything in the foreground is at all prominent or important it should never be fuzzy while the distance is sharp. We naturally see nearer objects more clearly defined and full of detail than distant ones.

It follows that we may often have softness and suppression of detail in the distance with advantage. It was easy for me to pick up a couple of similar illustrations of this point. In Fig. 1 the women and their immediate surroundings are sharp and clear enough, as they ought to be, but the distant bank of the river is subdued. There is nothing there that needs minute examination. In Fig. 2



Fig. 1.



Fig. 2.

the original print shows the most minute detail in the foreground, the nails in the boy's boots, the grain in the stone, and so on. Although the fountain is of importance it is not as sharp; but this adds realism to the moving water, and prevents its being too obtrusive. The distant buildings are still more diffused in definition—and a good thing, too.

#### Differential Focussing.

This is what is called differential focussing—getting some parts of the subject sharper than others. It is one of my grievances against miniature cameras with very short-focus lenses that the ability to do this is much more limited.

Then there are cases in which the principal objects are quite sharp, while both foreground and distance are not; but it is generally the case that, where this is permissible, the foreground is found to be simple and unimportant, so that its blurred detail passes unnoticed.

Many times, and even quite recently, there have appeared in these pages instructions for working out depth-of-focus tables, and I do not propose to go over the whole of that ground again. But I have worked out some actual figures on these lines, so that they may tell their own story, and show how useful a full table may be. The calculations were made at great speed, but I hope they are correct. They are given in round figures, as there is no need for hair-splitting in the matter.

#### Standard of Definition.

As has been pointed out many times, it is necessary to decide on a standard of definition before starting the calculations. In the days when few negatives were smaller than quarter-plate, and a 15×12 print was considered reasonable, it was usual to think that it was sufficient if a "point" did not measure more than 1/100th of an inch on



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the negative. Nowadays 1/300th of an inch is more usual. In the figures given below I have taken 1/200th of an inch as the standard.

It must be remembered that much depends on the lens. If this is of the single or R.R. type the definition may come up to this standard only in the middle of the negative, and fall off towards the edges. A "soft-focus" lens will not come up to standard anywhere.

### Hyperfocal Distance.

The most useful table to work out for a lens is one showing the "hyperfocal distance" for each stop. If the lens is focussed carefully on an object at this distance everything will be sharp from half that distance to the extreme distance—what is called "infinity."

Here is such a table for a 3-in. lens. In the first line are f/ numbers; in the second line the hyperfocal distances; and in the third line the distances beyond which everything will be sharp to the standard adopted. The f/ numbers are not repeated later, as they apply to all the examples given.

4.5	6.3	8	11	16
33' 4"	23' 10"	18' 9"	13' 8"	9' 4"
16' 8"	11' 11"	9' 4"	6' 10"	4' 8"

This shows that with a short-focus lens, especially with a small stop, it is quite easy to get good definition on both near and distant objects.

Next, here are similar figures for a 6-in. lens, and they tell a different story.

133' 4"	95' 4"	75' 0"	54' 8"	37' 4"
66' 8"	47' 8"	37' 6"	27' 4"	18' 8"

Not so easy to get "everything" sharp.

### Depth of Definition.

If we focus on a given distance, objects both nearer and farther will also be sharp. But how near, and how far?

Here are the limits (nearer and farther) for a 3-in. lens focussed at 10 ft.

7' 9"	7' 0"	6' 6"	5' 9"	4' 10"
14' 3"	17' 3"	21' 5"	37' 3"	I.

If the same lens is focussed for 20 ft. the distances are:

12' 6"	10' 10"	9' 8"	8' 1"	6' 4"
50' 0"	124' 4"	I.	I.	I.

Now for a 6-in. lens at 10 ft.

8' 8"	8' 3"	7' 11"	7' 4"	6' 6"
11' 9"	12' 8"	14' 1"	15' 9"	21' 7"

And the 6-in. lens at 20 ft.:

15' 5"	14' 1"	13' 0"	11' 6"	9' 8"
28' 7"	34' 7"	42' 10"	74' 6"	I.

It is not necessary to go into detailed explanations; the figures speak for themselves. It is easy to see the conditions which favour great depth of definition, and the reverse. Every beginner should work out a table for himself, according to (a) the standard of definition he requires; (b) the focal length of the lens; (c) the stop used; and (d) the distances marked on the focussing scale.

W. L. F. W.

## Treating Gross Under-Exposure

By LESLIE W. BOLTON.

To secure a passable print from an apparently hopeless negative.

WHEN as good a print as possible must be made from a badly under-exposed, under-developed negative, the following method can be tried with advantage. It makes use of the fact that when the negative image is bleached white (as in several of the intensifying processes) much more detail can be seen in it than when the same negative is black. If that detail can be seen it can be photographed, and a new and better negative can thus be made by copying.

Mercuric chloride is best for whitening the negative. This is a very poisonous substance, but most chemists will supply 1/4 oz. (3d.) which is enough for several negatives. It will be necessary to state what it is for and to sign the "Poisons Book." A little pure hydrochloric acid

is also required to assist the bleaching action.

It is important to wash out every trace of hypo from the film before applying the mercuric chloride solution. The exact strength of this is immaterial, but 12 oz. of water to the 1/4 oz. of mercuric chloride is about the usual proportion. Add a few drops of the hydrochloric acid to this solution, and place the negative in it. When the negative has bleached quite white take it out, wash again and set aside to dry.

On to a suitable copying board pin a piece of black velvet. Brush off any fluff that may be sticking to it, then fasten the negative down to it with drawing-pins. The white negative will now appear as a positive. Place the emulsion side down to the velvet, or the

new negative will be reversed from side to side. Set up the board in an even light and copy this positive with the camera, using a slow plate.

The resultant negative will be considerably better than the original one. As long as the detail has been improved in this manner the process can be termed successful, as the required density can easily be obtained by intensifying, or a vigorous gaslight paper used for making the final prints.

The process will at least improve negatives that have had considerably less than one-tenth of the correct exposure, but no method of after-treatment can compensate for extreme under-exposure, and the scale of tones must suffer. Nevertheless, this process is of considerable value.

## A Gum-Bichromate Formula

ALTHOUGH the gum-bichromate process is not practised extensively to-day, the pictorial workers who employ it make pictures of remarkable quality and beauty. One of the most successful exponents of gum-bichromate is J. Harold Leighton, whose exhibits in this printing process are among the most attractive pictures in the London Salon every year. Recently this worker gave a practical demonstration to the members of the Manchester Amateur Photographic Society, and the

following brief description is culled from the pages of the Society's bright little monthly journal:

The process necessitates the sensitising of the paper, of which Mr. Leighton considers Johnson or Autotype the most suitable. For this purpose, he says that after years of searching for a suitable sensitiser he hit upon the following, which he still uses, applying it with a hog's hair brush: 5 oz. gum arabic in 8 oz. water, add 5 or 6 drops carbolic acid, which is then used as follows:—

4 drams pigment (drop black).  
4 drams gum arabic, as above.  
8 oz. bichromate (10 per cent solution pot. bichromate).

The paper, after sensitising, can be kept for some days. The exposure by contact can be as little as twenty minutes in good daylight or as much as forty minutes upward in poor, and the development is done by washing in cold water, or if need be for quicker working in warm water. Finishing touches can be added with the pigment.



# Picture Points for Beginners

by RICARDO



## Photographing from Heights.

**D**ISAPPOINTMENT in photographs of views taken from great heights can generally be attributed to one or two facts. The impression of height is either not conveyed in the print, or else the view has been dwarfed and is not so clear as it was to the eye. The last two failings can, in the main, be remedied by using a long-focus lens and a film with a suitable filter to penetrate what haze is present. This will also give a little more contrast in the usually flat tones of the landscape.

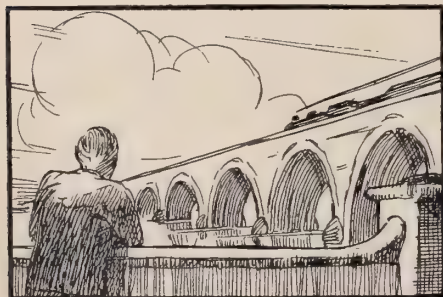
Pictorially, however, much can be done, even when using the usual lens and film, by including some foreground and sometimes a figure. If the scene is similar to the sketches shown a horizontal or "landscape" picture is better, because in the upright view the subject is divided horizontally too many times, with a consequent loss of interest.



Choosing the horizontal view and stepping back to include a little foreground makes a more satisfying picture, and immediately gives the impression of great height.

## Maintaining Interest in the Picture.

**T**HE interest in a picture depends largely on the "lines" of the subject matter. If the interest is to be held, the essential of all pictorial photographs, the lines should guide the eye into the picture gradually up to the main point of interest. In the sketch on the right, the bridge, which dominates the picture, has a wedge shape and takes the eye immediately to the left and right out of the picture. Even the clouds, which also possess "lines," point in the same direction, and do not help in maintaining interest. Clearly, a stopping point is indicated which will return the eye into the picture and give it some pictorial interest. This is where a figure can be very helpful. Make sure that he or she is looking towards or into the picture, and not in a too prominent position; otherwise the interest will be divided between the figure and bridge. Notice, in the left sketch, how the clouds, which point towards the right, also help to counteract or "oppose" the lines of the bridge.



The direction of the sun can do much towards the modelling of the subject. In the sketch on the right the sun is over the right shoulder, throwing the whole bridge into shadow, and making a light foreground. In the left-hand picture the sun is to the left front, giving a more pleasing effect and a dark foreground.

## Choosing the best Viewpoint.

**I**T is a good thing to remember in pictorial photography that in almost every picture the best viewpoint is only to be found by searching. Very seldom is the first view seen the best. In the sketches shown the viewpoint has been altered, not only by moving to one side, but by lowering the camera as well.

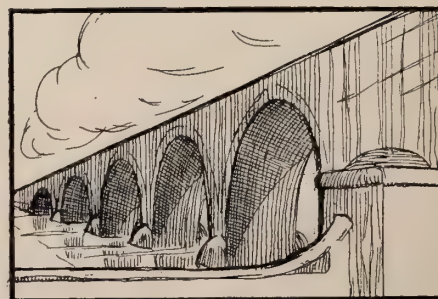
The main criticism against the top sketch is that by choosing a point in the centre of the path the eye is led immediately straight towards the end of the path, and past the trees. These appear like so many telegraph poles, monotonously regular on each side, thereby missing the real motif of the picture, the trees themselves.

By moving to one side and placing the end of the path on one of the "thirds" we get variety into the tree-trunks, and, by lowering the camera, we cut out some of the uninteresting ground. At the same time, by raising the lens panel, or by slightly tilting the camera, we can add to the height and dignity of the trees. This is shown in the second sketch.



This point applies to almost every picture where there is regularity on either side, interiors of churches and cloisters, as well as avenues and streets.

In the sketches shown, it is immaterial whether the viewpoint chosen was either to the left or right, as both sides of the path are the same. But in a picture, say, of an interior of a church, looking down the nave, the lighting would probably decide the viewpoint, while in an interior of cloisters the viewpoint would be nearer the less interesting side.





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Making a Film of London By "ACTINOGRAPHER."

Now that the holiday season is in full swing, visitors from the country will be flocking in to secure *their* film record of the great metropolis. Our other cousins from across the Atlantic will be represented in force, too, and both will endeavour to return with a film that is at once representative and workmanlike.

A CINEMATOGRAPH film of London (or indeed, of any other great city) may be qualified by abstract treatment or it may be produced as a documentary pure and simple.

In order to avoid difficulties, amateurs about to essay their first production of city life should concentrate upon the documentary or travelogue treatment.

### Good Examples.

Probably the most meritorious travelogue familiar to established amateurs is the "super" entitled "London" (now available in the Pathéscope 9-mm. library). Since this is reproduced on one reel only, it should not be difficult for unacquainted visitors in London to persuade their dealer to run this film through the projector. A great many hints and suggestions for compiling an equally satisfactory record may be observed in other ways, though plagiarism is not helpful, and is besides in despicable taste.

Amongst other films that may with advantage be seen are several praiseworthy examples in the 16-mm. libraries, where they can usually be identified by their class groupings and titles.

Apart from what can be learned from viewing these productions, it is necessary to avoid in one's own effort both haphazard and slapdash filming. Always make certain that you are filming from the best viewpoint, that you are making use of a convincing shot, that the lighting could not be improved by waiting until a later hour in the day—or an earlier one to-morrow—that you are getting all the "close-ups" you can, and that you are preserving some sort of continuity throughout.

Particularly remember to be very painstaking when filming about those places in which you and your friends at home possess an unusual interest. You can shoot off as many feet as you like in Trafalgar Square, but if you go back without an equal footage of Cheapside (where great-great-grandfather lived in 1782) your film isn't going to be nearly so popular.

### Places of Interest.

All the familiar places of interest will be found enumerated in recent guide-books, but there are newer features and objects of appeal continually coming

into being—even after the latest guide-books have left the printers. For example, attached to a building on the Thames Embankment is London's largest clock (a peculiar, modern thing), and there are the new glass-fronted buildings—before which you can film perfect reflections—which have come to ornament Fleet Street.

Objects of unusual interest are the various market places, Covent Garden, Billingsgate, Smithfield, Caledonian and the street markets, the Borough and Leadenhall. Most of these are picturesque, and all warrant attention, despite inadequate mention in the guide-books.

Perhaps the most picturesque of the popular objectives is the Tower. Indeed, it is possible to shoot off many reels of film on this historical pile and its immediate surroundings, but by far the best shots are those to be secured from the south or river side, where both

lighting and scenery are ideal. Moreover, a steady "pan" will bring into view the majestic Tower Bridge and traffic on the busy river, whilst there is much scope for angle shooting on the Tower itself.

### Lesser Sights.

There are many peculiar and interesting churches in the immediate neighbourhood of the Tower, perhaps the best known and certainly the most frequented of which is All Hallows in Byward Street. The church has many Roman and other historical associations, the most recent of which are those connected with Toc H. And all those who had the ill fortune to pass through Poperinghe during the war will know what "Toc H" means.

Dance-bands and theme-songs have popularised the red-coated military guards to such an extent that no film



Haymaking has now commenced in many parts of the country, and it is a typical summer-time action subject that every amateur cinematographer should include in any film of country life.



would be complete without a brief shot or two of these much-maligned stalwarts. Such shots may be secured on the Horse Guards' Parade in Whitehall and at Buckingham Palace, and, indeed, at all the places mentioned in the ballads of Miss Cicely Courtneidge and her unworthy imitators.

It is more than likely, however, that your best shots will be those secured of the little "out-of-the-ordinary" sidelights which are not mentioned in the guide-books nor exploited in professional pictures. Be ever on the look-out, then,

for true pictures of London life as it is to-day, with the fast disappearing traffic policeman, with the gaiety of the larger parks—aye, and with the disconsolate misery of the poorer suburbs.

#### Technical Notes.

Attention has already been drawn to the desirability of securing abundant close-ups. Further improving effects can be secured by the employment of angle shots. These will be found especially useful in the crowded market areas, for besides being good cinematography they will enable considerably more action to be included—straight or ordinary shooting being particularly restricted in its ability to cope with crowded close-ups or mid-shots.

If there be much light about, most of the filming can be done on panchromatic stock, but in dull or cloudy weather an equally fast *ortho* emulsion will be found to give greater contrasts and more brilliant screen images. In all cases, of course, it is necessary to take frequent and careful readings of the light intensity.

## Women and the Ciné Clubs

By  
M. A. LOVELL-BURGESS.

THE number of young women who are taking an active, other than a film star, interest in amateur ciné clubs is on the increase. Five years ago women members of a ciné club were regarded as decorative rather than intelligent assets. The only woman secretary of an amateur ciné club five years ago was, I believe—but I am open to correction—Miss Pat Anstey, of the Finchley Amateur Ciné Society.

Things have changed since then. Ciné clubs which have women as secretaries now include Aristos Amateur Photoplays (Richmond), the Blackheath Film Club, the Bognor Regis Film Society, the London Amateur Film Society, the Sudbury Amateur Ciné Society, the Derby and District Ciné Society—this society lent 9.5 films to the Finchley Club on July 1st—the Neo Film Club (North London) and Finchley F.A.C.

It was a woman member of the Eastbourne Amateur Ciné Enthusiasts' Club who won this club's summer competition last year with a solo 16-mm. effort.

The Finchley Amateur Ciné Society are maintaining their feminist pioneer tradition, not only by continuing to have a woman secretary, but also by encour-

aging Miss Joan Huggins, star of so many F.A.C.S. productions, to turn producer. She is directing "The Road to Peace," a 16-mm. problem picture.

Women amateur cinematographers have won awards in national and international contests for brilliant solo interest films, but this is the first time I have heard of a woman producer of a corporate club effort. Are there other women club directors, I wonder? Women often lend a hand in making club "props" and costumes, but I have yet to hear of a club "camera-woman"!

Women have for so long lent a fugitive beauty to film productions, professional and amateur. Now let them also aim at making a worth-while intellectual contribution as well.

#### Story Film for Summer Session.

It has happened again! A club which set out to help and encourage solo workers has fallen to the lure of the story film. Members of the Eastbourne Amateur Ciné Enthusiasts' Club have decided to make a story film this summer. The film is to be made on 9.5-mm. stock, provided by the club, and shooting will begin as soon as the author's permission is received.

The F.A.C.S. is keeping members together during the summer by means of summer outings and a holiday film competition. Regular weekly programmes were discontinued after July 1st, but the studio is open each Monday evening as usual to afford an opportunity for general discussion or the showing of members' films.

In conjunction with the holiday film competition it has been decided to hold an exhibition of "stills" in view of the apparent activity with "still" cameras which has been noticed lately. It is felt that this informal exhibition will afford an excellent opportunity for members to see the work of one another and to discuss photographic matters generally.

Other ciné clubs, please note.

Recently, members of this club had a visit from representatives of R.C.A. Photophone, and the complete sound equipment was temporarily installed in the studio for inspection. On July 8th members paid a visit to Hackney Electrical Power Station.

Those interested in this club should get in touch with its Hon. Secretary, Miss T. Burrough, 64, Avondale Avenue, Finchley, N.12.

## Making a Summer Film

By  
"ASTON."

EVERY ciné amateur ought to make a film record of at least one picnic during the summer. For the scenic success of a "come and be shot" party you need a complete absence of formality. And remember that apparent simplicity is often the highest form of art.

Father, for instance, can be allowed to forget the picnic basket, or the car can be slowed down while the prettiest girl is sent back for supplies of ice-cream or cooling drinks. A solemn and reproachful dog "sitting up" at the improvised table and embarrassing each member of the party in turn with his unwinking stare will make an amusing sequence, and children in the party will provide plenty of unrehearsed incidents.

Whether your picnic party has for background country or sea you can weave something of loveliness into your impressions. The fascination of sea or

river for the cinematographer lies in its reflections and its ceaseless movement. For the worker in colour I recommend wind-swept wheat, a cottage garden, a brightly painted wagon in a sunlit lane. You will not be able to capture the fragrance of the new-mown hay, but in the years to be you will have power to "open a window" through which you and others may look into a vanished summer.

#### Making an Interest Film.

There has been so much necessary insistence on action in the making of interest films, so much stress on movement in the foreground of a scene, that the ciné amateur is almost afraid to introduce a "still."

I find the secret of success in using stills in an interest film lies in the value of dramatic contrast.

You have, for example, filmed gay

scenes on a river. It may have been a boat-race, or the merry parties that glide up and down the waterways on a summer afternoon. Do not be afraid to end your film with a quiet picture of sunset and cloud formation. If there happen to be boats in the foreground so much the better, for their silhouette value, but it is sufficient for your purpose to film the still river, the clouds, the reflection, the bright, narrowing pathway to the setting sun.

There is something particularly pleasing and restful to the eye, after shots of a noisy street and human action, to see the city by moonlight, the dark outline of the bridge spanning the river, the lamps jewelling the dim and solitary streets.

Such studies, however, should be character studies, in that they suggest the atmosphere and the associations that you wish them to convey.



## The First Photographic Portrait

IN many articles in magazines and elsewhere dealing with early daguerreotype and other photographs, the claim is put forward that a certain Miss Draper was the first person to be photographed. The portrait on which this claim is based has been frequently reproduced.

Dr. Draper, the lady's father, was experimenting in New York with the new process of Daguerre, and he had succeeded in so increasing the sensitiveness of the daguerreotype plate by treating it with bromine that he considered the possibility of taking a portrait. The exposure must have been very long, and the light powerful; at any rate, he succeeded. This was in 1840.

At the beginning of 1839, Daguerre came over to England to exhibit some of his work in London. While staying with Mr. Lubbock he photographed his host's son, afterwards the first Lord Avebury. The fact that the result has not been produced or reproduced, as in the case of Miss Draper, does not disprove the statement published at the time that Daguerre had actually made such a portrait; and if the fact is admitted it disposes of the Draper claim, as Daguerre's portrait must have ante-dated Dr. Draper's by more than a year.

In any case, the matter is not very important, as neither of the portraits mentioned was the first to be taken with a camera.

At the end of 1854 Fox Talbot entered an action for infringement of his rights, and among the witnesses called for the defence was a Buckinghamshire vicar, the Rev. J. B. Reade. It was he who in his photographic experiments discovered the use of gallic acid as a sort of developer of the image on the sensitive paper then in use, making it much more rapid.

The second volume of the Journal of the Photographic Society of London (now the R.P.S.) contains a report of Mr. Reade's sworn and unshaken evidence at the trial, and in it occurs this passage:

"He had taken in the camera representations of hyacinths in flower, and a bust of Pitt he had taken two or three times; and he had taken a representation of his greenhouse and the gardener leaning at the end of it. This was *previous* to 1839."

Whether this unnamed gardener was the first person to be photographed it is impossible to say; but there is no reason to doubt that he ante-dated both the youthful Lord Avebury and the fair Miss Draper. It seems evident that the Talbot process was speeded up sufficiently to enable portraits to be taken while Daguerre's method was still too slow to make this practicable, although the necessary sensitiveness was afterwards secured and daguerreotype portraits had a vogue for many years. W. L. F. W.

## The Week's Meetings

### Wednesday, July 17th.

Luton and D.C.C. P.L.A. River and Docks Cruise.  
Rochdale P.S. Visit to Watergrove. Meet Broadway for 7.45 p.m. bus.  
Southend-on-Sea and D.P.S. Great Wakering.  
Stockport P.S. Portfolio by F. G. Curson.

### Thursday, July 18th.

Hammersmith H.H.P.S. "People I have Shot." J. Jarcho.  
N. Middlesex P.S. President's Evening.

### Friday, July 19th.

King's Heath and D.P.S. "Journey to Switzerland." L.N.E.Rly.

### Saturday, July 20th.

Bayswater and Paddington P.S. Regent's Park Zoo.  
Blackburn and D.C.C. L. and C.P.U. Bury.  
Hanley P.S. Wall Grange.  
Leigh Lit. Society P.S. L. and C.P.U. Bury.  
Northants N.H.P.S. Old Warden.  
Oldham E.P.S. L. and C.P.U. Bury.  
Plymouth I.P.S. Seashore Photography—Wembury.  
Nottingham and Notts P.S. Saxilby and Grimston.  
Sheffield P.S. Chesterfield and Holymoorside.

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

### Saturday, July 20th (contd.).

Southampton C.C. Combined Outing with Bournemouth.  
South London P.S. Woolwich Ferry.  
Walthamstow and D.P.S. Epping. Meet at Memorial, 3.15 p.m.  
Worcestershire C.C. Outing.

### Sunday, July 21st.

Borough Poly. P.S. Wisley District.  
Hammersmith H.H.P.S. Amersham to Great Missenden.  
Harrogate P.S. Merryfield Glen, Pateley Bridge.  
Wimbledon C.C. Wimbledon to Dorking.  
Worthing C.C. Lewes.

### Monday, July 22nd.

Oldham E.P.S. Print Mounting. Mr. Kelsall.  
Southampton C.C. Beginners' Evening: Finishing the Exhibition Print.  
C. Lambeth.  
South London P.S. Criticism Evening.  
Walthamstow and D.P.S. Temple. Meet at Chancery Lane, 6.30 p.m.

### Tuesday, July 23rd.

Leigh Lit. Society P.S. Dean Dam.  
Northants N.H.P.S. Salcey Forest.

## A Competition specially for Novices

### SUBJECTS.

Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition. Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

### PRIZES.

The prizes will consist of supplies of roll film or of plates (if any winner happens to use a plate camera).

THE FIRST PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

THE SECOND PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

THE THIRD PRIZE WILL BE ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

### RULES.

Each print must have affixed firmly to the back, a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 7th, 1935. This will give new readers, who are novices, who intend entering this competition every opportunity of improving their work during the next three months by reading "The Amateur Photographer" every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further references to the competition will be made week by week, and hints given for the best treatment of groups and figures.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, and in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Selling Prints.

Can prints from the United Kingdom entered for the Salon have prices attached? If so, what is the method of sale? H. A. S. (London.)

Pictures from the United Kingdom accepted for the Salon exhibition may have prices attached. In that case the price is given in the catalogue, and in the event of a sale resulting 15 per cent of the price is deducted.

## Bromoil.

I read that in bromoil work bleaching, inking, etc., can be done by artificial light; can they be carried out in daylight? D. M. (Glasgow.)

Once the bromide print is finished the whole of the operations to which you refer can be carried out either by daylight or by artificial light.

## Use of Filters.

I use two kinds of film, and the makers of each recommend their own filters? Why? Would not one filter work with both? K. C. M. (London.)

The reason why makers of plates and films recommend certain filters is that they know the characteristics of the emulsion and what effect these filters will have. To a great extent filters are interchangeable, and in many cases quite satisfactorily. One thing to remember, however, is that the factor of a filter with one emulsion may be very different from its factor with another.

## Loading Films.

I put panchromatic cut films into sheaths before loading them into the slide, but it takes me about fifteen minutes to do in darkness. Can you help me? W. G. K. (Ware.)

Assuming that you put your film in a carrier, which is certainly no thicker than a glass plate, we do not see where your difficulty arises, as a plate can be put into a single metal slide in darkness in a second or two. The only thing we can suggest is that you practise the movements in daylight, and then try with your eyes shut till you can dispense with sight and rely on touch.

## Keeping Solution.

If I make up the following solution how long will it keep in good condition? H. C. (Haslemere.)

We have no information that would enable us to answer your question as to the keeping properties of the developer. It is the sodium sulphite that gradually deteriorates, but there is no forecasting the time occupied before this deterioration has an adverse effect on the working of the developer. We think that the small quantity you mention should keep in perfect working order for a longer time than you are likely to keep it. In practically all cases of deterioration there are warning signs of what is happening, and it is better to waste the remains of a solution rather than run risks.

## Black Prints.

I have started making my own prints, but can only get sepia tones. Can I get black tones on printing-out paper? If so, what is it, and how is it used? N. C. L. (Norwich.)

There is no printing process you can adopt that will give you really black-and-white prints by daylight. This result can be most easily obtained by bromide or gaslight paper, and if you buy some of either you will find sufficient instructions accompanying it to help you to work it successfully.

## While-you-wait Work.

Will you give me a formula for combined developing and fixing salts for while-you-wait work? D. D. (Thomastown.)

The processing methods for "while-you-wait" photographs cannot be dealt with in the form of a reply to a question, and you must get the proper formulae and methods of procedure from suitable textbooks. A firm which specialises in this particular class of work is Messrs. Jonathan Fallowfield, Ltd., 61-62, Newman Street, Oxford Street, London, W.1.

## Use of Meters.

Do electric meters work on the light brightness of the scene or give the actinic photographic value? For instance, a bright day in April and one in August would make a big difference. I have a Wynne meter but have a difficulty in getting paper for it. Is it out of date?

J. A. W. (Cathcart.)

It does not matter in the least what is the month or time of day when using such meters, as, naturally, the meter responds to the light present, irrespective of date. The Wynne meter is an actinometer, and you must have with it the proper sensitive paper and an up-to-date speed list. Both of these you can obtain through a dealer, or from the Infallible Exposure Meter Co., Wrexham. The meter is by no means out of date.

## Miniature Negatives.

Would it be any use enlarging miniature negatives with a view to entering competitions and sending pictures to the Press? F. B. B. (Shorncliffe.)

There is no reason why enlargements such as you mention should not be satisfactory either for competition or Press purposes. A great deal, of course, depends on the lens of the camera you use, and still more on your ability to find sufficiently good and suitable subjects.

## Grain in Negative.

What is the cause of the very objectionable grain on the enclosed enlargement? I send the negative and technical details. L. T. H. (Hemsworth.)

There was no negative with your communication, and, as this is more important than the print, we do not like to pass any opinion. Some of the particulars you give have nothing to do with the case. The make of the camera, for example, is not at all relevant when it comes to a question of grain in the negative. We are, in fact, quite at a loss to understand why the print you send should be so very bad in this respect, especially with so reasonable an enlargement as four diameters.

## Concentrated Developer.

I have made up the concentrated M.Q. solution as described in your pages recently, but it did not come out as it should. After adding the metabisulphite I got a clear solution without adding the caustic soda. Where have I gone wrong? S. V. (Sheffield.)

In reply to your query, we cannot understand why the formula given in the article referred to has not worked correctly. Provided the amounts that are given are followed precisely, the first part of the solution (before the caustic soda is added) ought definitely to show a precipitate and be cloudy. You will find that if the caustic soda solution is then added, the cloudiness will increase considerably until the entire solution is thick in appearance. The addition of the caustic solution should be continued until the precipitate has cleared, as the developer is not complete, and will not act until the soda has been added to the solution. If there is any doubt about the quality of the potassium metabisulphite, this can be replaced in the solution with anhydrous sodium sulphite of approximately the same quantity, say, 4 oz.; but you should observe that the slight precipitate or cloudiness increases when the caustic soda is first added.



# The London Salon of Photography 1935

**SENDING-IN DAY,  
Wednesday, September 4th**

THE TWENTY-SIXTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 14th September, to 12th October, 1935.

## CONDITIONS OF ENTRY.

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes:—25×20, 20×16, or 15×12, but no mount to exceed 25×20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, September 4th, 1935. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition Only. No Commercial Value. To be Returned to Sender."

No. 9. All pictures sent by post will be repacked and returned, carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible.

All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon.

Entry Forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

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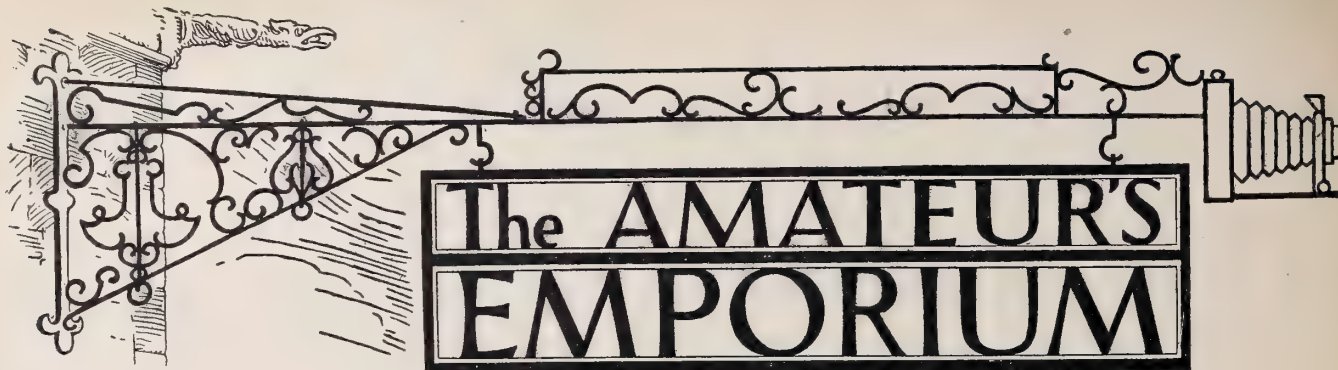


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**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
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**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 243, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow C.2.

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**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**DALLMEYER** V.P. Focal-plane, f/2.9 Pentac, 6 slides, filter, case, developing tank, £7/10.—Below.

**WEENY-ULTRIX** Film Camera, f/4.5, Compur, filter, purse, £4/10.—I., 28, Kendall Avenue, Sanderstead, Surrey. [8151]

**£2** 1-pl. Sanderson, Ensign anastigmat lens, sector shutter; recently completely overhauled.—Box 4630, c/o "The Amateur Photographer." [8267]

**1-PLATE** Sanderson, Cooke f/6.5, speeded shutter, 2 3 B.F. slides, hooded screen; perfect condition, stiff canvas case, £5.—Steel, 1, Boundary Terrace, Carlisle. [8268]

**1-PLATE** Salex, focal-plane shutter, f/4.5, 6 slides, 4 F.P.A., £4; also Gaumont Blocknote 6x4 1/2 cm., 6 slides, stiff leather case, £2; both perfect condition.—Warren, 133, Church Rd., Hanwell, W.7. [8272]

**ICARETTE** 2 1/2x2 1/4, Tessar f/4.7, 2 cases, 35/-.—Dunlin, Corkwell St., Chatham, Kent. [8273]

**SOHO** Reflex, postcard size, 6 book-form slides, 1 adapter, leather case, Goerz lens, £10.—Whincroft, Market Avenue, Chichester. [8274]

**3 1/2x2 1/4** Zeiss Ikon, f/4.5 Tessar, D.A. Compur, D.E., slides, cut-film sheaths, F.P.A., latest light-trapped roll-holder, F.P. developing tank; used twice; cost £15 last season and absolutely perfect, £8/15.—12, Charlton Rd., Sunderland. [8284]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**ENSIGN** Sector II, postcard size, film-pack and plate adapters, Zeiss Tessar f/6.3, in leather carrying-case, £3/10.—Box 4675, c/o "The Amateur Photographer." [8278]

**BARGAIN.**—1-pl. D.E. Zedellar, f/3.8 anastigmat lens, Compur shutter, 1 to 1/200th, rising and cross front, slide, F.P.A., case, £3/10.—Box 4676, c/o "The Amateur Photographer." [8279]

## CAMERAS AND LENSES

**9x12** Zeiss Ideal Camera, f/4.5 lens, Compur shutter, and 6 slide cases, complete in stout hide leather case, also F.P.A.; as new; can be seen by appointment.—S., Donovan Avenue, Muswell Hill, N.10. Cost over £20; accept £15.—Goyder Smith. [8281]

**F/2.9** V.P. Film, newest model Planovista double-lens Folding Reflex, synchronised focussing, D.A. Compur, 1/250th sec., in case, unused; cost £10/7/6; accept £9/10; sent on approval against cash.—E. G. P. 10, St. Dunstan's Rd., Baron's Court, London, W.6. [8282]

**VICTORIA**, Meyer f/2.9, in D.A. Compur, 16 on 2 1/2x3 1/4, practically unused, £4/10.—Fournier, 369, New King's Rd., S.W.6. [8283]

**3 1/2x2 1/4** Mentor, 1/14th to 1/1,3000th, Aldis f/4.5, 3 1/2 focussing screen, F.P.A., 3 D.D. slides, Mackenzie-Wishart adapter and 6 envelopes; all in leather case, £7/10.—58, Tunstall St., Liverpool, 7. [8285]

**FOTH-FLEX** f/3.5 Twin-lens Reflex, 1 to 1/500th, focal-plane, self-taking attachment, 12 2 1/2x2 1/4 on 3 1/2x2 1/4 film, leather over-ready case, Drem meter, camera one month old; real bargain, £8; deposit system.—Jay, 60, Sicey Avenue, Firth Park, Sheffield. [8288]

**1-PLATE** Sanderson Hand or Stand, Goerz Dagor 4 f/6.3, 3 D.D. slides, leather case; all as new, £3 or offer.—Scott, 71, Bertram Rd., Hendon, N.W.4. [8289]



## CAMERAS AND LENSES

**31**×2½ Special Kodak, f/6.3 lens, Compur shutter, £2/10.—Jones, 852, Lea Bridge Rd., Leyton, E.10. [8290]

**DALLMEYER** ¼-pl. Reflex, Dallmeyer lens f/3.5, shutter 1/15th to 1/1,000th sec., 6 slides, leather case; whole as new, £7/10, or near offer.—Biggs, Winterborne Abbas, Dorchester, Dorset. [8291]

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**1-PLATE** Reflex Outfit, A.P.E.M., Wishart 4 daylight-loading slide, F.P.A., filter, tripod, case; condition good, £3/18/6.—J. T. Corney, 92, Albert View, Halifax, Yorks. [8294]

**ZEISS** Ideal 3½×2½, Tessar f/4.5, Compur, 6 holders, F.P.A., Distar, sky, colour filters, L/case; excellent condition, £7.—Below. [8295]

**KODAK** Six-20 Duo, f/4.5, Compur, L/case; almost new; cost £8/11/6, £6.—Below. [8296]

**TROPICAL** Sanderson ¼-pl., Ross Homo., Compur, 3 D.D. slides, case; excellent condition, £6.—Box 4680, c/o "The Amateur Photographer." [8296]

**SINCLAIR** Una, Traveller Model, 3½×2½, Tessar f/4.5, filter, Sinclair hood, F.P.A., block-form slides, leather case, £24; Automatic Rollei-flex 4×4, f/3.5 Tessar, filter, shade, leather case, £14; Avo Photo-electric Exposure Meter, in case, £2/10; perfect combination for serious amateur; seen London.—Box 4682, c/o "The Amateur Photographer." [8298]

**ZEISS** Ikonta, 16 on 3½×2½, Novar f/4.5, Telma D.A., unused, leather case, £4.—12, Dickinson Square, Croxley Green, Herts. [8301]

**ROLLEIFLEX** 6×6, f/4.5 Zeiss Tessar anastigmat, Compur shutter, 1 to 1/300th sec., yellow filter, canvas case; as new; used for 20 films only; approval deposit system, £9.—Kerslake, Hazel House, Kingsteignton. [8302]

**T-P.** Press Camera, ¼-pl., Zeiss Tessar f/4.5 lens, 6 D.D. slides, F.P.A., leather case, nearly new; cost £38; price £14; may be seen by appointment.—Taylor, 7, Rosemont Avenue, Bramley, Leeds. [8303]

**ENSIGN** Reflex ¼-pl., reversing back, speeds 1/15th to 1/1,000th, T. and B., Aldis-Butcher f/4.5, and Ross Telephoto f/6.8, quickly interchangeable, Zeiss filter, 6 slides, leather case, extra focussing screen, perfect; genuine bargain, £8; no offers.—C. 43, Holmside, Gillingham, Kent. [8304]

**31**×2½ Thornton-Pickard Special Reflex, Ross f/4.5, revolving back, 3 slides, roll-film adapter, new condition, £7/10, or nearest offer; 3½×2½ Cameo, Aldis f/7.7, Lukos shutter, 6 slides, roll-film adapter; perfect, £1/10.—Shuck, 201, Olton Boulevard West, Tyseley, Birmingham. [8305]

**41**×3¼ Kodak, 1 to 1/100th sec., rising, falling, 4 cross front, leather case; good condition, 32/6.—Boughy, University College, Leicester. [8306]

**1-PLATE** Stand Camera, Neostigmat 3-foci lens, 4 D.D. slides, T-P. shutter, leather case, £2/10; 3½×2½ Cameo, double extension, Aldis Uno lens, 6 slides, leather case, £2.—Rogers, Station Rd. West, Canterbury. [8307]

**LEICA** Model II, new condition, f/3.5 Elmar, L angular view-finder, extra spool, case, £15.—Satterthwaite, 26, Flass Lane, Barrow-in-Furness. [8309]

**LEICA**, long-distance lens, practically unused, Elmar f/4.5, 13-cm. focus, with case and frame finder, £10.—Box 4683, c/o "The Amateur Photographer." [8310]

**BEST** Offer.—Zeiss Baby Box Tengor, as new, B list price £2/6; also ¼-pl. Pressman Reflex, Aldis f/4.5 lens, 8 slides; perfect condition.—Box 4684, c/o "The Amateur Photographer." [8311]

**31**×2½ T-P. Reflex Special, f/3.5 Dallmeyer 32 Dallmac, 3 slides, F.P.A., case, £9/10.—Below. [8312]

**1-PLATE** Newman & Guardia, f/4.5 Zeiss Tessar, 12 slides, various accessories, leather case, £4/5.—Box 4685, c/o "The Amateur Photographer." [8312]

**ERNEMANN** 4.5×6 cm., Zeiss Tessar f/4.5, focal-plane, 10 single slide-holders, 2 F.P.A.'s, leather case; perfect condition; just overhauled, £5, or nearest.—J. Mardlin, 51, Balmain Rd., Sheffield, 6. [8314]

**BARGAINS**.—Dallmeyer Speed 31×2½, 6 double slides, screw K3, screw hood into filter, leather case, £8/15; Ihagee Reflector Vertical Enlarger, f/6.3, carriers, long extension, £5/10; Justaphot, chromium, case, 1/7/6; 8-in. Merrett Trimmer, 5/-; 10×8 Oleobrom Set, chemicals, perfect, 15/-.—H. 30, Eastcote Rd., Pinner, Middlesex. [8315]

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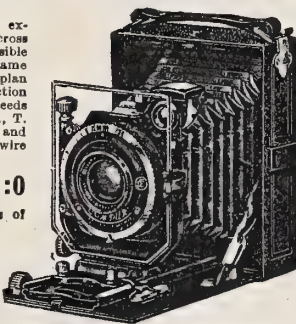
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3½×2½ N. & G. Folding Reflex, f/4.5 Ross Xpres lens, 3 D.D. slides, F.P. adapter, roll-film adapter and leather case. All in good condition..... £23 17 6  
Unsoiled 6×13 cm. Heidoscope Stereo Reflex, pair f/4.5 Zeiss Tessar lenses, changing-box, F.P. adapter and leather case..... £32 0 0  
3½×2½ Tropical Roll Film Reflex, f/4.5 Dallmeyer lens, T. and L. shutter..... £3 18 6  
Zeiss 16×40 Tellexor Prism Binoculars, eyepiece focussing, bending bar and case..... £10 10 0  
¼-pl. Maximax, double extension, f/4.5 Zeiss Tessar, 6 slides, F.P. adapter, leather case. Nice condition..... £7 7 0

Pathoscope Motocamera, with an f/2.9 Zeiss Triotar lens, colour filter, and portrait attachment. In good condition..... £17 17 6  
3½×2½ New Special Sibyl, f/4.5 Ross Xpres lens, 3 D.D. slides, F.P. adapter and leather case. Nice condition..... £9 10 0

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Model II Leica, f/3.5 Elmar. Unsoiled..... £18 10 0

3½×2½ Zeiss Ideal, f/4.5 Tessar, Compur shutter, 6 slides, F.P. adapter..... £7 18 6

16-mm. Auto Kinecam, f/2.8 Cinar, in leather case. As new..... £11 11 0

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## CAMERAS AND LENSES

**GRAFLEX** Reflex ¼-pl., Cooke Aviar f/4.5; perfect condition, £8.—L. Walmsley, Robin Hood's Bay. [8316]

**REFLEX**, Ensign de Luxe ¼-pl., Aldis f/4.5, focal-plane shutter, 1/15th to 1/1,000th, F.P.A., 6 slides, £4/10.—109, Warwick Rd., Carlisle. [8318]

**ROLLEIFLEX**, Automatic 4×4 cm., Zeiss Tessar f/2.8, Compur, case, filter, £13; exchange good Reflex and Telephoto.—Dixon, 46, Branthwaite Brow, Kendal. [8319]

**NEWMAN & GUARDIA** 3½×2½ Reflex, f/4.5 Ross Xpres, Dallmeyer f/5.6 Telephoto, 10-in., F.P.A., 3 D.D. slides, leather and new waterproof cases, vetted by makers 100 per cent, cost over £65, accept £29, or exchange Contax, Leica III, f/2.8, new f/2.8 Super Ikonta; cash or deposit.—Woodward, Edwinstowe, Nnr. Mansfield. [8320]

**LEICA** Model III, f/2 Summar; as new; a bargain.—Keens, 1, Leadenhall St., E.C.3. [8321]

**T-P.** Postcard Reflex Camera, almost new, Dallmeyer f/4.5 anastigmat lens, 1 to 1/1,000th and time, quick-wind focal-plane shutter, self-capping, 6 slides, £12 or offer.—Doyle, 28, Sixth Cross Rd., Twickenham, Middlesex. [8322]

**LEICA** Model III, Elmar f/3.5, ever-ready case, recently purchased; unused, £20; lowest, seen London.—111, Glendale Gardens, Leigh-on-Sea. [8323]

**ZEISS** Ikoflex, f/4.5, 1/100th sec., shutter and leather case; new last month; bargain, £7 all. Tomblin, Leicester Rd., Oadby, Leicester. [8327]

**BARGAINS**.—Zeiss 12×40 Latest Telonar Prism Binoculars, new, case, etc., £15, or exchange 16×.—Below. [8328]

**ENSIGN** ¼-pl. Reflex Special, revolving back, E book-form mahogany slides, F.P.A., fitted Ross Xpres f/4.5; perfect, lightproof.—Below. [8329]

**F**/4.5 Cooke, 6-in., sunk mount, 50/-; wanted, Goerz, Dallmeyer or Protar about 5½-in., shutter.—Box 4690, c/o "The Amateur Photographer." [8330]

**NO. 1** Pocket Kodak 3½×2½, Aldis Series Iia f/6.3 anastigmat, in Ilex Acme shutter, 1 to 1/300th sec., K 2 filter, in optically worked flats by Aldis, leather case, very good condition, £3/5, deposit system; 4¼-in. Kodak Lens in 2-speed Kodex shutter, 7/6.—Atkinson, 60, Tullibody Rd., Alloa, Clackmannanshire. [8332]

**ALMOST** New Zeiss Super Ikonta, 3½×2½, 8 or 16 pictures, f/4.5; cost £19; £14/10; no exchange; approval.—95, High St., Scunthorpe. [8334]

**STEREOSCOPIC** Camera, 6×13 Curt Bentzin, Zeiss Tessar f/4.5, focal-plane shutter, 3 double dark slides, F.P.A., case; listed £39; nearly new; what offers?—Miller, Gairlock, Cobham Rd., East Horsley, Surrey. [8335]

**REFLEX**, Postcard, Thornton-Pickard de Luxe, Cooke f/4.5 lens, slides, etc., price £10.—W. Johnson, 139, Mildenhall Rd., Clapton, London. [8336]

**ERNEMANN** 3½×2½ Folding Plate, Aplanat f/6.3, 6 slides, F.P.A., case, 27/6.—Williams, 50, Bradford Rd., Shipley, Yorks. [8338]

**T-P.** Ruby de Luxe ¼-pl., Aldis 6-in. f/3, 3 double P.H., 1 double B.F. holder, F.P.A., R.F.A., case, Autochrome filter; perfect condition, £11/15.—Stainthorpe, Thorpville, 151, Ring Rd., Farnley, Leeds. [8339]

**FOR** Sale.—Tessar f/4.5, Compur, Baby Ikonta, case, new condition, £6/10; wanted, Tessar Compur 4½×6 cm. Ikonta, under £7.—D. Bannatyne, Wellington College, Berks. [8343]

**N. & G.** Folding Reflex, Ross Xpres, full equipment, £17; Zeiss Deltrintem Light-weight Binoculars, unused, £12; Accessories, lens flanges.—16, Bonsor Rd., Folkestone. [8344]

**31**×2½ Dallmeyer f/3.5 Reflex, 1/15th to 1/32 1/1,000th, case, F.P.A., slides and sling; what offers.—Below. [8345]

**ELECTRIC** Condenser Enlarger, negatives up to 9×12 cm., uses above lens, 30/-.—Cave, 305, Eastcote Avenue, W. Molesey. [8346]

**1-PLATE** T-P. Reflex, f/2.9 Dallmeyer Pentac, 4 reversing back, 6 single dark slides, F.P.A. and roll-film adapter; practically new, with leather case, £17 or offer.—7, Washington Rd., Barnes. [8349]

**VOIGTLANDER** Perkeo, 16 on V.P., f/3.5 Skopar, Compur; perfect, £4/5.—Peck, 744, High Rd., Tottenham, N.17. [8351]

**ENSIGN** Focal-plane Roll Film Reflex, 3½×2½, Aldis Uno f/4.5, list £7/17/6; beautiful condition, £4/5.—3, Ridgeway East, Sidcup, Kent. [8352]

**31**×2½ Zeiss Icarette Roll Film and Plate, double extension, f/4.5 Zeiss Tessar lens, Compur delayed shutter; indistinguishable new; cost £18/10; bargain, £11/11 (deposit).—Ovenden, 11, Donovan Avenue, N.10. [8354]



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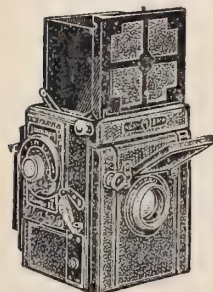
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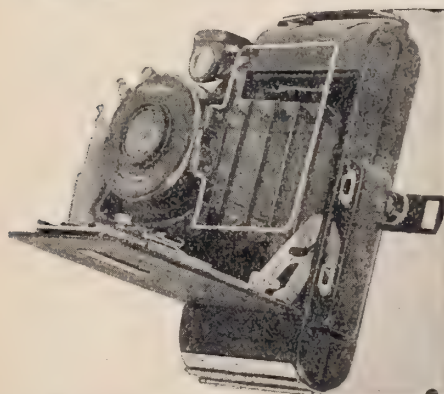
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Ross Xpres f/4.5, D.A. Compur. **£13 12 6**

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## CAMERAS AND LENSES

GIVING Up Sale.—1-pl. Pressman Reflex, Aldis f/4.5, 24 slides, F.P.A., case; perfect, £6; cost treble.—Below.

2C Ensignette de Luxe Film, f/8 lens, speeded shutter, 15/-; perfect.—Below.

P.C. Klito, double extension, rise and cross front, 3 double slides, screen, f/8 lens, speeded shutter, 17/6.—Below.

DALLMEYER Adon Adjustable Telephoto Lens, £2; Ensign No. 6, D.V. finder, 4/6, new; Three-fold Wood Tripod, 5-in. head, 7/6.—49, Redland St., Newport, Mon. [8353]

£7/10 Compact Telephoto Reflex, T.P. Horizontal 3 $\frac{1}{2}$   $\times$  2 $\frac{1}{2}$ , f/4.5 and f/6.5 Telephoto, Dallmeyers, 3 slides, roll-holder, filter, leather case, cost double; Dishes, 1-pl. 9d., 1-pl. 1/3, 1-pl. 2/-, two 1-pl. Porcelain Troughs 2/- each; Justophot, case, 9/6; Lancaster "Diffusa" Enlarger, fitting No. 1 Kodak, 12/6; Wanted, prismatic binoculars, monocular, Elmar 35-mm. lens, Leitz range-finder, f/2.8 Pilot Proxars.—Wilson, Midway, Sandbanks, Bournemouth. [8355]

ZEISS Super Ikonta, coupled automatic focussing, Z new Rapid Compur, new, £13/19/6; Avo Meter, as new, 43/-.—161, Dudley Rd., Birmingham. [8357]

LEITZ Elmar f/3.5 cm. Wide-angle Lens, brand new condition, £5/5; Large Universal Finder, £2/15, brand new condition; 1-pl. Soho Reflex Camera, not very latest model, but in practically new condition, Ross 6-in. f/4.5 and case, £9/15; Carl Zeiss Deltrintem 8 $\times$ 30 Prismatic Binoculars, with case, in new condition, £9/15, recently cost £15/15.—Cox, Accountant, Redhouse Rd., Tettenhall, Wolverhampton. [8359]

1A Kodak Series III, Tessar f/4.5, Compur, rising front, sell £5/10; Wanted, Ensign Auto-Range, cash adjustment.—Holt, 16, Rosslyn Rd., C.C.H., Manchester. [8360]

1-PLATE T.P. Junior Special Reflex, Cooke f/3.9, 4 6 slides, case; practically new, £6/10.—Wood, 39, Hawthorn Avenue, Bury. [8361]

LEICA IIIa, with f/2 Summar and ever-ready case, just purchased, not used; cost £44/10, for £36; no lower offers, please.—Lownds, The Cottage, Old Lenton, Nottingham. [8362]

1-PLATE T.P. Special Reflex, f/2.9 Pentac, 3 4 double plate-holders, Graflex roll-film holder, filter, magnifiers, etc., complete in leather case; recently overhauled, £12/10.—Peacock, 59, Northgate St., Devizes. [8364]

ENSIGN Auto-Range, with automatic focussing, E coupled range-finder, focal-plane shutter, f/4.5 Ensar, wonderful definition, in leather case, £9; only used a few times.—Peacock, 59, Northgate St., Devizes. [8365]

BIRDLAND 1-pl. Reflex, 9-in. Dagor, 3 double slides, Mackenzie and 12 envelopes, 5 $\times$ 4 adapter, with 10 double slides, leather case, £12/12.—Below.

AUTOKINEMAM, 16-mm., f/2.6 Cinar, 3 speeds, £6/6.—Below.

CORREX Tank for Leica Films, 15/-.—31, Manor Rd., Headington, Oxford. [8366]

DALLMEYER Press Reflex, 3 $\frac{1}{2}$   $\times$  2 $\frac{1}{2}$ , exactly as new, Dallmeyer 5-in. f/3.5 and 10-in. Teleanastigmat f/5.6 lenses, interchange, 1/15th to 1/1,000th, long extension, revolving back, 18 slides, 2 $\times$  filter, solid leather case, and other extras; everything perfect; listed over £30; for immediate sale, £12/15; approval.—Woodward, Grange, West Kirby, Cheshire. [8369]

DALLMEYER V.P. Speed Camera, f/2.9 Pentac lens, 3 D.D. slides, F.P.A., best leather case and developing tank; perfect condition, £7.—M., Hermann House, Rock Ferry. [8370]

WHOLE-PLATE Camera, R.R. lens, 3 double mahogany slides, 25/-; 3 $\frac{1}{2}$   $\times$  2 $\frac{1}{2}$  Roll Film Camera and leather case, 15/-.—Massam, 8, Lockhurst St., Clapton, London. [8371]

NETTEL Deckreuleau Focal-plane, tropical model, 1 to 1/2,800th sec., Xenar f/4.5 anastigmat, Mackenzie slide, 12 envelopes, 1-pl., 3 $\frac{1}{2}$   $\times$  2 $\frac{1}{2}$  F.P.A.'s, roll-film adapter, filters; splendid condition, leather case, £10.—12, Wyatt Rd., Forest Gate. [8374]

35/- Foth 3 $\frac{1}{2}$   $\times$  2 $\frac{1}{2}$ , 5-speeded shutter, Doppel f/4.5; 45/-, Ensign 4 $\frac{1}{2}$   $\times$  2 $\frac{1}{2}$ , Aldis f/6.3, Compur; both perfect.—Darcy, 16, Harper Rd., Liverpool. [8375]

31 $\times$ 2 $\frac{1}{2}$  Special Ruby Reflex, 1-pl. Lancaster En-32 larger, horizontal, 1-pl. Ensign tank, 5-in. Homocentric lens; full particulars.—16, Manchester Rd., Woolston, Warrington. [8376]

1-PLATE Folding, double extension, Zeiss Tessar f/4.5, Compur shutter, 1 to 1/200th, 4 slides, F.P.A., 3 $\frac{1}{2}$   $\times$  2 $\frac{1}{2}$  roll-film adapter, carrying-case, £6/10, or offer.—Cox, 7, Woodland Rise, Greenford. [8382]

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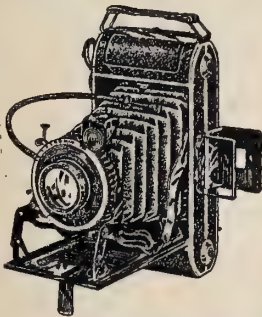
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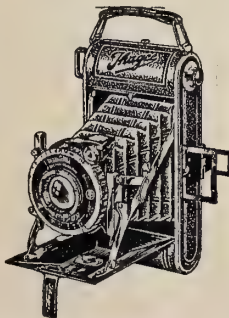
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- Bell & Howell Filmo 16-mm. Cine Camera, f/3.5 Cooke, yellow filter, extra f/2.7 Zeiss Tessar, lens hood, T.T.H. wide-angle modifier, lined case. Cost £80. As new **£27:10:0**
- 2½ × 3½ Zeiss Ikonta, f/4.5 Tessar, D.A. Compur **£6:17:6**
- 3½ × 2½ Wirgin Special Plate Camera, f/2.9 Hermagis, D.A. Compur, rise and cross, double extension, 6 slides, F.P. adapter. All brand new. Very fine outfit **£9:19:6**

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MIROFLEX 1-pl., f/4.5 Zeiss Tessar lens, 9 × 12 cm., film-pack adapter, 6 metal slides, leather case; hardly used, condition excellent; for immediate sale, price £20; worth £57.—Edgware 2178, or write 9, Watford By-pass Rd., Edgware. [8378]

3½ × 2½ Soho Reflex, late model, Aviar f/4.5 lens, 3 B.F. slides, 2 D. plate-holders, F.P.A., £14.—Below.

POSTCARD R.F. Graflex Reflex, autographic, B. & L. Zeiss Tessar f/4.5 lens, case, £8.

1A Kodak Special, range-finder, B. & L. Tessar f/6.3, Kodamatic shutter, case, £4/10.—Advertiser, 372, Brentwood Rd., Romford, Essex. [8379]

T-P. Junior Special Reflex, 3½ × 2½, Goerz f/4.8, revolving back, 6 slides, F.P.A., canvas case, £5/5.—Below.

T-P. Victory Reflex, 3½ × 2½, f/4.8 lens, revolving back, 6 slides, F.P.A., £5; Pathe Motocamera Luxe, £5.—Below.

1-PLATE Hand and Stand, double extension, rev. 4 back, all movements, tripod, case, £1; Leica wanted.—49, Mersey St., Liverpool. [8380]

PLAUBEL Makina 3½ × 2½, f/2.9, 3 slides, F.P. and roll-film holders, leather case, £13/10.—Smith, 28, Westgate Terrace, S.W.10. [8383]

V.P. Kodak, f/6.5 Cooke anastigmat, in focussing mount; perfect, 35/-.—St. Elmo, Bearsden, Scotland. [8384]

ROLLEIFLEX, non-automatic, Tessar f/3.8, £9; Spido Gaumont 1-pl., Goerz Dagor, £3; Adams' Reflex Case, 11 × 9½ × 7, 7/6; Ensignette 3 × 2 focussing, 12/6.—Allbutt, 55, Upperton Gardens, Eastbourne. [8385]

1-PLATE Soho Reflex, f/4.5 and Telephoto lenses, 4 3 slides, F.P.A., leather case; cost £40; what offers?—Bramley, 21, Guildford St., Brighton. [8386]

SANDERSON 1-pl., regular model, all movements, 4 double slides, tripod, hide case, no lens, 40/-; Lancaster's Instantograph, 1-pl., 2 mahogany slides, single lens, tripod, 10/-; Bee Meter, 2/-; 12 Single Metal Slides, fit Baby Sibyl, 5/-; Watkins' Developing Tank, for plates 2-5/16ths × 1½, 5/-;—Lascelles, 51, Moscow Drive, Liverpool, 13. [8388]

SOHO Reflex 1-pl., 7-in. Dallmeyer Pentac f/2.9, M.W. slide and 12 envelopes, F.P.A., lens hood, solid leather case; absolutely perfect; cost £48 last year, £30; would sell without lens for £18; deposit.—Butt, 38, Church Rd., S.E.19. [8389]

AUGUST Holidays.—Nagel Self-erecting Camera, roll film, 3½ × 2½, anastigmat lens f/6.3, purse case and lens hood, as new, 50/-, cost £3/18/6; Optical Colour Filter, to fit, 5/-; Watkins 1-pl. Developing Tank, 10/-, cost 2/-; Ensign 3½ × 2½ Tank (roll film), 5/6; no offers.—Chamberlin, 36, Grange Rd., Erdington, Birmingham. [8390]

STEREO Camera Verascope, f/4.5, 2 magazines, roll-film holder, 12 slides, cunctator, numerous accessories; list on request, £10.—Box 4699, c/o "The Amateur Photographer." [8392]

1-PLATE N. & G. Sibyl, Zeiss f/4.5, slides, etc., £5/17/6; exchange for good Film Camera; Self-timer, 3/6; Verax Filter Set, 5/6.—Box 4701, c/o "The Amateur Photographer." [8394]

ROLLEICORD, f/4.5, leather case, new condition, nearest £8 secures.—Box 4702, c/o "The Amateur Photographer." [8395]

LEICA III, f/2 Summar, E.R. case; new last month; only 2 films exposed; price £30; approval deposit.—Box 4703, c/o "The Amateur Photographer." [8396]

HOLIDAY Bargain.—Rolleiflex 6 × 6 cm., non-auto, Tessar f/3.8 in Compur, 1 to 1/250th sec., Alpha filter, lens hood, leather case; perfect condition, £8; no offers; deposit system.—Box 4704, c/o "The Amateur Photographer." [8397]

ZEISS Press Palmos, f/4.5 Tessar, 6 D.D., £9; Zeiss Box Tengor, 16/V.P., f/6.3, case, 27/6; 3½ × 2½ Ica Folding Reflex, Zeiss f/3.5, 3 D.D., F.P.A., release, cost £42, £12/10; Adams' Keni Box Camera, f/6.5 Cooke, changing-box, 22/6.—Box 4706, c/o "The Amateur Photographer." [8399]

ENSIGN No. 12 Carbine (4½ × 2½), Aldis f/6.3 lens, Compur shutter, 1 to 1/250th sec., in good condition, £4.—Box 4707, c/o "The Amateur Photographer." [8400]

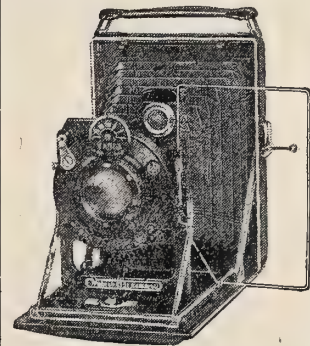
ADON Variable Telephoto Lens, leather case, hood, £22/2.—Vaughan, Roughwood, Kirkby, Liverpool. [8324]

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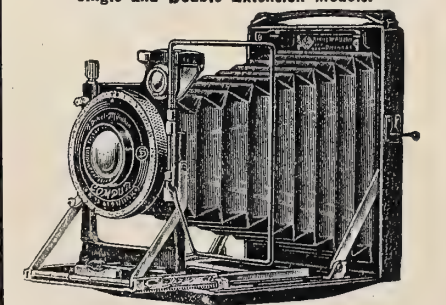
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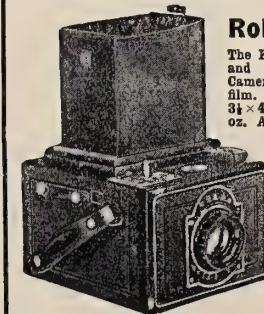
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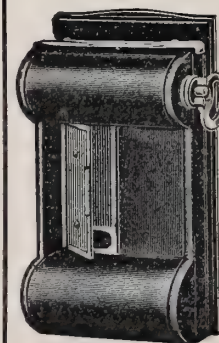
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**WANTED.**—Baby Ikonta, Piccochie, Zodelette or similar small camera; also 1-pl. Pressman Reflex.—Lindner, Leckhampton, Cheltenham. [8295]

**WANTED.**—F/3.5 Elmar lens, 5-cm. focus, or complete Leica camera, cheap.—Box 4681, c/o "The Amateur Photographer." [8297]

**WANTED.**—Latest Zeiss Super Ikonta 530.—Miller, Saint Andrew St., Wells, Som. [8308]

**WANTED.**—Zeiss Ikonta 520, with Tessar lens, or similar camera.—Below.

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**WANTED.**—Range-finder (Zeiss or Leica), also Agfa Filters to slip on 1-5/16ths in.—84, Woodland Rd., Handsworth, Birmingham. [8356]

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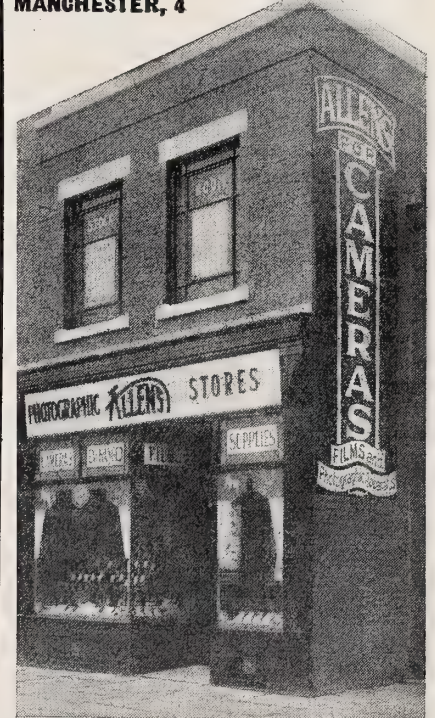
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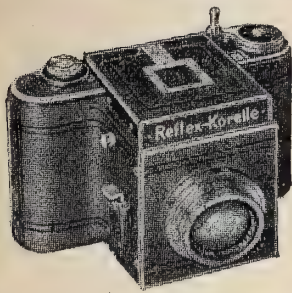
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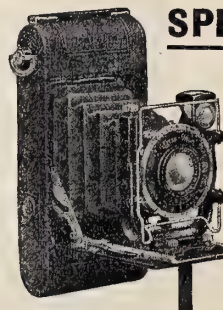
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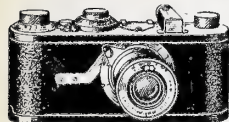
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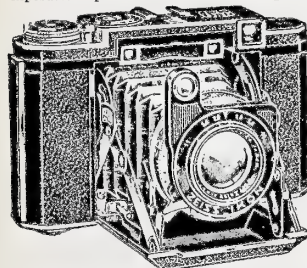
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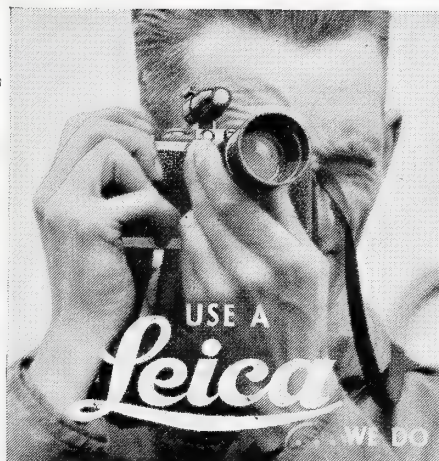
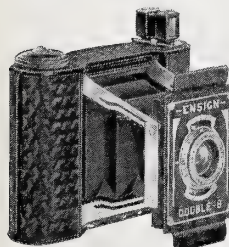
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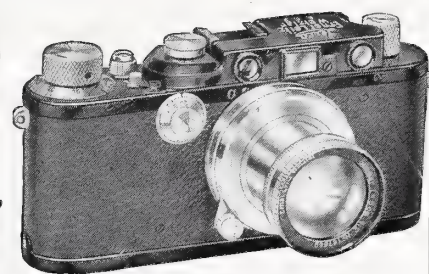
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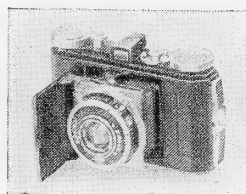
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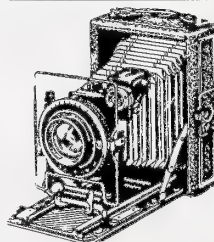


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~ The Journal for Everybody with a Camera ~

Summer No.  
Wed. July 24<sup>th</sup> 1935.

VOL. LXXIX. 2437.



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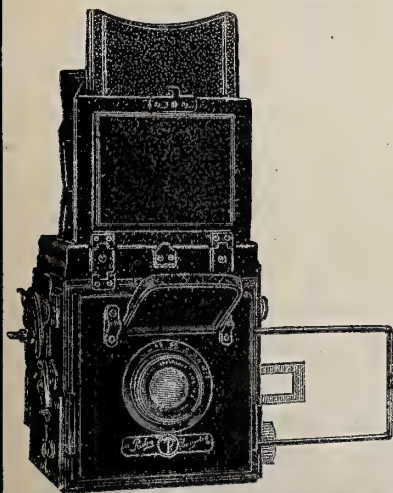
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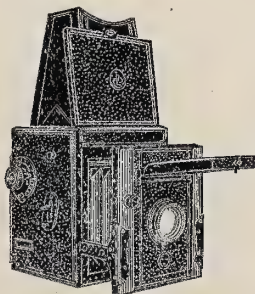
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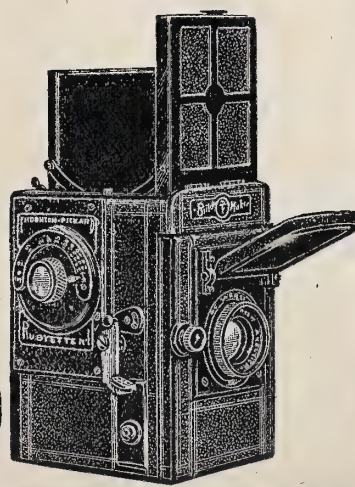


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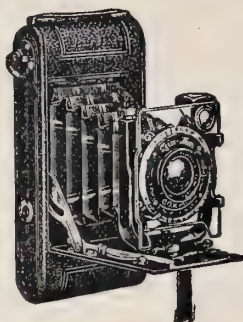


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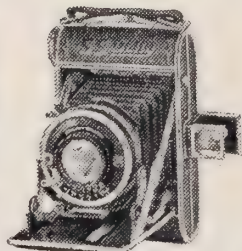
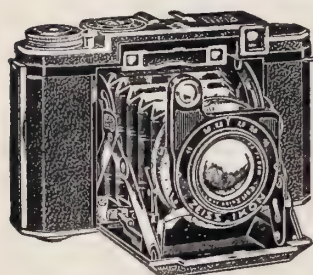
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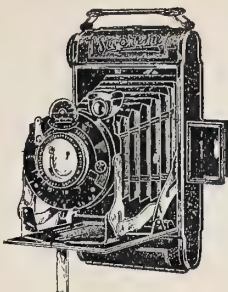
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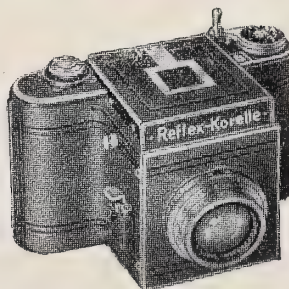
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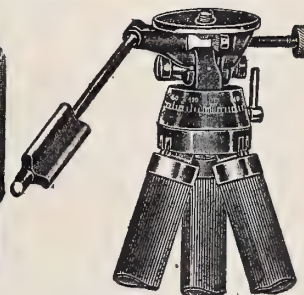
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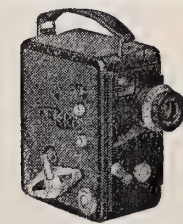


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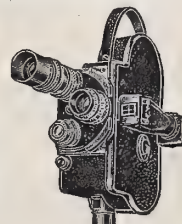
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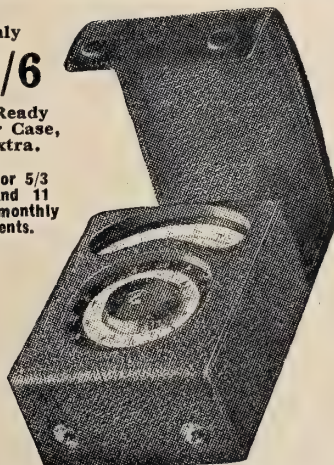
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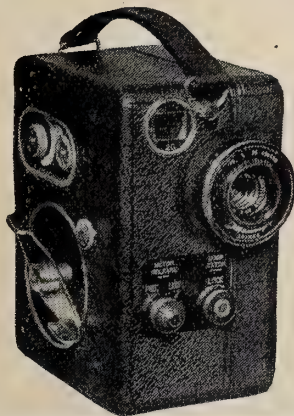
**DOUBLE-CLAW MOVEMENT**, eliminating any possibility of film jamming.

**INTERCHANGEABLE LENSES** and view-finders (standard fitting).

**VARIABLE SPEEDS**: 8, 16, 24 and 32 frames per second.

**GATE**: Unique design which opens out to allow for cleaning, etc.

**FILM**: Takes standard Pathé 9.5 chargers, and is quite suitable for any make of film—Pathé, Vauxhall, Gevaert, etc.



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Fitted with F/3.5 Dallmeyer Anast. £6:18:6  
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Fitted with F/1.5 Dallmeyer Anast. £12:12:0  
in Micro-focussing Mount .....  
Yours for 28/- down and 8 similar monthly payments.

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Only .....  
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### 9.5-mm. PRICES

2/3 per 30 feet, or inclusive of  
Processing Rights 4/-.

500 H. & D. Ortho Reversible

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"Vauxhall 9.5-mm. film is of excellent quality, with fine grain and good gradation, and quite apart from it being a good film it is sold at the very attractive price of 2s. 3d. for 30 ft., or, if purchased with processing rights, for 4s. There is thus a saving of 4d. and 7d. respectively for a 30-ft. reel."

—Extract from the test report published in the May issue, 1935.

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530 Super Ikonta with the NEW Rapid shutter.

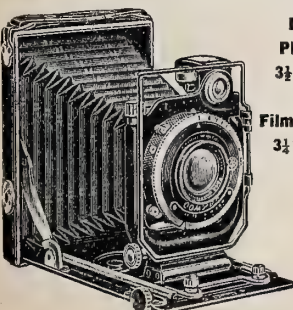
No. 530. Takes 16 pictures on standard  $3\frac{1}{2} \times 2\frac{1}{2}$  roll films.

Fitted  $f/3.5$  Zeiss Tessar anastigmat.

Compur Rapid shutter, speeds 1 to 1/500th sec., T. and B., self-erecting front, built-in rangefinder, ensuring critical focus for every picture. **£18:12:6**

Nine monthly payments of 42/8.

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$3\frac{1}{2} \times 2\frac{1}{2}$

or

Film Packs

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Fitted  $f/3.5$  Meyer Trioplan anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., complete with 3 single metal slides, in purse case. **£9:10:0**

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A TWIN-LENS REFLEX

12 pictures  $2\frac{1}{2} \times 2\frac{1}{2}$  on standard  $3\frac{1}{2} \times 2\frac{1}{2}$  roll films

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F/4.5 Novar anastigmat, IkoFlex 3-speed shutter, 1/25th, 1/50th, 1/100th sec., T. and B., helical focusing, metal hood, fitted with magnifier, automatic film-winder by means of lever, will take metal or wooden-core films.

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 $3\frac{1}{2} \times 2\frac{1}{2}$  Mentor Folding Reflex,  $f/4.5$  Zeiss Tessar, 3 double slides, F.P. adapter, leather case. **£10 10 0**

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Postcard Sanderson,  $f/6.3$  Ross Homocentric, in Acme shutter, 3 double slides, leather case **£7 10 0**  
 $\frac{1}{2}$ -pl. Zeiss Ikon Maximar,  $f/4.5$  Zeiss Tessar, in delayed-action Compur shutter, 3 slides, F.P. adapter, leather case **£10 10 0**  
 $3\frac{1}{2} \times 2\frac{1}{2}$  Voigtlander Prominent Roll Film,  $f/4.5$  Heliar, in delayed-action Compur shutter, leather case. **£15 10 0**

Leica II,  $f/3.5$  Elmar, leather case **£18 10 0**  
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6 x 4 1/2 cm. Zeiss Palmsos, focal-plane shutter,  $f/2.7$  Zeiss Tessar, 6 slides, F.P. adapter, leather case. **£10 12 6**  
 $4\frac{1}{2} \times 6$  cm. Dallmeyer Press Reflex,  $f/3.5$  Dallmeyer Press lens, 6 slides, F.P. adapter **£8 17 6**

$\frac{1}{2}$ -pl. Gradex Reflex,  $f/4.5$  Zeiss Tessar, F.P. adapter, leather case. **£8 10 0**  
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 $3\frac{1}{2} \times 2\frac{1}{2}$  Ihagge Folding Reflex,  $f/4.5$  Varoplan, F.P. adapter, leather case **£14 10 0**

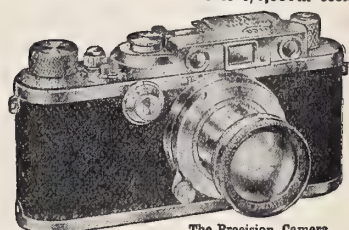
$\frac{1}{2}$ -pl. Cameo, double extension, Ross Xpres, in delayed-action Compur shutter, 12 slides, F.P. adapter, leather case **£10 10 0**  
 $3\frac{1}{2} \times 2\frac{1}{2}$  Zeiss Ikon Ideal,  $f/4.5$  Zeiss Tessar, in delayed-action Compur shutter, 3 slides, F.P. adapter, case. **£10 17 6**  
 $3\frac{1}{2} \times 2\frac{1}{2}$  Agia Standard Roll Film,  $f/6.3$  lens, case. **£2 7 6**

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 $\frac{1}{2}$ -pl. Sanderson,  $f/5.5$  Ensign, in Helios shutter, 3 book-form slides. **£7 17 6**  
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Shutter Speeds 1 to 1/1,000th sec.



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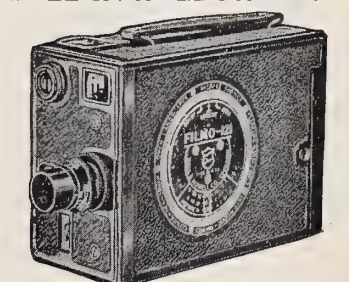
F/2 Summar, automatic focussing, interchangeable lens mount, all chromium plated. **£43:0:0**

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Model III,  $f/2$  Summar, self-capping focal-plane shutter, speeds 1 to 1/500th sec., T. and B., chromium plated. **£40:16:0**

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16-mm.,  $f/3.5$  Cooke anastigmat, fixed, interchangeable lens mount, which takes the standard Filmo lenses with the addition of an adapter, 2 film speeds, 16 and 24, also single-picture device, telescopic and waist-level finders, charger loading, taking the Simplex Pocketette film. Very compact. Weighs only 37 oz. Complete in leather **£20:10:0**

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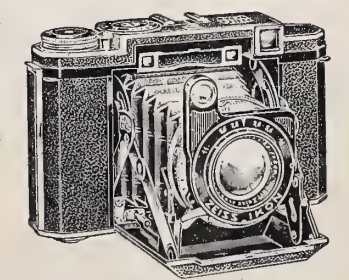
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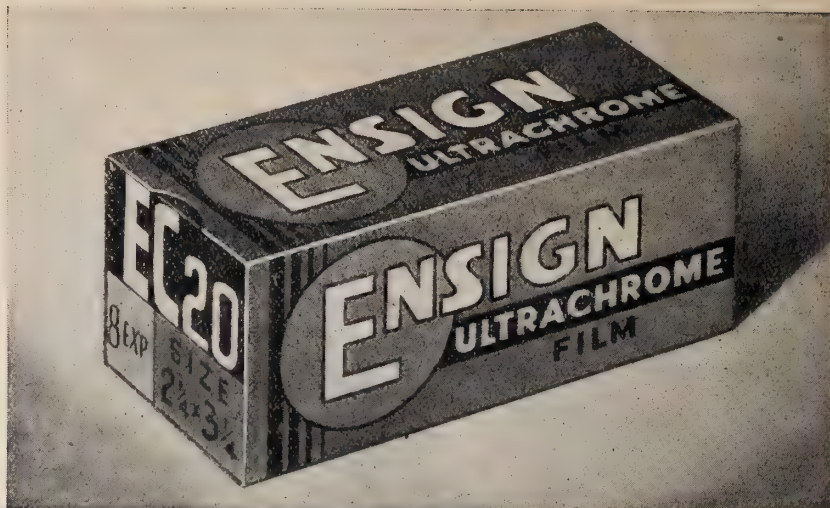
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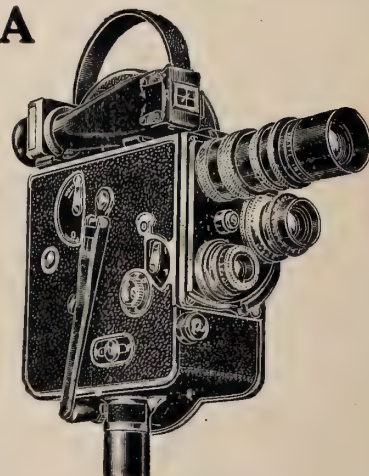
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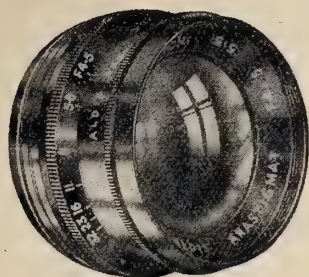
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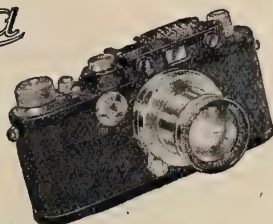
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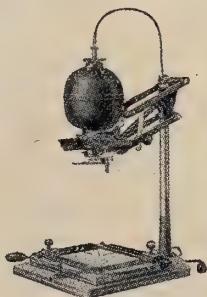
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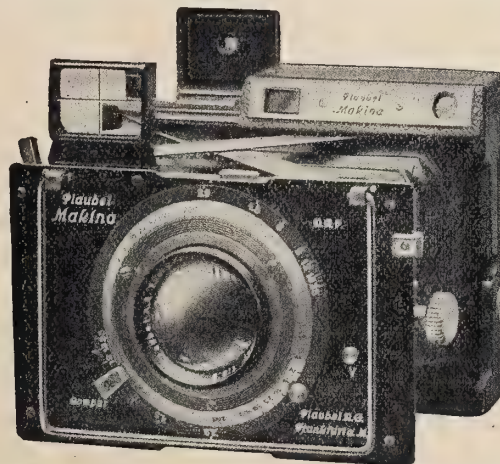
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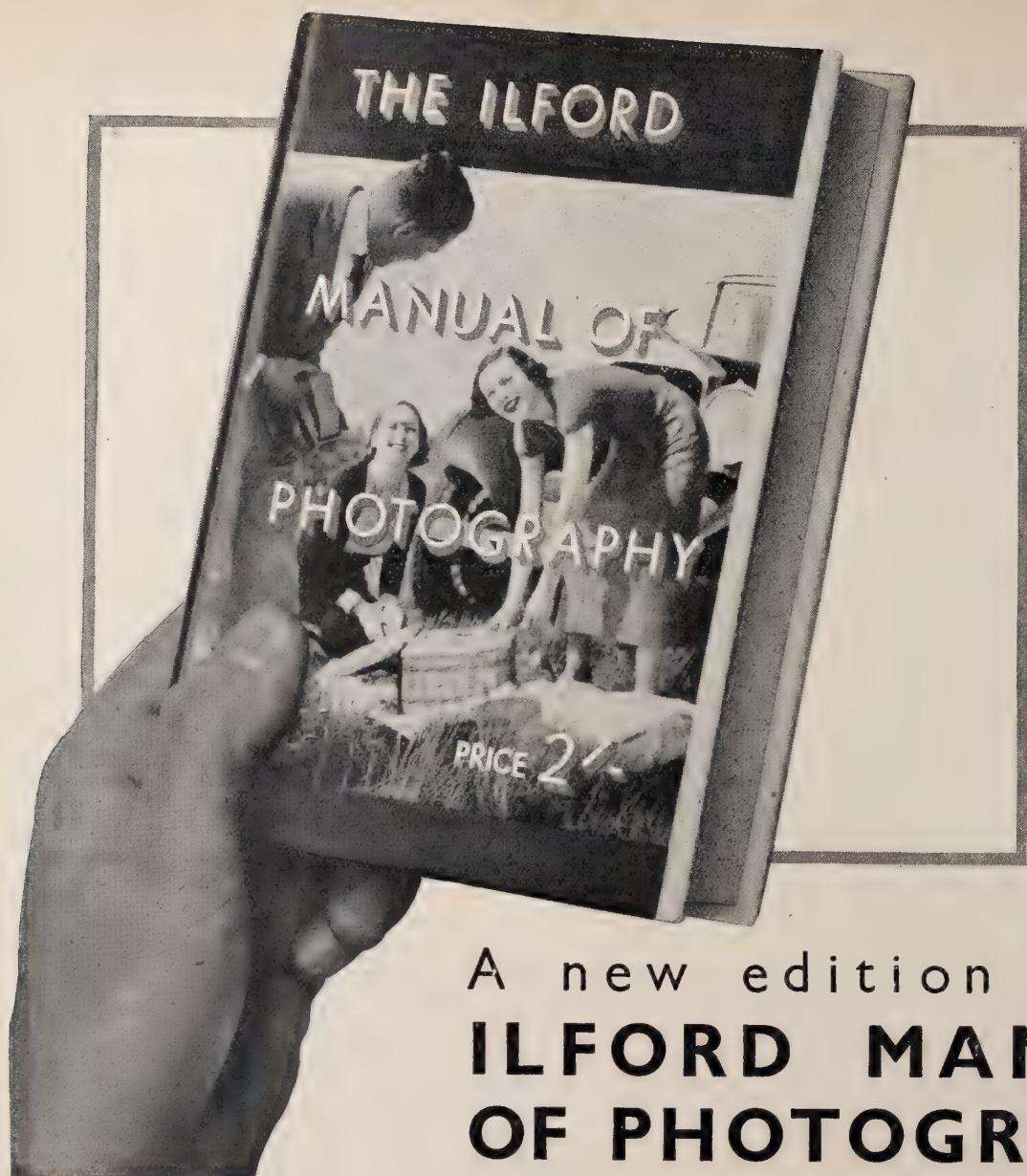
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Dark Slides, extra.....	£0 5 0
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EDITOR  
F.J. MORTIMER

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WEDNESDAY,  
JULY 24TH, 1935.

VOL. LXXX.  
No. 2437.

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*Summer and Open-Air Number*







### THE HOLIDAY SPIRIT FOR 1935.

This attractive photograph offers a good suggestion for the amateur photographer at the seaside. By adopting the same idea, a striking greeting card can be produced that will be appreciated later when the holidays have become a memory.

### EXPOSURES AND THE WEATHER

**T**HE weather forecasts we have been experimentally publishing during the last few weeks have aroused considerable interest among readers. It has been intriguing to compare the forecast, day by day, with the actual event.

That the two do not always coincide in any given locality is inevitable. No weather forecasts, even for short periods ahead, are, or can be, infallible. Our weather is much too capricious for that.

But the wise photographer rejoices in the infinite variety which these caprices produce, as the variety of resulting effects is reflected in his pictures. No one can charge British weather with being monotonous. It is not a serious matter if grey skies are foretold, and we find that where we happen to be the sky is a deep blue against which bright cumulus clouds shine out. Fortunately, we can make pictures either with skies of grey or of blue and gold.

There is one thing of which the beginner must beware, and that is over-shortening his exposures when the day is bright and sunny. The stronger the contrasts of light and shade the more important it is for him to "remember the shadows." Whether the weather be bright or dull he must aim at suitable tones and gradations. And whatever the weather, and however it may or may not agree with the forecast, he may be assured that there is work for him and his camera.

### A WEATHER FORECAST FOR THE WEEK.

By D. K. BARTLETT.

#### THURSDAY, JULY 25th.

One of the main features of the day's weather will be the tendency to mist or fog, particularly in the South-West of England. Some of the best conditions for photographic work will be in the Eastern half of England.

#### FRIDAY, JULY 26th.

Breezy intervals will tend to clear the atmosphere in those areas where haze and mist have been interfering with pictorial work. Occasional drizzle in the West locally should not spoil the day.

#### SATURDAY, JULY 27th.

Some bright and clear periods should be general during the day. The cooler temperatures towards the Eastern Counties will be in favour of photographic work in spite of some thundery weather in the West of England and Wales.

#### SUNDAY, JULY 28th.

The weather will now change again to warmer conditions and some fine weather, but a definite thunderstorm tendency will be noticeable in certain areas, the Eastern Counties towards the South being one centre.

#### MONDAY, JULY 29th.

Some bright and warm weather gradually spreading into Western Counties of England and Wales. Thunderstorms are likely to occur in the East and South-West of England. Scotland should be well favoured for weather.

#### TUESDAY, JULY 30th.

Some thundery and doubtful changes may interfere with outdoor work at first, but it will break out bright and mainly fine later, although thundery weather may remain in the South-East slightly and in the South-West. Scotland should remain good for outdoor work.

#### WEDNESDAY, JULY 31st.

Remaining warm and fairly bright. Some local clouds and dull skies at times will not come to anything, and will clear to good weather for photographic work.



# "OPEN-AIR MINDEDNESS"

During the last few years the people of the British Isles, in common with those of most of Europe, have gone all "open-air," and the photographer has been well to the fore in this direction; indeed, many people have become photographers because of this call of the open. Different aspects of the open-air life call for different methods on the part of the photographer, and a few are dealt with here.

**W**HILE it cannot be said that each individual aspect of outdoor recreation sets a new problem, certainly most of them have small details which, if attended to, may make the worker's efforts infinitely more successful, both as regards pictorial photographs and also as jolly records.

## *The Hiker.*

The man on the walking-tour usually carries his belongings about from place to place with him on his back. His first consideration will, therefore, be one of weight of apparatus.

Obviously, he does not require a heavy quarter-plate reflex. The miniature camera solves his problem rapidly and effectively. One of the tiny twin-lens reflex type is ideal. It can be slung round the neck in its case, or even without, and is ready for instant action, because, of course, the hiker will see many more "bits" to take than his faster-moving brethren, and his camera, more than anyone's, needs to be always ready.

With these cameras films are used, therefore his sensitive material will take up little room and add but small weight to his pack.

The folding pocket type of camera is also very suitable, especially if it be one of the self-erecting type, and this also should be carried in its case slung over the shoulder. The most important point for the hiker is not to enclose his camera in his rucksack. It may be only a minute's work to undo this and remove the camera, but a lot happens in a minute in the pictorial world. The opportunity may be lost for a picture, and there is always the "bother" of getting the camera out.

## *The Cyclist.*

The cyclist is not restricted so much as his walking brother with regard to the weight of his camera, though he certainly does not need to carry a bulky instrument.

He can suspend his instrument from the frame of his machine, though it is much better to have a special case made for this purpose. It is quite easy to get a harness-maker to make a special case to carry the camera in, and this should not only be lined, but also should have some kind of shock-absorbent padding at the bottom in order to alleviate the jarring when negotiating roads containing "pot-holes."

The folding, pocket type, or the miniature proper, seems to be the best type of instrument, since it packs flatter than the smaller reflex type. The cyclist can also carry a light tripod, for which special clips can be obtained to facilitate its attachment to the frame of the machine.

There is little need for either hiker or cyclist getting stereotyped pictures of the picture-postcard type, since both have ample opportunities for getting off the beaten track, and it must be remembered that quite small sections of farmlands, leafy lanes, and wayside ponds often make beautiful subjects, providing too much detail is not crowded into the picture.

## *The Motorist.*

The modern motor car, while not being over-provided with room, usually has enough space after the party has been packed in to take any camera the driver may fancy.

The old whole-plate and larger instruments of our fathers' days are not carried now, so that it is hardly likely that the motorist will

want to carry anything larger than a quarter-plate reflex. This is, without doubt, a splendid instrument for the serious worker, especially as, being able to afford a car, one can naturally afford the rather high prices charged for film packs nowadays.

A word of caution may be added here, and that is to see that the film-pack adapter is correctly in register before the holiday trip is commenced. "Fuzzy" pictures may be considered artistic in some circles, but this kind of "fuzzy" picture will not be.

It must not be forgotten that it is possible to take photographs from a moving car, though this is a difficult procedure with a reflex. But with cameras like the Leica, Contax, etc., it is a fairly simple matter, and the fact that the bonnet of the car shows in the picture is not nearly such a drawback as would at first appear.

One other word of warning. When carrying miniature cameras, do not leave them about in the car unattended; they are valuable things, and so easily carried that it is not worth the risk of suffering loss to leave them behind. This, of course, applies to any camera; but the miniature is much more easily purloined than its larger relations.

The motorist will have the grandeur of the hills and valleys, and the sweep of the coastline for his subjects, or splendid opportunities for architectural studies, and quite a good scheme is to devise a tour taking in architectural examples, such as cathedrals, or, alternatively, hills and valleys, thus providing the photographer with a definite object for his tour besides just holiday-making.



### The Motor Cyclist.

The rider of the motor cycle has much the same problems as the cyclist. It is quite customary to suspend the camera across the shoulders, but is not a practice to be recommended. A leather case suspended on the side of the carrier, suitably padded, will keep the camera free from harm. Quite a good plan is to get two or three fairly stout springs and fasten them to a strip of wood that will fit in the bottom of the case; this is inserted with the springs towards the bottom, a layer of rubber sponge is placed on the top of it, and the case cover is fastened down firmly on top of the camera, making it practically free from any violent buffeting.

Subjects will be much the same as the motorist's, with a few additions wherein he has been able to reach a position inaccessible to the owner of the larger vehicle.

### Boating and Camping.

These two pastimes are often combined, and the equipment is

the same. Ordinary folding pocket cameras are very useful, and expedition in use is one of their main essentials. So many odd incidents occur on these outings which need to be snapped up quickly that the camera must ever be at the "ready." Human interest snaps are prolific with camping and boating expeditions, and the newspapers are always on the look-out for photographs of unusual incidents.

Extra care is needed with the instrument that it is not unduly exposed to damp or left lying about in the boat or in tents, always remembering that clumsy people may easily ruin a valuable instrument if they do not know it is left about.

### General Notes.

One of the most important things for all outdoor photographers is to know their instrument before carting it about the country-side. Nothing is more disappointing than to carry a camera about and then to find the exposures useless when they are developed.

Adequate cases should be provided always, and on no account should instruments be carried loose in jacket pockets, saddle-bags or car-pockets. Dust and dirt will soon ruin them.

Sensitive materials, especially films, are so easily obtainable in this country that it is really quite unnecessary to carry large stocks of materials; it is, however, better to have too much than too little, as it nearly always happens that the best exposure of the day crops up when all the materials are used.

The cyclist and hiker would be well advised to send their films home from time to time, and also the camper. Films can easily get spoilt packed in with clothes, slabs of chocolate, or left about to get wet in boat or tent.

Better results will be obtained by all outdoor workers if they decide to make a sort of running commentary on their journeys, with an inclusion of the car, cycle, or fellow-travellers.

## CARRYING THE CAMERA

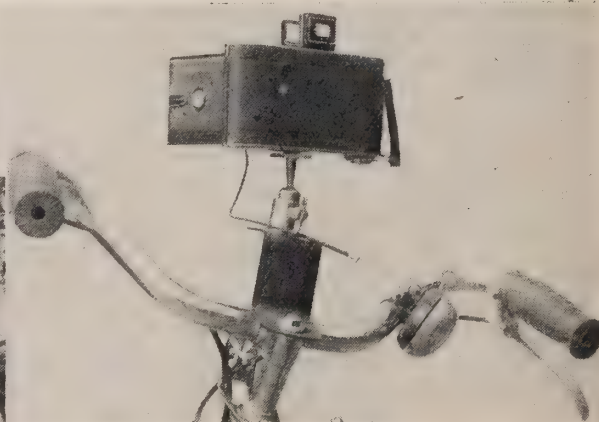
For holiday-makers, both those who cycle and those who "hike," the problem of carrying the camera is solved by the suggestion given in the following note.

appeal to many cycle-photographers, especially when time exposures in evening light are wanted. Once fitted it is always ready when wanted and is not an extra to be packed up and



THE method illustrated shows a simple and handy form of carrying the camera which suits, with no alteration, pedestrian or cyclist, and is so self-evident that it needs no explanation. Another advantage is that the camera leaves the cycle with the rider and returns with him, saving the constant unpacking and repacking, the irksomeness of which sometimes causes the camera to be left on the cycle, when it will then surely be wanted!

The "cyclepod" here illustrated should also



refixed to the cycle after use. It is very simple, consisting merely of a strip of flat steel bent to the form of a capital Z. The central arm is vertical, the top arm horizontal, while the bottom arm is at such an angle as is formed by the top of the centre handle-bar lug. Attached to the top arm by a short  $\frac{1}{4}$ -in. Whitworth bolt is a small ball-and-socket head, such as can be bought from any dealer. The whole is fixed to the cycle by the long column bolt which is used to hold the handlebars to the frame, this bolt being passed through a hole drilled in the lower arm.

Owing to the amount of movement allowed for in the ball-and-socket head, it is easy to get the camera level, no matter at what angle the cycle has to be propped up.





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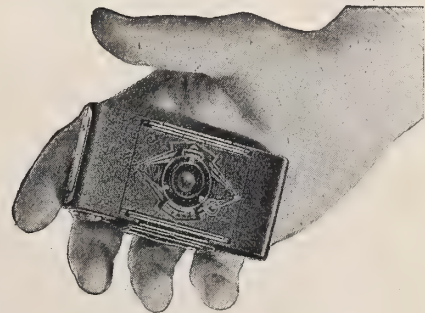
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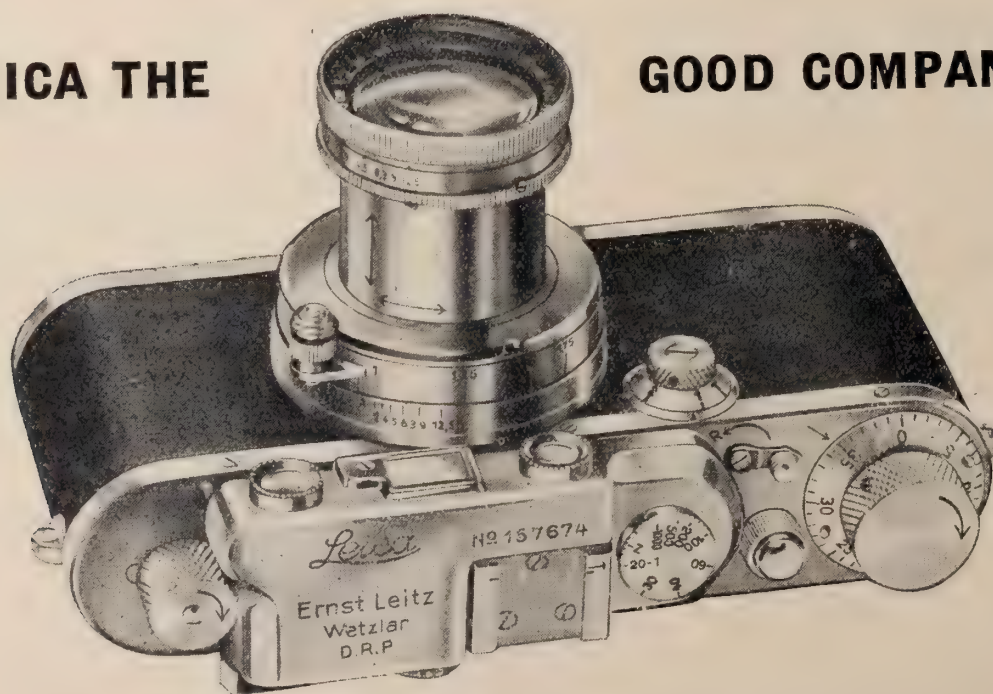
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July 24th, 1935

THE AMATEUR PHOTOGRAPHER  
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# Sunshine and Shadow

By  
MAURICE WYRILL.



*Contre-jour.*

PICTURES representing sunshine and shadow effects have an attraction for most photographers.

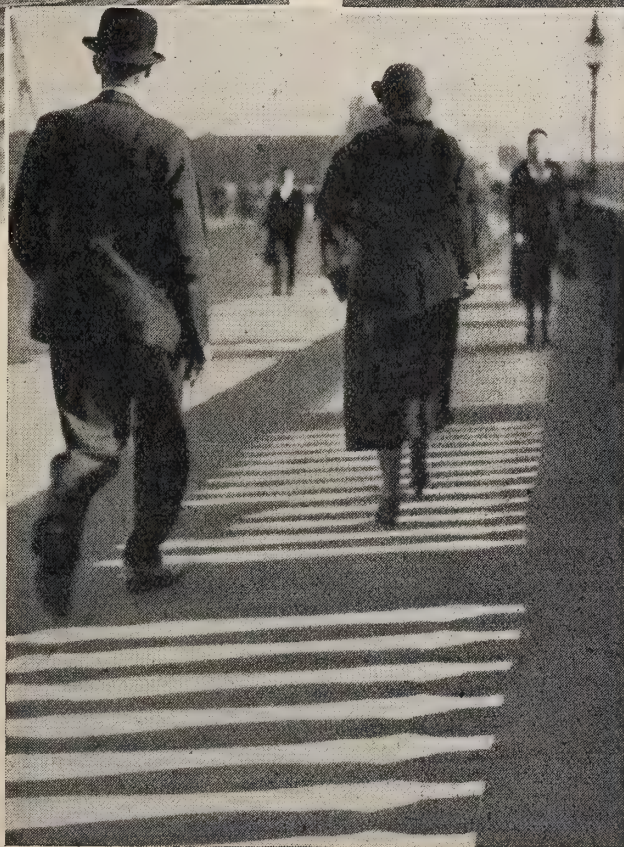
Choose for preference the early morning or late afternoon, for it is then that the low sun sends long attractive shadows across the foreground and lights up everything in the path of its rays with a halo of radiance that transfigures even commonplace subjects.

Be on the look-out for shadow patterns, such as those thrown by railings, venetian blinds, or even a tennis racket.

Some of the best sunshine and shadow effects are obtained against the light in what photographers call *contre-jour* subjects. For this, the first indispensable acces-



*The Fountain.*



*A Sunshine Crossing.*

sory is a lens hood. A dull-black cardboard tube to fit over the lens-mount will do, but it is better to purchase one of the advertised specimens. In any case it should be tested.

If plates are used they should be backed. Use a plate or film of soft gradation, and preferably panchromatic, especially if there is a predominance of yellow light as when the sun is low. In these circumstances a filter is not essential.

With regard to exposure, remember the maxim "expose for the shadows." In *contre-jour* subjects do not be misled by the brilliance of the sun; remember that the shadow side is towards you and needs full exposure.

Development should be curtailed as for subjects of high contrast, say two-thirds of the normal time or less. The resulting negative will then be of such contrast that a "straight" enlargement on to bromide paper may be made without trouble.



July 24th, 1935



*A Cooler by the Way.*

IT is a long step since Cobbett wrote his "Rural Rides." How times have changed since then! Now, thanks to a wonderful railway and bus organisation, the photographer has abundant opportunities for spending a day in the country. "To one that hath been long in city pent"—this may be both pleasurable and prolific from a photographic standpoint.

Here is a ready means of seeking out charm in simplicity, a chance to record pictorially England's all too fast disappearing beauty. A pocket camera, a supply of films, possibly a small metal tripod and a packet of sandwiches (for the inner man



*"What shall it be?"*

as well as the camera requires "refilling") tucked away in a haversack, a stout pair of shoes and a light heart complete our requirements, with one important exception, namely, a bright sunny day!

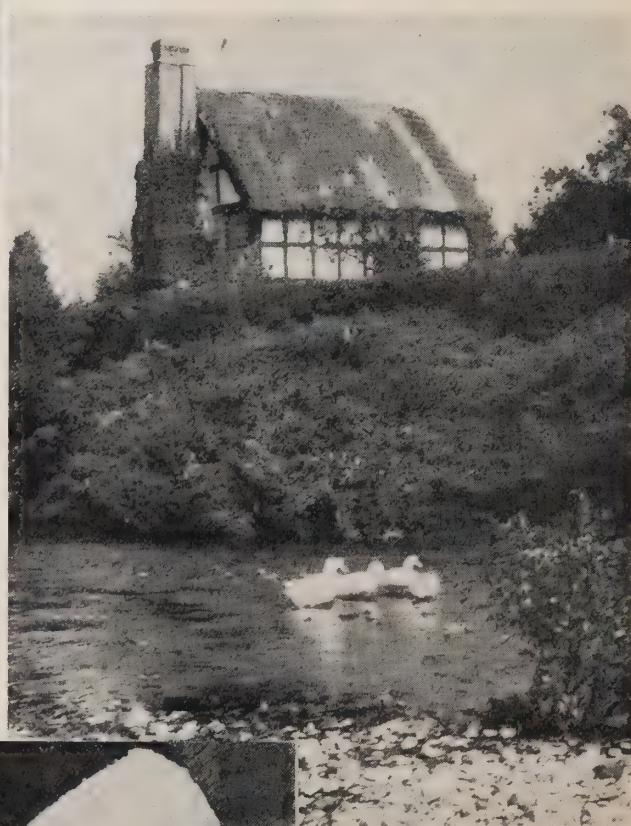
Approaching the chosen village, we commence our operations on the simple dwelling-houses of the inhabitants. We hope that the roofs of these buildings may be thatched, to give a more picturesque touch. A fairly generous exposure will be necessary, as it is well to remember to expose for the shadows as well as the lighter parts. The usual bane of such cottages is the ubiquitous "TEAS" board, but this can sometimes be "dodged" by a tree-hole or by changing the angle of the viewpoint. Yes—"dodge" the tea-board, but enjoy the tea when films are "shot out."

# *A Day in the*

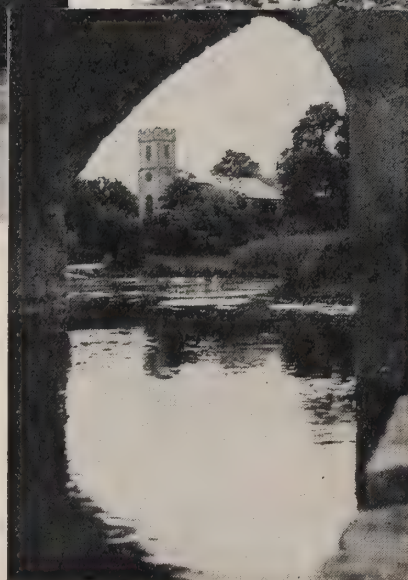
By E. E. ELCOMBE.

But no; reserve a few of these films for early evening, when shadows are long. For such evening work, when the sunlight tends to grow yellowish, an extra roll of panchromatic film will be a great boon.

Even though you may be a strict teetotaler, do not disdain the "village pub," especially if it be at all ancient. It is an English institution, and some of the older inns



*At Bromfield.*



*The Village Church.*

and their courtyards are full of possibilities for pictorial composition; there is always a fascination about them that smacks of stage-coaches and highwaymen. There is a utilitarian aspect also, for mine host is invariably well steeped in local lore, a veritable and useful "guide-book" to the wanderer.

The village church will demand inspection, and here the amateur photographer will gain much from the previous perusal of a book on the elements of architecture, such as Reed's "A Book on Architecture," published by Black (1s. 6d.), for then he will see with the "seeing eye." For



# Country

## Summer Photography amid Rural Surroundings.

this photography the light tripod will be wanted, as time exposures will be necessary; it is here that it will repay for the weight it adds to the haversack. Bear in mind that exposures should be on the full side rather than



*Changing Pastures.*

too short, and an exposure meter will be a great help in calculating the correct exposure required.

In the midst of the village photography do not neglect the village folk, especially the children. As a rule they are less sophisticated and more friendly than are town folk; each seems to know all. It frequently so happens that good groupings of children in spontaneous play may be photographed, giving prints that are full of human interest. In this work, speed up the shutter for movement in the subject, and open the lens aperture in order to obtain adequate exposure. There is a certain amount of mild rural activity in the early evening, for it is milking-time. Cows are being driven to the milking-sheds; milk is being fetched by old and young. Now is the time for action, and a number of films may be expended profitably.



*Across the Water-splash.*

In conclusion, let us add two notes in the nature of warnings. First, observe ordinary courtesy, and refrain from entering private property without taking steps to gain permission, even though it be from a humble farm-labourer's wife. Here a smile and a cheery word will work wonders and frequently act as an "Open Sesame" to photographic good things. Secondly, if you promise to send copies of prints, and one is almost always bound to do so on expeditions of this kind, *be sure and keep your promise*. In this way you will help to prepare the way for your second visit, also for those of your many brothers in the vast freemasonry of amateur photography.

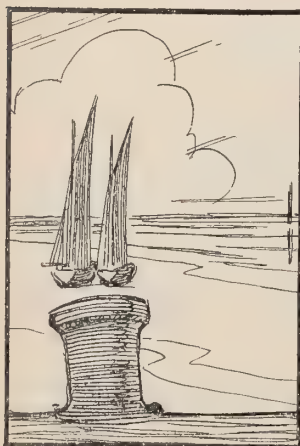


*The Old Manor Gateway.*



# Picture Points

## for Beginners by RICARDO



### A Question of Balance.

ONLY a few seconds' comparison of these two seascape pictures is needed to decide which one is out of "balance," as it is termed. In the same way that we can say of two weights, held one in each hand, which is the heavier, so can we mentally weigh up the balance of a picture.

While every square inch of the print must play a part, it is the major masses of either light or dark tones that count first. The first question that arises is "on what point in the picture shall all those tones be balanced?" Very seldom is it the mechanical centre, the intersecting point

of the two diagonals, but is somewhere above or below this print centre on the same vertical line. As to how far above or below depends entirely on the subject matter.

In the picture below this tone centre is about three-quarters of an inch up from the bottom edge of the print. Now place this point on the other sketch on the left and it is obvious how the "tone-weight" of the picture is far too heavy on the left.

This sense of balance can easily be cultivated if practised constantly. The *motif* of the picture and the details of the different items should not be allowed to interfere when judging, and the best way to get rid of them is to half-close the eyes. One is then free to assess the tone weight of the masses only, making them easier to balance.



### "Against-the-Light" Pictures.

ALWAYS popular in summer-time snaps, "against-the-light" or *contre-jour* pictures provide a pleasant change from the usual variety where the sun is more or less behind the camera.

But several things have to be considered when making studies against the light. Pictorially speaking, the eye is usually attracted by the high-lights, and this fact must be remembered when composing for the main point of interest.

It will be noticed that when the light is behind the subject the tone contrast of all the different planes is flattened out, and, while this is preferable to direct sunlight for portraiture, it can be rendered extremely uninteresting if the subject is shown like so much flat grey card. So a secondary source of lighting to reveal the modelling is necessary, and this is easy to make, since anything of a light colour, such as a newspaper, can be made to act as a reflector.

With portraiture, be careful not to put the subject in a direct line with sun and lens, as then an equal margin of lighting will be shown all round. Preferably a little to one side is better, as suggested by the portrait. Another example of this type of lighting is shown in the top sketch.

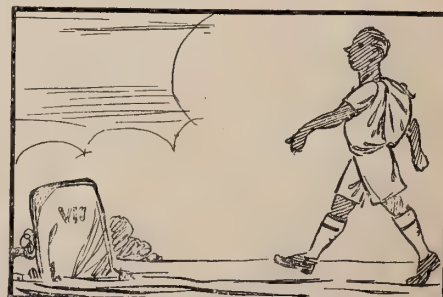
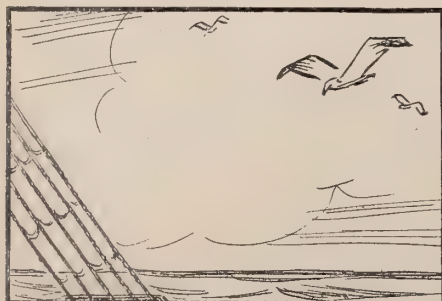
From the technical side, the contrast of light and shadow makes exposure none too easy to calculate. The good old advice, "expose for the shadows and let the high-lights take care of themselves," applies to the majority of exposures, but not all, and the exceptions are subjects where the shadow portions are of secondary importance.

### Leading in to the Picture.

WHENEVER you have subjects that look or point, walk or ride, into the picture, be sure to allow them space in that direction. The two sketches here indicate this clearly.

In the sketch of the walker there is plenty of space in front of him, and this makes the picture easy to look at. If we reverse his position we have an uncomfortable feeling that he will be out of the picture any minute, making the composition unstable and unbalanced.

In the sea-gull sketch on the left the principle is again applied. Curiously enough, this space left in front of the direction adds considerably to the impression of the subject, and if it is a question of suggested movement, such as the two sketches show, the faster the movement the more space should we leave in front of them. It need not be always arrested movement, but anything that points or appears to point; a person pointing or looking, a signpost, the point of a pencil or pen, in fact anything that is associated with direction. This is also shown by the figure at the top of this page, which, although only a back view, still requires space for "leading-in."





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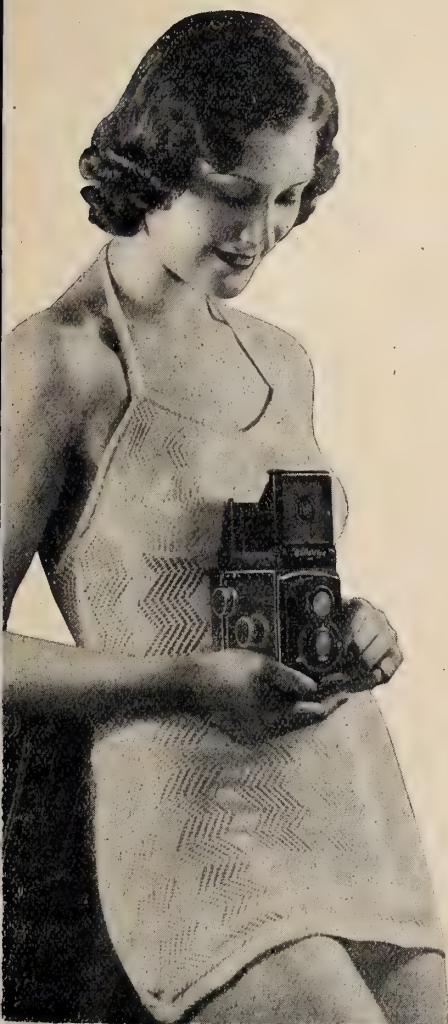
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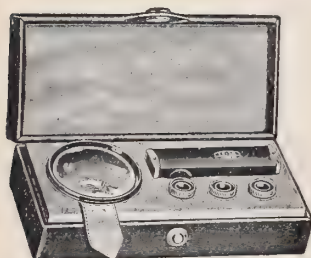
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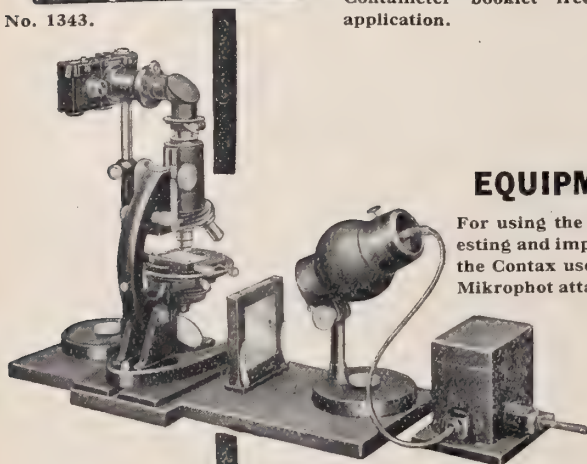
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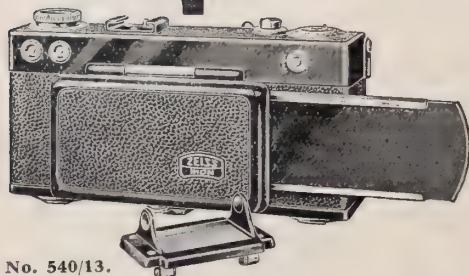
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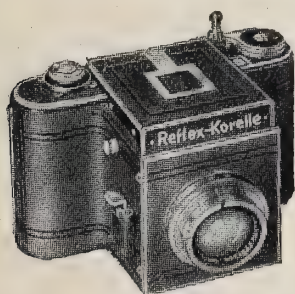
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# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

**Reflex-Korelle.** A very neat and efficient reflex, taking twelve  $2\frac{1}{4} \times 2\frac{1}{4}$  exposures on  $3\frac{1}{4} \times 2\frac{1}{4}$  roll film, has just made its appearance. The dimensions when closed are  $5\frac{1}{4} \times 3\frac{1}{4} \times 3\frac{1}{4}$  in. The lens is used both for taking and for viewing, a focussing magnifier being incorporated with the hood. The focal-plane shutter is speeded from  $1/10$ th to  $1/1,000$ th sec. and bulb, the slow speeds being of particular value. The shutter itself is not arranged for time exposures, these being obtained by antinous release with fixing screw. Winding the film automatically sets the shutter, so that double exposures are impossible. The number of the exposure is mechanically



recorded as the film is wound, so that there is no need to use the red window at the back once the film is wound into first position. The trigger release is particularly well placed, so that a pressure movement, quite free from jerk, can effect the exposure. There is a frame finder for eye-level sighting and two small lugs accommodate a sling strap. Removal of the film is very simply effected, movement of a milled segment causing the pin holding the film to spring out. The lens has a focussing mount and is effective from 3 ft. to infinity.

The camera is well made and finished, and is a very attractive article. The cost with Schneider Radionar  $f/3.5$  is

£10 10s., or with  $f/2.9$ , £11 11s. The sole agents are R. A. Fleming & Co., Ltd., 32, Lord Street, Liverpool, who will be pleased to send full particulars to any reader mentioning *The Amateur Photographer*.

"The Miniature Camera Guide" should be of exceptional value and interest just now. It has been compiled with evident care and expert knowledge by William Alexander, and is published at 2s. 6d. (2s. 8d. by post) by The Fountain Press, 19, Cursitor Street, London, E.C.4. A special feature is Part II, which consists of 96 pages, each of which is designed to record complete details of a 36-exposure spool. The third section contains a mass of tabulated information on film speeds (Scheiner only), exposure tables for daylight and artificial light, development tables, filter factors, depth-of-focus tables, and so on. These brief particulars should be sufficient to indicate that the book is of exceptional value to miniature camera users.

**Lost.**—No. 2 Leica camera, No. 80987. To anyone giving information leading to recovery, a reward of £2 will be paid by Major Baldwin, Stoneleigh, Gloucester Road, Cheltenham.

We learn with regret of the death of Mr. Will R. Rose, at the age of sixty-three. After various professional and business experiences he set up for himself, in 1903, in a small shop in Chester. To-day the great D. & P. business, of which he has been the popular and successful head, has on its books the names of over 75,000 regular customers. Both in business and in private life Mr. Rose won golden opinions from all with whom he came in contact; he combined keen business instincts and ability with a kindly sympathy which endeared him to all who knew him.

A new and particularly inexpensive two-fold tripod for small hand cameras is now marketed by the Service Co., Ltd., 289, High Holborn, London, W.C.1. It is made of unstained wood, with an inset across the grain of the upper section of each leg to prevent warping. The bottom section slides into the upper with a smooth and effortless movement, being held in the desired position by a butterfly nut. The top is covered in green baize and has a fixed camera screw projecting an eighth of an inch. The length when closed is 29 in., extending to  $51\frac{1}{2}$  in., the price being 4s. 9d.

The President of the Professional Photographers' Association opened an exhibition of students' work at the Polytechnic School of Photography last week. There were sections devoted to portraiture, commercial and advertising work, architecture, flower studies and landscape photography. Each section was well supported, and the prints reflect the greatest credit, not only on the teaching that is given at the School for training photographers, but also on Mr L. J. Hibbert, the Principal.

Messrs. Ilford are to be congratulated on the production of a charming and attractive booklet which they have issued to commemorate the Silver Jubilee of Their Majesties. It contains a series of very fine illustrations in photogravure, all of which were made from negatives on Ilford Hypersensitive Pan. and Double X Press plates. They were taken in the first place by the camera-men attached to the various newspapers and agencies, and not only reach a high level of pictorial excellence, but are remarkable examples of fine technical work.

An Exhibition of Naval Photographs was opened by Rear-Admiral J. F. Somerville, on Thursday, July 18th, at the Ilford Galleries, 101, High Holborn, W.C.1. The pictures are by Mr. Charles E. Brown and are all of outstanding interest. The show remains open until August 10th and admission is free.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

**The Amateur Photographer** Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, July 31. Rules in the issue of June 26.

California Pacific International Exhibition, San Diego.—May 29–November 11. Particulars from Miss Ruth Kilbourne, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Western Salon of Photography.—June 29–July 31. Hon. Salon Secretary, S. R. Lewin, 107, Shakespeare Avenue, Bath.

Lincoln Camera Club Annual Exhibition.—Open, July 5–28. Hon. Exhibition Secretary, J. H. Hutchinson, 44, Richmond Road, Lincoln.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Szeged (Hungary) International Salon.—August 4–21. Particulars from Magyar Amatortyenykepek Szovetsege, Csoportonak, Szeged, Hungary.

Southern Counties Salon (organised by Camberwell C.C.).—August 11–31. Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.

South African Salon (Johannesburg).—August 26–31.

Hon. Secretary, Johannesburg Photographic Society, P.O. Box 7024, Johannesburg, South Africa.

Amsterdam International Salon.—Entries, August 1; open, September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Entries, August 16; open, September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Entries, October 1; open,

November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.



# Sea-Gulls

*A good seaside subject for a rapid shutter.*

By J. W. TICEHURST.

I WAS spending my summer holiday at St. Ives in Cornwall, where there are always a large number of sea-gulls in the harbour and on the foreshore. There is a little opening between the houses as you walk down the Warren and turn to the left towards the church, and it has become a common practice for visitors to bring scraps of food to feed the birds, which are very numerous at this spot.

I was told that this would be an excellent place to obtain photographs, and I arrived there one morning, and set up my camera, focussed it on the centre of the rock wall, with the harbour in the distance, and then proceeded to entice my subjects with small pieces of bread, but not one of them took the slightest notice.

The ice-cream seller, whose pitch is just to the left of the wall, was rather sympathetic towards my fruitless efforts, and he made a suggestion, which eventually proved entirely satisfactory. He told me that some of the sea-gulls had been there for so many years that they had long ago given up eating just plain bread, but they were very fond of a little butcher's meat; so I packed up my kit, determined to take his advice



*The Tug-of-War. Super-pan film. 1/500th sec., f/4.5.*

and have another try under more promising conditions on the following day.

Next day I proceeded to make friends with a local butcher, to whom I explained my mission. He was very interested, and informed me that bullock's windpipes were considered a great delicacy by the sea-gulls. In fact, it was almost possible to make them sit up and beg for them.

I hastened back to my pitch of the previous morning, full of enthusiasm, and the ice-cream vendor was delighted when I showed my purchase.

Some carefully selected pieces were laid on the wall, at the spot which I had in focus, and it was not very long before some of the birds commenced to circle round within a few feet, and eventually two or three settled on the wall and ravenously snatched up the food provided.

I immediately pressed the button—but, alas! I had forgotten to take out the slide from the film-pack holder, and by the time I had done this, and reset the shutter, the birds had flown away, and all the bait had gone.

However, I did not give up hope, and as the weather was fine, it did not take me long to obtain some more ammunition from my friend the butcher, which enabled me to secure some excellent photographs, one of which is the picture illustrated above, entitled "The Tug-of-War."

I do not know if any of my readers have ever been lost for subjects when out with their cameras, but I can assure them that if there are any sea-gulls in the neighbourhood they will find them very interesting and fascinating subjects.

My advice to amateurs is to use very fast material, a large aperture, and a shutter speed of 1/200th second or less. My camera is a Zeiss production throughout, with focal-plane shutter, and I think fairly accurate, but I have been amazed to see how quickly the wings of a sea-gull move, especially the tips. In view of this, it is not easy with close-ups to avoid all traces of movement on the negative, and at the same time retain depth of focus.



*Across the harbour, St. Ives. Super-pan film. 1/200th sec., f/8.*





JOIE DE VIVRE.

BY R. G. LEWIS.

(From the Contax Exhibition at 202, High Holborn, London, W.C.)





THE BAY,

(From "The A.P." Colonial and Overseas Competition.)

By WILLIAM T. OWEN.  
(Australia.)



# Looking Down at the Seaside

By D. SWAINE.

IN exhibition and competition photography, the high viewpoint is no longer the novelty it was a few years ago, but, generally speaking, the average amateur does not exploit this angle a great deal.

With the coming of the summer seaside holiday a suitable opportunity occurs for quite natural experiments in this direction. In the popular holiday resorts—apart from Fenland—the holiday-maker in the course of his wanderings will look down from the cliffs over sea and harbour, from the pier and prom. on to the beach, and from such vantage points as hotel balcony, steamer decks and quayside.

Seaside photographs taken from well above the water level introduce one or two little problems which require some consideration, although not serious. That of parallel vertical lines is, fortunately, not one of the difficulties, as these are rarely encountered.

With these looking-down compositions it is somewhat difficult to convey an impression of depth and distance, therefore it becomes necessary to include figures or a boat, preferably in the middle distance so that comparison with the main subject matter is easy and natural.

Apart from a very near foreground interest tending to dwarf the view, it will be found that trouble will arise with the focussing. For instance, only a miniature camera would enable a sharp photograph to be made where photographer



*The End of the Pier.*

and model were on the same cliff edge, and the shore, hundreds of feet below, was an essential part of the arrangement.

As regards lighting, it will be readily understood that midday sunshine will give the worst possible effect, especially where figures play an important part. Foreshortened figures, with practically no shadows, seem so unreal as merely to excite a feeling of curiosity and amusement. But pictures from a high viewpoint taken against the light can interpret very attractive effects, and when the subject is in itself attractive, as so often happens at the seaside, the result will be very satisfying indeed.

One great advantage of this type of photography is that where figures or boats are concerned they may so easily be viewed against a plain background of water. When one recollects the distraction of people moving across the picture when snapshotting on the beach this is something for which to be thankful. But the water should be fairly calm ;

breaking waves can easily fling their foam in just the wrong place, thereby causing a high-light where it is not wanted.

When pointing a camera towards a large reflecting sheet of water it is advisable to fit a lens hood, even if the stop being used is not very large. It cannot do any harm, and might easily save a negative from having a bad flare-mark across. Such marks are always difficult to retouch when they appear on sea or sky. This reflecting power of the water and sky together also operates to lighten shadows, so that it is necessary to increase the development time.

Where it is the intention to build a picture around one main object which is being viewed from above, particular care should be taken with the placing of this in the picture space, for it will often be found that there is less assistance from the lighting than is the case when one's subject is seen from the same level as the camera. For instance, a person's face would normally reflect a fair amount of sunshine, but from above, hardly any face would be visible at all.



*Bournemouth.*



*Waiting for the Wave.*





*Up in the Clouds.*

WHO can dispute the popularity of sea-bathing as a holiday pastime, and what modern girl would think of staying a week or fortnight at the seaside without spending some of the time in the sea, and probably a good deal of time sunbathing. Sea-bathing is still highly popular, but to-day sunbathing ranks even higher as a popular holiday pastime.

There is no need to tell the amateur snapshotter that here is his chance for attractive camera subjects, for only last summer one newspaper which ran a "Bathing Beauty"



*A Study in Lighting.*

# The BATHING

An attractive and topical subject for the camera.

snapshot competition received over fifty thousand entries. But, unfortunately, of the "bathing girl" snapshots taken, a large proportion would never win a prize in any competition, so a few hints to the beginner may help him to get better results this season, whether his object is to enter competitions or merely to obtain pleasing pictures for his holiday album.

For the purpose of "bathing beauty" competitions it is essential that the figure should stand out clearly from the background, which should be as simple as possible, so as not to compete in interest with the figure. A plain sky background is about the simplest. This can be obtained by posing the subject on a rock and taking the snap from a



*A Seashore Colossus.*

low viewpoint, but not so low that the camera has to be greatly tilted up to get all the figure in, or distortion will show. A little more distant viewpoint will overcome this.

A more pictorial result can be obtained by using clouds as a background. If a panchromatic or even a fast 'chrome film is used, and a pale yellow filter placed over the lens, there should be no difficulty in recording the clouds. The user of panchromatic film will do well to keep a  $1\frac{1}{2}$ -times filter permanently on the lens during the summer months, thus enabling him to reap the full benefit of this useful negative material.

An excellent background for a figure in a light-coloured bathing costume is the opening of a cave, or rocks in shadow, with the subject herself in the sunlight. Using such back-



# ING GIRL

By  
E. RONALD SLEEP.

grounds as these the amateur photographer should get some attractive pictures of attractive subjects, for only Mrs. Grundy will deny that a healthy and happy holiday girl in a modern bathing costume is a very attractive subject for the camera.

Judging by some of the results seen, many snapshotters fail to realise how



*On Graceful Wing.*



*A Place in the Sun.*

the background can make or mar the picture. How often we see a photograph of a charming "bathing girl" on a beach with hundreds of other people in the background, plus a portion of the pier, and perhaps an advertisement poster for someone's whisky dominating (presumably unintentionally) the photograph. Some owners of rapid lenses think they can overcome the objection of such a background by using the full aperture of the lens, getting only the figure sharp and the rest out of focus. But such a detailed background can be even more objectionable "out of focus" than when sharply rendered, the "blotchy" appearance being most distracting.

If a lens-shade is available, and the wise photographer should always use one, striking effects can be secured with the sun to one side and slightly in front of the camera, lighting up one side of the figure, and if a dark background is chosen the result will be still more effective.

Besides these more or less posed subjects many other kinds of bathing pictures will suggest themselves. Snaps at the edge of the water with the surf rolling in, others of bathers on "floats" snapped from a boat, action snaps, leapfrog on the sands, all can provide jolly pictures full of the holiday spirit, and potential money-makers in "happy snapshot" competitions.

Little need be said of the technical side of this work (if such a pleasant pastime can be called work). The abundance of light available near the sea gives the owner of the simplest camera a chance to produce pictures which should provide an interesting addition to the holiday album.



*Beauty Afloat.*



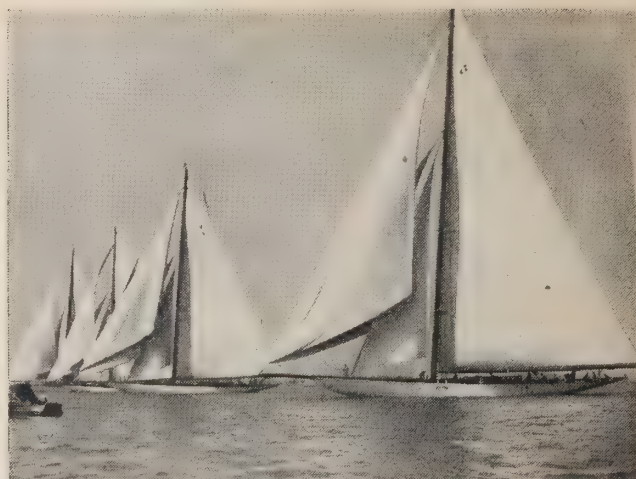
# A Breezy Subject

## FOR THE HAND CAMERA

**N**O matter whether the hand camera is a simple "roll film," the most expensive miniature, or a cheap boxform instrument, the photography of yachts and sailing-boats at sea in the summer-time reduces them all to a common level. The exposure problem is practically non-



The lee side of a yacht in a good breeze showing the deck and crew always makes a better picture than showing the yacht heeling over in the other direction. Taken on pan. film, no filter, 1/100th sec., f/11.



The start of a race. Yachts jockeying for position and waiting for the gun. Pan. film, 1/100th sec., f/11.



Shots taken from the deck of another yacht provide opportunities for including useful foregrounds. Ortho. plate, 1/100th sec., f/11.

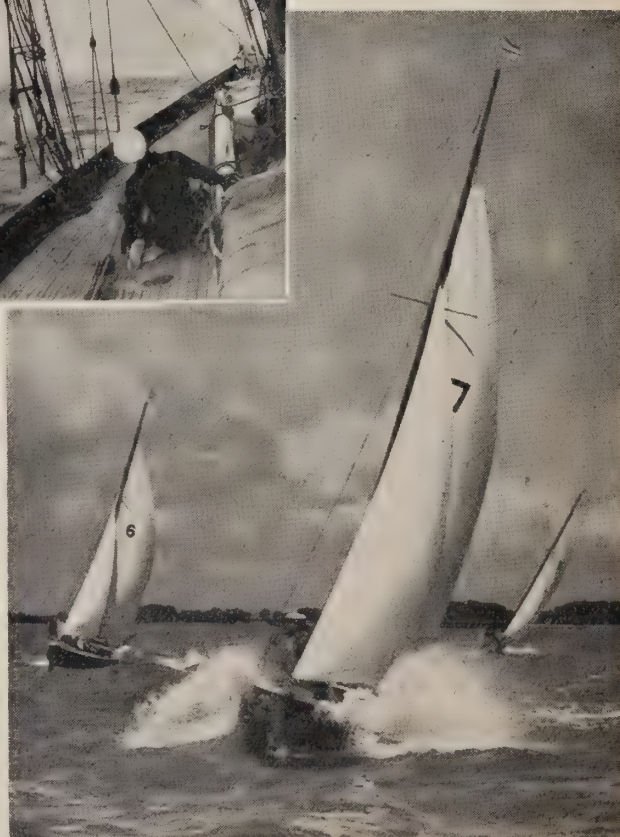
in some cases from the shore itself. Watch the lighting for sunlit sails against cloudy skies, and keep a low viewpoint.



The effect of speed is best suggested when two or more yachts are shown on the same tack, and racing in fairly close proximity, as above. Taken on pan. film, no filter, exposure 1/150th sec., f/8.

existent; the only thing that matters is choice of subject and a suitable viewpoint, entirely personal matters.

The largest aperture lens must be stopped down to f/11 or f/8, and the shutter exposure is always in the region of 1/100th second or less, even with a filter, if pan. films are used. For the best results the photographer should be on the water in a motor-boat capable of following a race, but good yachting pictures can also be secured from a pier head, and



A two-reef breeze. A less effective idea of speed is conveyed when yachts are shown coming towards the camera. Pan. film, x3 filter, 1/100th sec., f/8.





THE SPINNAKER.

By F. J. MORTIMER.





SUMMER-TIME.

(From "The A.P." Colonial and Overseas Competition).

By H. M. SWAN.  
(Durban.)





THE SHADOW ON THE SAND.

*(From the London Salon of Photography.)*

BY FORMAN HANNA.





1



2



3



4



5



6

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Hurlstone Point,"  
By W. C. Crawley.

2.—"Sorting the Catch,"  
By Alan T. Worth.

3.—"Great Fun,"  
By Noel Pearson.

4.—"Path of the Oar,"  
By E. Harrison.

5.—"Sunlight on the River,"  
By Albert Hill.

6.—"Breakers,"  
By C. D. Cruickshank.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THE two little figures in No. 3 of the prints reproduced on the opposite page—"Great Fun," by Noel Pearson—are nicely caught and form an excellent group, but the reason for placing them so much in the corner and away from what is considered the right place for the centre of interest is obscure, and, as far as the remainder of the print discloses, without real justification.

### Rules and Regulations.

They should be more "in" the picture. The rules of composition indicate that, in a study of this kind, the most suitable place for the principal item or centre of interest is on or very near one of the four points of intersection formed by divisions of thirds. By this it is meant that if a picture be divided up into thirds, horizontally and vertically, the points where these divisions cross form positions which, on account of their strength, give force of placing to any item of significance that is allowed to fall on one or more of them or in their vicinity, assuming, of course, that the remainder are unoccupied by any element of equal importance.

Put in a simpler way, the principal item should not be allowed to be placed too near any of the edges, nor round about the centre of the print. A position near the edge is weak, and in the centre the impression is too formal for any but exceptional subjects.

The two children, in this example, make a natural centre of interest, but, because they are placed so near the edge, they do not acquire the importance they should in order to retain the attention. If they were put about three-quarters of an inch to the right the placing would be corrected and the compositional rule satisfied, but, unless there is more in the negative than appears in the print, the only thing to be done, now, is to trim the print on the right and base till something approaching the required proportions is obtained.

### Position and Placing.

Roughly, about one inch from the right and three-quarters of an inch from the bottom should be removed. This, unfortunately, while improving the placing, also has the effect of increasing the scale which the figures

bear in relation to the total picture space so that they would seem somewhat restricted.

The truth of the matter is, of course, that the placing should have been properly determined at the time the exposure was made, and, though a slavish adherence to rules is not advocated, it must be admitted that, had they been complied with, the appeal of the picture would have been very considerably increased.

The group around the boat in No. 2, "Sorting the Catch," by Alan T. Worth, is much better placed. The figures do not show the same contrast with the setting as in the former case, and, perhaps, do not stand out quite so well against it, but the subject as a whole seems better handled, and no alteration in position would be likely to offer any advantage.

### Simplicity of Arrangement.

The arrangement of the subject in relation to the boundaries of the print seems right, and, even after consideration, the impression that any alteration is desirable does not arise, whereas in the case of No. 3 it is almost apparent at a glance that the figures should be moved more towards the centre.

"Path of the Oar" (4), by E. Harrison, just misses being a good thing. Its idea, in a class devoted to the work of beginners, is unusual, and the combination of the well-placed boat and the attractive pattern in the water has highly pictorial attributes. The drawback is, however, that the figure in the boat is barely discernible. It ought to be decidedly prominent, so that, instead of the boat, the figure in it becomes the real centre of attraction.

As the subject stands there is a vague darkness against the dark of the boat. It is by no means clear that it is a figure, though it is obvious that oars cannot move of themselves, and, on this account, a query arises concerning the means by which the movement is imparted. Then, on a close scrutiny, the outline of the figure is made out, but such a scrutiny should not be necessary and it is unsatisfactory from the pictorial standpoint.

If the figure were standing it would be better, and, though it did not so

happen in this instance, it is possible that, on another occasion, fortune would prove more favourable. At all events, the composition has the virtue of simplicity, and, as such, is to be commended.

### The Usual Thing.

As far as arrangement is concerned, No. 5, "Sunlight on the River," by Albert Hill, does not offer any serious ground for criticism, but the subject matter—clouds and a boat seen against the light—is the sort of thing that everybody attempts at some time or other, and, in consequence, it seems rather hackneyed.

How many attempts of similar nature will be made during the present holiday season goodness only knows, and, in the majority of cases, they are only chosen because another photographer has obtained a rendering of clouds of some impressiveness for the first time, and, to the uninitiated, it offers an apparent added attraction over and above the usual blankness.

Try to get clouds in your pictures, by all means, but do not let them be of this facile and easily manufactured type. Rather make an endeavour to include them in your landscapes and sea studies so as to accord with the remainder of the subject and enhance it, somewhat after the way in which the gentle modulations of the sky in No. 6, "Breakers," by C. D. Cruickshank, blend with the greater interest of the seascape below.

### Subject and Treatment.

This is a simple subject simply treated, and, though it may be too quiet for some people's taste, it seems to exhibit a sounder attraction than the somewhat over-emphasised effect of its neighbour.

No. 1, "Hurlstone Point," by W. C. Crawley, shows a good wave at the point of breaking, and one that is exceedingly well caught. Here, it seems to be the case that the wave makes the picture rather than the point from which the picture takes its title. If this be agreed, and no doubt it will be, it might be possible to make a bit more of the wave by excluding some of the cliff. This could readily be done by trimming one inch from the right and about a quarter of an inch from the top. "MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## SOME SUMMER SNAPSHOTS.

IT so happens that I have had very few opportunities of getting out with a camera this year, and I cannot produce any examples of my own of the sort of thing that can be obtained now that some real summer weather has at last arrived. (I refer to the weather as I write; by the time I am read, winter may have returned.)



Fig. 1.

I have therefore commandeered half a dozen prints by other beginners, and they are typical of some kinds of photographs now being produced in their thousands—or even millions.

I hope there are not too many thousands like Fig. 1. When I think of what can be seen on a summer day, even in the most sadly disfigured parts of the countryside, I cannot guess



Fig. 2.

at a reason for taking this subject, and still less for thinking it a possible prize picture. I can only look at the print with surprise; but if I saw the actual subject I should not photograph it, but should fly from it in terror.

The author of Fig. 2 was presented with promising, if familiar, material, and used it in a way which may be either right or wrong. For the purpose of pleasing the three people it is excellent; they would think it perfect. A competition judge would think differently. The close-up viewpoint has given unpleasant proportions; the horses should be straining to their task, instead of standing sleepily while their inferiors are having their portraits taken. The result is good as a personal record, but bad as a competition picture.

We all know the beauty of a track of light on moving waters, but this beauty is not easy to capture in a "still" photograph, and in any case some other interest is required to co-operate with it. Here there is nothing else; there is no fine sky above, and the two tiny boats at one edge are powerless for help.

In Fig. 4 there is again a track of reflected light, and a veiled sun. It suggests moonlight (suggests—not portrays); but even without the title, "Sunset on the Nile," we know it was a daylight shot. These are the days for "sunlight and shadow" effects, but let no beginner expect to do them justice who is under the impression that the said shadows are jet black. They are not. Even heavy cast shadows can be "seen into." The dense black masses in this print are false. I do not suggest that we must always stick to absolute truth and realism, but this picture would have been better if



Fig. 3.

its tones had been true to nature.

Successful sunlight and shadow pictures must have a due amount of detail and gradation in both light and shade, and these cannot possibly be secured by under-exposure and over-development. On the contrary, they result from an exposure full enough to register shadow detail, followed by development that is not carried far enough to produce over-density and "clogging" in the light parts of the subject.



Fig. 4.





Fig. 5.

Although, as has been so frequently pointed out, this is the correct procedure in the circumstances, it must be carried out with discretion. Otherwise we may avoid the rock of "soot-and-whitewash" only to flounder in the unpleasant swamp of "flatness." This is what has happened with Fig. 5. On that lily the sun was shining, as the shadows show. The

flower would be brilliant, but with soft, delicate gradations. Both brilliance and delicacy are, alas, lost; and even the clear-cut beauty of form has vanished because the flower is out of focus.

We must try very hard, in these bright days, before we can successfully secure in our prints the wonderful combination of brilliance and transparency which the magic of sunlight conjures up for us. Both the sunset and the lily fall short of the ideal. That is why I have shown them; not for the purpose of parading their shortcomings, but to teach us how easy it is to go wrong, and so to help to point us to the road that leads to success.

The original of Fig. 6 is a perfect print. Its tones are such as nothing but photography can give. Its author calls it "Dover Harbour," but it is nothing of the sort; it is a superb portrait of this particular ship. This is the sort of thing that we may all entertain some hope of achieving, not every time, but sometimes. In these



Fig. 6.

bright days we can find subjects in the country and the town, by the sea, here, there, and almost everywhere.

But however good and interesting some of these results may be, we should learn to distinguish between "records" and pictures. Of the prints here shown Fig. 6 is the only one that can pretend to competition standard, and even this has little to commend it beyond perfect quality. This is only one step towards picture-making; and now is our chance to put in plenty of practice, so that we can apply our skill to first-rate subjects when—at rather long intervals—we come across them.

W. L. F. W.

## Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

### A HOLIDAY FILM CAUTION.

SIR,—I should be glad if you can find space for the following warning which may prove of value to many readers of "The A.P." Take care not to fall a victim to the "film dodger." He generally has his shop near the sea front and the stall outside is piled high with the popular brands of roll films. These are all new and genuine, and may be bought without the slightest fear. The snag lies in the "film dodger's" eagerness to oblige.

A purchaser comes along and buys a film. "Shall I put it in your camera for you?" queries the affable salesman. More often than not the unsuspecting holiday-maker, not wishing to be bothered with the job in the middle of the street, assents.

The "film dodger" picks up the camera and a film from the pile in front of him, and retires to a back room, ostensibly to insert the film out of the direct light. He returns with the job completed, and the customer goes away, but the film in his camera is not the one he bought.

The slick trader has a stock of out-of-date "dud" films in his rear premises, and inserts one of these. The purchaser has no means of knowing this until the film is developed, and is then more likely to put the result down to insufficient knowledge of photography than to the real cause.

It is not suggested, of course, that every obliging dealer acts in this way, but if you want to be sure of your film, put it in the camera yourself.—Yours, etc.,

ARNOLD PICKIN.

### AN ENLARGER PROBLEM.

SIR,—In reply to E. E. M.'s letter in the issue of July 10th, I have had the same enlarging problem myself.

My enlarger is of the type used with the camera itself, and is fitted with an Osram 100-watt grouped filament lamp and  $4\frac{1}{2}$ -in. condenser, with no diffusing screen. All is well with

the lens set at its full aperture of  $f/3.8$ , but when I stop it down to  $f/8$  or smaller the same curious pattern appears. It should be noted that in my case the diaphragm is placed between the two lens components.

I think the defect is caused by the spherical aberration produced by the simple twin-lens condenser, and magnified by the size of the lamp filament.

Hoping this will be of interest to E. E. M.—Yours, etc.,  
R. M. SMITH.

### "DEVELOPMENT—AND ALL THAT."

SIR,—This is a very informative page for the amateur who "does for himself."

May I draw attention to the developing formula known as the "Buffered Borax"? Here is the Ilford Fine-grain Developer:

Metol	..	..	..	..	..	20 grs.
Sodium sulphite (crystals)	..	..	..	..	..	4 oz.
Hydroquinone	..	..	..	..	..	50 grs.
Borax	..	..	..	..	..	20 grs.
Boric acid	..	..	..	..	..	125 grs.
Water to	..	..	..	..	..	20 fl. oz.

My own procedure is to make up 100 fluid ounces at a time, and this will last about six months, and develop at least fifty rolls of Leica film, returning the used developer to the bottle.

In this solution Ilford Leica panchromatic film takes six minutes at  $65^\circ$  Fahr. to develop to a gamma of 0.8, and such negatives are full of detail and give excellent enlargements of twenty times or more on semi-matt or Lustre bromide paper.

This bottle of 100 fluid oz. of developer costs about 2s.

Note that the Ilford hypersensitive film is double coated and takes a longer time to fix than the usual.

I have used the fine-grain developers mentioned and have found them excellent, being easy to prepare.

The acid acetic wipe is very necessary in those parts of the country where the water is hard from lime or chalk.

I cut up my film into short strips of three pictures and these easily go into a smooth envelope of postcard size.—Yours, etc.,

"MEDICUS."



# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCXCI.

Mr. EDWIN  
BROOMER.

From information communicated to our Special Representative.

" I HAVE always considered photography to be a means of expression with very pronounced attributes of its own, differing radically from those of the other graphic arts; and this consideration has, to a large extent, always influenced the making of my exhibition pictures. If the finished result belies its origin, I have myself no use for it.

" This does not mean that my pictures are all perfectly 'straight,' for it sometimes happens that the results can be improved by indirect methods, such as spotting, shading and the like. I presume the necessity for such treatment is due to my lack of knowledge and experience, and maybe, when I have grown older and possibly wiser, I shall be able to produce a mechanically perfect result every time; but I doubt it.

" This implies that good technique, from the making of the exposure to the mounting of the print, plays a large part

in the final result. I have endeavoured by constant practice and experiment to reduce the manipulative processes to a kind of second nature.

" Having disposed of the overbearing fascination of the processes themselves it only remains to find, or in some cases build up, the pictures. About this, I am afraid I cannot say very much, since I take anything which appeals to me and seems to hold possibilities of producing a pleasing or original photographic result. I pay no particular regard to the rules of composition, or perhaps I should say, no studied regard. If the subject looks right, then I take it; and if the resulting negative shows that too much has been included, I simply discard those portions not required.

" Most of my pictures have been taken with a  $3\frac{1}{2} \times 2\frac{1}{4}$  Zeiss Ikonta with f/4.5 Tessar and Compur shutter, using panchromatic roll film, with or without filter, according to the demands of the subject.

" The exposed films are developed in a tank, using time and temperature methods, and I aim at obtaining negatives of good gradation and suitable contrast for enlarging on chloro-bromide or medium bromide paper, using contrast or soft bromide, as the case may be, should a negative fall below or above the usual strength.

" The enlargements themselves are developed in normal M.Q. developer to finality, passed through two acidified fixing baths, and thoroughly washed and dried. If the resulting cold colour of the print does not harmonise with the subject I tone by the double sulphide method, and obtain any desired colour from brown-black to brown or sepia, by varying the time of immersion in the redevelopment bath. Any unwanted residual sulphide stain is later removed by a brief immersion in a dilute bath of iodine-cyanide reducer.

" 'The Ringbolt' was taken fairly early in the morning, after a heavy shower of rain. The sun burst through from behind a cloud, and the gleam of light on the wet quayside attracted my attention. I realised there was a picture in the bolt and the broken lines of the concrete leading up to it, and it was only a matter of seconds to capture the effect, which had vanished completely a few moments later when the sun was obscured again.

" The print called 'Glass Angel' was a built-up composition made specially for a competition of the Torbay Camera Society. It was intended as a photographic design composed of glass and water. The fish was a small glass model suspended by fine thread in a witch-bowl filled with water. A light (half-watt electric) was placed behind the bowl, and the arrangement photographed on an enlarged scale at night, without any other source of illumination.

" Finally, and in common with other contributors to this series, I have found that perusal of *The Amateur Photographer*, combined with active membership of the Torbay Camera Society, and several circulating portfolios, has proved very helpful, and is a constant stimulus to the production of better work."

(A further example of Mr. Broomer's work is reproduced on the opposite page.



GLASS ANGEL.

Edwin Broomer.





THE RINGBOLT.

(See article, "How I make my Exhibition Pictures.")

By EDWIN BROOMER.





EVENING SILHOUETTE.

By P. H. RESS.



# OUR ILLUSTRATIONS

Some Notes on the Pictures reproduced in this issue.

**S**IMPLY sustaining its title, "JOIE DE VIVRE," by R. G. LEWIS, is remarkable in the sense of action it conveys, and also for the striking arrangement of the relative tonal values of the figure and the sky against which it is shown.



From the latter arises an excellent impression of sunshine. Naturally, the representation of the figure is the main theme, but the sunshine lends it an added grace and beauty and, besides, helps to distinguish and isolate it from its setting. Moreover, it accentuates the modelling and confers a strength and vitality upon the tonal distinctions that can be attained by no other means.

So much is attributable to the choice of the conditions under which the subject was taken, but the suggestion of action, in the main, is to be ascribed to a very nice judgment in selecting the right moment for making the exposure. The feeling is that movement is imminent, and, in consequence, the impression of vitality and life is very strongly conveyed.

The choice of this particular moment, again, has enabled the figure to be shown with a decisive and clear outline and without any blurring of the image. Having regard to her proximity, and the fact that what motion there would be, would be across the field of view, this is something of an achievement.

It makes an excellent holiday study, and the sense of air and space, an essential concomitant in a subject of this nature, is finely suggested. These qualities are also features of "THE BAY," by WILLIAM T. OWEN, which is also characterised by a feeling of light and luminosity.

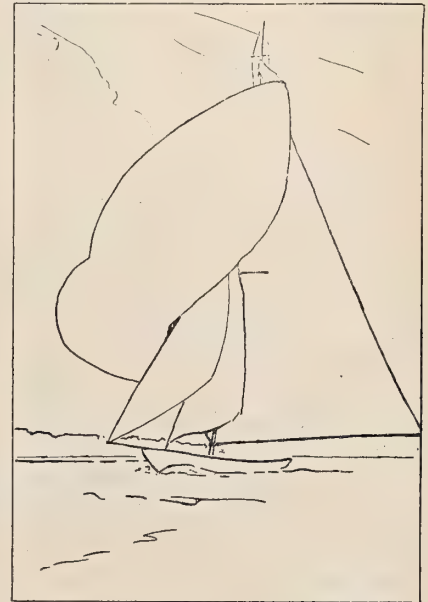
In a work in which the sky is excluded, the latter effect is by no means easy to convey. It is created, here, by the introduction of the dark notes of the figures at somewhat sparse intervals, and by the depth of tone at the top and bottom right-hand corners, which, by contrast with the light tone of the sands and water, seem to endow both with glowing brightness.

The figures, too, have the virtue of emphasising the fine sweeping curve of the bay, which, running from the base upwards to the right and then towards the left to the top, forms an unusual, but nevertheless most effective, basis on which the composition is constructed. The figure (1) may be regarded as forming the centre of interest, both from the point of view of proximity and position, but it is the way the curve has been utilised that makes the arrangement appear out of the ordinary run.



Like the former picture, it is the sort of thing that can be attempted during the holiday season, and, of a different order, but one which is also likely to offer itself during the same period, is the study of a yacht in full sail—"THE SPINNAKER," by F. J. MORTIMER. Here, no less than in the case of "Joie de Vivre," the suggestion

of movement is well conveyed, and the fine lines of the sails lend beauty to their shape. The impression of sunlight, again, is admirably expressed, and it owes its feeling partly to the play of light and shadow on the sails themselves and partly to the juxtaposition of their brighter sections against the subdued tone of the sky.



position of their brighter sections against the subdued tone of the sky.

The suggestion of transparency in the spinnaker is a most uncommon effect, and, though it may be sometimes observed, it is rare indeed that it is reproduced. It is an incidental, of course, and, in most cases, it is necessary to devote the attention solely to securing the vessel in the most favourable position and lighting. Minor—if attractive—features of this or similar nature have to go by the board in favour of such more important considerations, but, all the same, the additional embellishment afforded by its inclusion does, most emphatically, enhance the presentment.

The arrangement of the subject in the picture space, with a greater space in front of the boat than behind, tends to stress the feeling of motion. This is emphasised by the diagonal lines into which the composition falls; but, lest these should prove too assertive, the line of the horizon and that of the clouds form an opposition of quieter inclination, so that, while movement is realistically rendered, it is prevented from becoming unnecessarily violent.



The picture is a fine piece of work, and well sustains its author's reputation in a sphere that he has made particularly his own.

"SUMMER-TIME," by H. M. SWAN, is equally appropriate as an illustration of the same season, is of a totally different class. It is portraiture purely and simply. The time of the year is indicated by the sunshine, its effect through the diaphanous hat, by the gauzy collar, and, imaginatively, through the smiling expression which the model displays.



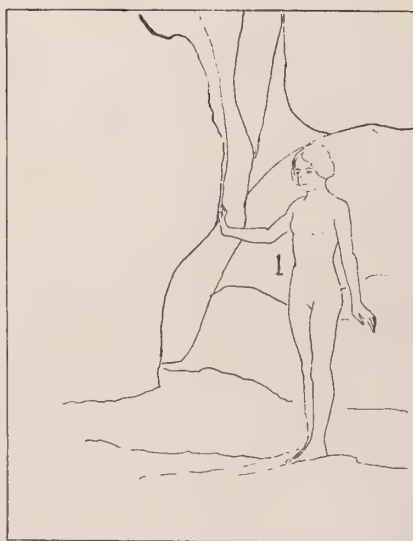
It is delightfully done, and the pattern of sunshine and shadow upon the face—handled in the way it is—confers a sense of originality upon the work which enhances its gaiety and vital character. Noteworthy, too, is the effect of the single catchlight. In the eye on the left-hand side there is none, but in the other it is pronounced. With the marked pattern in light and shade on the same side, the catchlight in question makes the right-hand side predominant, and so it dominates the expression.

The fact that only one half of the face is permitted to be influenced by the play of sunlight and shade seems to have the effect of heightening the suggestion of modelling. When the device has been previously adopted, the pattern has usually been displayed all over the features, and, in such cases, the roundness of form has either appeared unduly accentuated, or, curiously enough, seriously diminished. On the whole, the present example seems to show up favourably in comparison, and of its daintiness and charm there can be no doubt.

More unsophisticated, perhaps, but no less dainty and charming, is the nude study by FORMAN HANNA—"THE SHADOW ON THE SAND." It attracted considerable notice when it was shown at the London Salon of

Photography, and is not only striking as an almost perfect example of the nude out of doors, but also for its fine incorporation of a brilliant effect of sunshine.

Both from the artistic point of view, and in its workmanship, it attains a very high standard indeed. The graceful pose, the beauty of the figure, and the way its appeal is enhanced by the radiance of the sunshine with which it is outlined are æsthetic attributes, and, technically, the range of tones, their quality and richness, are evidential of that sureness and mastery that only come from long experience and knowledge. The two sides, artistic and technical, are mutually interdependent, for, without the first, the second has nothing to express, and, in the absence of the second, it is impossible to convey the former to its full extent.



As far as the composition is concerned, the figure (1) assumes pride of place as the chief centre of interest. Her significance is indicated by the attraction created by the placing of light against dark—the brightest light is contained within her outline, and in close proximity are the strongest darks—and by force of position. The pull of human interest also has a decided influence, and, in the absence of any other element of equivalent appeal, her supremacy is unquestionable.

In "EVENING SILHOUETTE," by P. H. RESS, the opposite device to that employed in Forman Hanna's picture is employed, the figure being shown in deep tones against a lighter setting. From the point of view of arrangement, the degree of concentration is no less effective, but it is problematical if the interest attaching to the figure is the same.

With the figure as a dark in a bright setting, it rather seems as though the surroundings are inclined to attract a greater share of the attention than when the reverse obtains, and the attraction so diverted from the figure must necessarily diminish its claim to correspond. The feeling of luminosity, which, in this instance, takes the place of sunshine as the subsidiary motive, arises from the light reflected from the water, whereas, in the former case, the sunshine was contained within the figure so that, while the two attractions were combined in the first case, they are, here, two separate entities.

That is not to say that the appeal of the latter, as a whole, compares unfavourably with that of the former, but the intention is rather to draw attention to the distinctions between the two methods of treatment. In other respects, the arrangement of the composition is comparable and on similar lines, except, of course, that in this case the figure happens to be facing the other way and is on the opposite side of the picture.

The placing is no less forceful, and there is, likewise, no question about the supremacy of the figure as the principal item and centre of interest,



but it could be wished that, in the immediate foreground, the contrasts of tone were not quite so insistent, for, placed as they are, they are inclined to draw the attention away from the figure. The matter could be corrected by one of the many forms of control—the application of oil pigment suggests itself as one of the most convenient—by means of which the general tone would be subdued, and, at the same time, the assertiveness of the lights reduced.

"MENTOR."



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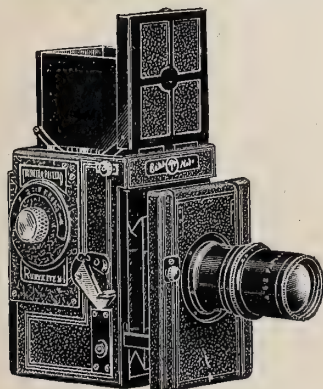


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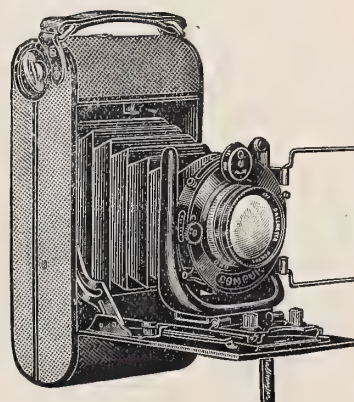
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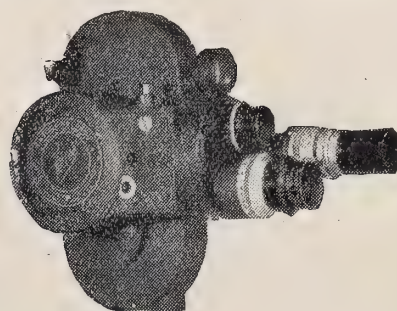


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# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Humour in the Holiday Film By E. APPLEBY.

WHILE the projection of the holiday film will inevitably be of considerable interest to all those who have parts in it, its value will be greatly enhanced if it can be made to appeal to a more general audience, in such a way as to arouse approbation and not such polite "very good!" remarks which our more courteous friends bestow on these efforts.

Some universal medium must therefore be introduced into the scenario, and one of the most universal is, of course, the appeal to the sense of humour. The cinema has many opportunities for this, since humour that is suggested is often much more enjoyable than that which is obvious.

The holiday film makes a splendid base on which to build touches of humour, since it is in itself a light-hearted theme, and the audience should be very near to laughing most of the time.

One of the great advantages of these humorous touches is that members of the party taking part can be rehearsed, and will obtain much unexpected amusement from the enactment of them.

No holiday film is complete without the family pondering over various guides, and in many families the annual upheaval occurs at this time when each member of the family wishes to visit a different resort. Here is a touch of humour at the very commencement; members of the family can be shot studying various guides, care being taken that the place-names recorded on the pages shown are as far apart as possible, while one of the younger members of the family can be recorded studying a guide to the Zoo or the Museum, or anything equally ludicrous. An appropriate sub-title will make the suggestion complete.

Another shot that can be taken is the one of the lost tickets. The shot of the tickets on the sideboard, mantelshelf, or some other suitable place, can be taken at any time and incorporated in the film at editing. But it is as well to have father's frantic search at the station recorded at the actual time, when mother can co-operate and both can appear to be distracted. Quite a good wheeze is for father to have the tickets tucked in the band of his hat, and a close-up of him at home searching distractedly for them will add to the piquancy of the situation, particularly if he keeps his hat on. This is another shot that can be taken beforehand.

That very old gag about the "one-minute-from-the-sea" boarding-house can also be turned to quite good effect. A close-up of a specially-prepared advertisement can be taken, with the above description showing prominently, and then a medium shot of father leaning out of the topmost bedroom window—a close-up having already been taken of the legend on the gate—with a large telescope, and then a view of roofs and chimney-pots can follow to suggest his viewpoint.

An intelligent dog is a useful accessory also for this phase of the work, and an excellent slice of humour can be added by making the animal run off with father's trousers while he is in the bathing-tent. This is not very difficult to stage; first of all a shot of him coming up from the water, whistling merrily; he dives into the tent, the dog strays along, sees a portion of the trousers protruding just under the edge of the tent, and under the encouragement of someone out of sight of the camera is made to drag the trousers out, and run

off with them along the beach to someone waiting and calling, also out of sight: Father's tousled head, with an appropriate expression of horror, protrudes from the top of the tent, which he pulls tightly round his neck, and mother's arrival with a pair of shorts will finish this little section.

Deck chairs are awkward things to handle, and the most can be made of one of them turned inside out, with the united efforts of the party hindering one another in getting it just right, while when this has been accomplished it neatly collapses just as Sister Doris sinks into it gracefully.

At many places where they let out small boats opportunities for staging humorous incidents will occur with some frequency. On rocky coasts the efforts of amateur oarsmen to get their boats off these shallow sunken rocks are often ludicrous. Their attempts to steer one of these little craft will also provide opportunities for humorous shots. Gerald's artistic river rowing may be shown, and also the occasion when he disappears



Action subjects for the amateur cinematographer abound at the seaside at the present time. Surf-board riding taken from the stern of the boat that tows them will provide a particularly "lively" film.



over the back of the seat, having caught a "crab." If any member of the party is at all accomplished at facial expressions a great deal more effect can be added to these incidents, but camera-consciousness is the most important thing to avoid.

Fishing provides many humorous aspects, and the ubiquitous stone jar need not be left out of the picture; indeed, it should be well to the fore,

and the empty fish-kettle can be shown, with the fisherman purchasing a couple of fish from a small boy, or even from the fishmonger, and putting them into his kettle.

These are just suggestions, and the shots will, of course, not be part of the continuity of the actual holiday film. But if some little attention is given to details they can quite easily be fitted into the film when it comes up for

editing, and the skilful addition of a few titles will greatly enhance the whole ensemble. The humour should be suggested rather than baldly stated.

One final warning should be given. Care should be taken that nothing likely to give offence to those taking part is included, as if anyone is of a sensitive nature it is better that they should be omitted from the cast, and reserved for more solemn occasions.

## Crescendo! By R. H. ALDER.

**I**N music, beauty lies not in notes and chords, but in the interweaving of melodies or the rhythmic succession of harmonies. So far as there is an analogue in visual art it is in the cinema; there only do we find progression in space and time together which corresponds with simultaneous movement in pitch and time.

Out of an apparent welter of full orchestra the composer picks a thread of tune, embroiders it, develops it, tosses it from this instrument to that until we discover that it is charged with emotion otherwise inexpressible. It slips back into the sea of sound, another tune appears, filled with a different message, and is absorbed in turn.

*Tutti.*—The long shot is the cinematic equivalent of full orchestra. In it is a mass of thematic material, ideas apparently at variance with one another; weft and warp that are resolved into the web of life.

The difference between the professional and amateur scenarist lies in the fact that the former, like the composer, can choose the theme which each performer plays, the latter must accept the world as he finds it.

That does not mean that the amateur's selection is too limited. Here, for instance, are the opening shots of a holiday sequence. Fade in on a close shot of a strongly-lit lifebelt, prominently marked "Newquay U.D.C.," set against a dark background.

Dissolve to medium shot of the coast-guard station on the headland; pan. to

long shot of the looping coastline, surmounted by (filtered) sunlit cumulus clouds, in the foreground a mariner raises a telescope to his eye. Cut to telephoto shot of a section of the beach from the same viewpoint, showing groups of bathers.

*Allargando.*—Then follow shots on the beach: medium long of a particular group; close medium of one person in the group followed by very close shot to establish identity—and there we are back into the swing of our personal theme!

Effectually we have sections of an enormous tracking shot with a long long-shot at one end and a close close-up at the other. To have jumped from one to the other would have had the effect of suddenly stopping the orchestra and playing *sforzando* on one instrument—legitimate, perhaps, in contemporary music, but hardly in accord with classical tradition.

Not only in personal films but also in abstracts and documentaries the long shot has its place. It sets the scene and provides a useful continuity. We can open out from the market stall to the market square, from there to the Town Hall, and narrow down from that to the smallest of local relics without losing the attention of the audience for one frame.

*Cantabile.*—Some day a producing club will find in Sir Thomas Malory a rich mine of real story. This is an essay in the opening of "Geraint." Fade in on a long shot of castle silhouetted against the sky up left, right foreground

a knight riding towards it; cut in alternately close-ups of Geraint riding, and ever nearer shots of the castle.

Cut to the "shatter'd archway fringed with fern" through which Geraint rides. In a series of shots, starting medium long and closing up to "busts," is Yniol's welcome of the knight. The accompanying sound, in smooth counterpoint against this recurrent cutting, is a fading up of Enid's song "Turn, Fortune, turn thy wheel," and at the last stanza the screen shows Enid spinning.

Of all these shots only the longs and that of Geraint riding through the archway need be made on location. A reproduction of the inside of one column of the arch in the club's studio will serve to link exteriors with interiors, yet the audience will feel that all the action is beside the Severn.

The same film fades out on a series of longer and longer shots of the castle against a sunset sky, cut with close shots of Geraint and Enid riding happily to Caerlyon, reining in to look back...

*Coda.*—There will arise a Wagner to compose screen and orchestra together as the great Richard did with the stage. Music then will not "accompany" the picture; the two will be integral and indivisible.

Before that happens the amateur must show the box-office the way. At present Big Business appears intent on cutting "The Ring" to fit recognised programme time, like Procrustes amputating or stretching his captives to fit his standardised bed.

Who wants a broken vase?

## The Vauxhall Hyper-chromatic Ciné Film.

**T**HIS new reversal, non-flam film, recently placed on the market by The Camera Co., of 320, Vauxhall Bridge Road, London, S.W.1, will interest all ciné enthusiasts. It is available in the 9.5-mm. and 16-mm. sizes, and can be purchased with or without processing rights.

After an exposure test, a sample spool was processed by this firm, and, on examination, revealed some excellent qualities. It is remarkably fast for this type of film, its speed to daylight being

an actual 500 H. & D., and on all types of subjects, in dull and brilliant light, it revealed a good margin of latitude, a real asset for reversal stock, as all practical workers know.

Although it is a fast emulsion, the grain is quite as fine as that of the slower types, while the contrast and brilliancy are exceedingly good.

The non-flam base is clear and strong, and, after being projected many times, showed no buckling or trace of weakness round the notches.

The prices for 9.5-mm. are 2s. 3d., or 4s. inclusive of processing, per 30-ft. run; 16-mm. 6s. 6d., or 9s. 6d. inclusive of processing, per 50-ft. run; and 12s., or 17s. inclusive of processing, per 100-ft. run.

For those who prefer to process their own, full instructions and formulæ are available.

Altogether, the Vauxhall film is an excellent film that should prove to be popular, and encourage more ciné work amongst amateurs.



## THIS HOLIDAY PHOTOGRAPHER SAYS—

**"TRUST WESTON  
—TO GET IT RIGHT"**

## WHEN YOU GO ON HOLIDAY

to the coast, cruising or abroad you are taking photographs under conditions which are entirely strange to you. The light is different and difficult. Yet this is the time above all others when you want to be sure that every photograph you take is a success. You can only be certain by letting the Weston Exposure Meter measure the exposure for the scenes with scientific accuracy and certainty. This it does in an instant and tells you the correct shutter speed and lens aperture for every shot. Direct sunlight cannot damage it—its sensitivity and efficiency are permanent. Once you've bought your Weston you are certain of successful photographs always—there are no renewals—no cost of upkeep—Weston lasts a lifetime.

**PRICE REDUCTION.** The Weston Universal Exposure Meter, for "still" and ciné cameras, now only £6/15 cash, or on easy payments, 15/9 monthly.

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*Exposure Meter*

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Any photographic  
apparatus taken  
in part exchange.

## Sharpshooting with a . . .

To get your holiday pictures quickly and easily, there's nothing like a 36-shot pocket camera. The "Retina," which measures only  $4\frac{1}{2} \times 3 \times 1\frac{1}{2}$  inches, gives you high-precision miniature photography in its simplest and most economical form. Not a moment is lost with this quick-action Kodak miniature—it's so simple to operate. Front springs open at the touch of a button, tubular viewfinder is always ready for quick, easy sighting. Fast f3.5 lens and "Compur" shutter (1/300th or 1/500th sec.) get needle-sharp negatives of any subject in good light or bad.

Schneider "Xenar" f3.5  
lens

"Compur" Shutter

Direct vision tubular  
viewfinder

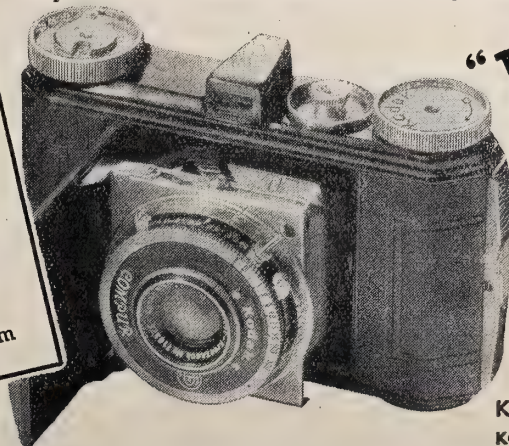
Automatic exposure  
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Depth of focus scale

Daylight loading and  
unloading

Thirty-six exposures for  
3/6 on Kodak "Panatomic"  
or Super Sensitive  
Panchromatic Film

"Retina" with Schneider "Xenar" f3.5 lens and  
"Compur" Shutter (1-1/300th sec.) **£10.10.0** | "Retina" with Schneider "Xenar" f3.5 lens and  
"Compur" Rapid Shutter (1-1/500th sec.) **£12.0.0**



**"Retina"**

A KODAK  
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# Holidays will be more fun-IF YOU have-

## THIS "MIDAS" COMBINED CINE-CAMERA & PROJECTOR



THE CINÉ CAMERA THAT  
MAKES MOVIES AT THE  
COST OF SNAPS. ONE  
INSTRUMENT BOTH TAKES AND PROJECTS

**60/-**

POST FREE.

Complete with Day-  
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30 ft. of film and  
Free Development.

**T**HE joys and thrills of holidays can be recaptured with a "Midas" Ciné-Camera. Aim the camera, slide the knob and you get clear "true to life" movies. The projector is part of the camera and works from self-contained dry batteries—Films can be shown anywhere. No extra apparatus to pay for, no mains connections—

**THE ONE INSTRUMENT  
TAKES THE FILMS &  
SHOWS THE FILMS**

### TAYLOR- HOBSON f/2.5 LENS

The most important part of any photographic instrument—Taylor-Hobson anastigmat f/2.5. Front view—finder automatically sets focussing.



**THE "MIDAS" IS A  
PRECISION-BUILT  
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MADE. GUARANTEED  
TWELVE MONTHS**

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1. Taylor-Hobson f/2.5 Lens. One of the best lenses available. Maximum aperture of f/2.5 enabling you to take clear pictures when weather conditions are least favourable.
2. Self-contained electric motor, worked from two batteries. Shows your pictures anywhere. No electric mains or transformers.
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4. Extreme simplicity. Many patented features specially designed for easy working. Direct view-finder automatically sets focussing.

### FILMS AND DEVELOPING SERVICE

A full laboratory service is available for developing and recharging additional films, all supplied complete with packing and addressed labels for this "by-return" postal service. Additional films for the "Midas" Camera cost as follows:

30-ft. negative film, including development, **2s. 9d.**  
Printing of positive film for projecting **3s. 0d.** each.

## 10 DAYS' FREE TRIAL—USE THIS COUPON

To APPLIANCES F. LTD. (Camera Dept.),  
Sole Concessionaires for the "Midas" Ciné-Camera,  
6 & 8, CATHEDRAL STREET, MANCHESTER.

Enclosed find remittance **60/-** for one combined "Midas" Camera and Projector.  
Without obligation on my part send illustrated leaflet.  
(Strike out what not required.)

Note: It is understood that if the camera does not meet with my entire approval the above price will be refunded on return of the camera in perfect condition

A.P.2 within 10 days, less the cost of film if used (**2/9**).

NAME .....

ADDRESS .....

.....  
.....





### THE PHOTOGRAPHIC CONVENTION AT SHREWSBURY.

The 47th Annual Meeting of the P.C.U.K. was held at Shrewsbury this year from July 1st-6th in excellent weather. Ninety-five members attended and a very successful meeting was held under the Presidency of Mr. P. F. Bierman. The above group of the members was taken by Mr. V. Bryant in the Castle grounds.

## The Week's Meetings

### Wednesday, July 24th.

Leigh Lit. Society P.S. Dean Dam.  
Northants N.H.P.S. Salcey Forest.

### Thursday, July 25th.

Hammersmith H.H.P.S. "Photographic and Optical Methods in Industry."  
N. Middlesex P.S. "The Isle of Man" Competition Slides.  
Nottingham and Notts P.S. Newtown Linford.

### Friday, July 26th.

King's Heath and D.P.S. Portfolio by Kate Smith.  
Wimbledon Ciné Club. Programme of Films.

### Saturday, July 27th.

Bath P.S. Bradford-on-Avon and the Hall.  
Bradford P.S. Burnsall.  
Exeter C.C. Perridge and Ide.  
Hull P.S. Lincoln.  
Ilford P.S. Rotherhithe and Bankside.  
Leicester and L.P.S. Normanton.  
Leigh Lit. Society P.S. Chester.  
Medway A.P.A. Bearstead.  
Nottingham and Notts P.S. Thurgarton Priory.

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

### Saturday, July 27th (contd.).

Sheffield P.S. Roche Abbey.  
Stafford P.S. Swynnerton.

### Sunday, July 28th.

Cripplegate P.S. Stevenage, Berks.  
Hanley P.S. Colwyn Bay.  
N. Middlesex P.S. Welwyn.  
York P.S. Wass and Byland Abbey.

### Monday, July 29th.

Oldham E.P.S. Higginshaw Gas Works.  
Walthamstow and D.P.S. Printing Papers.

### Tuesday, July 30th.

Leicester and L.P.S. "Portraiture" A. E. Millington.  
Nelson C.C. Enlarging.

### Wednesday, July 31st.

Plymouth I.P.S. Bickleigh Vale.  
Stockport P.S. True Pictorialism. F. C. Tilney.  
Worthing C.C. Findon to Patching.

## A Competition specially for Novices

### SUBJECTS.

Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition.

Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

### PRIZES.

The prizes will consist of supplies of roll film or of plates (if any winner happens to use a plate camera).

THE FIRST PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

THE SECOND PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

THE THIRD PRIZE WILL BE ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

### RULES.

Each print must have affixed firmly to the back, a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor. The latest date for receiving entries is September 7th, 1935. This will give new readers, who are novices, who intend entering this competition every opportunity of improving their work during the next two months by reading "The Amateur Photographer" every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further references to the competition will be made week by week, and hints given for the best treatment of groups and figures.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case of this rule except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Dull Negative.

Can you explain the grey dull appearance of the enclosed negative? E. R. (Rochester.)

We do not quite understand what you mean by the grey dull appearance of the negative, as, apart from slight stain, it is quite a good one. You are possibly not aware of the fact that Verichrome film has a matt surface and therefore does not have quite the clear, transparent appearance of other films.

## Liquid Safelight.

I am making a safelight of two glass globes with a lamp in the inner one. Will you give me a formula for a solution suitable for the loading of ordinary plates? E. H. (Willaston.)

Dissolve 2 oz. of potassium bichromate in 20 oz. of hot water, then add 1 gramme of Eosin. Stir thoroughly and allow to cool. You will almost certainly find a slight sediment. Decant the clear liquid, add three or four more ounces of water, and filter. The solution is then ready for use.

## Titles of Prints.

In the criticism of a print by "Mentor" to what extent is the percentage of good marks or the artistic aspect influenced by the aptness or inaptness of the title? L. H. J. (Acton.)

We find it difficult to give any definite answer to your question. We should say, in a general way, that the title does not influence the criticism, unless the title itself suggests some particular idea or aim of the photographer which has obviously not been achieved in the result. The title would then be inappropriate. Some of the best pictures do not need a title at all.

## Proportions in Developer.

The quantities given for amidol developer seem to differ considerably. What is the effect of having too much or too little sulphite or bromide? T. M. P. (Folkestone.)

There is considerable latitude in the proportions of amidol developer, and

if you adopt any one of the standard formulae there is no reason why you should have too much or too little of any one constituent. In our own practice we sometimes omit bromide altogether for bromide paper, and, as far as we can see, the omission does not lead to fog or any other trouble. The best plan with any given paper is to adopt the proportions given in the instructions.

## Paramidophenol.

I do not want a concentrated paramidophenol developer, but one to make up as required for use. Can you help me? C. E. P. (Caracao.)

Here is a formula which should suit you:

A.	Paramidophenol ..	200 grs.
	Potassium metabisulphite ..	100 grs.
	Distilled water to ..	20 oz.
B.	Sodium sulphite ..	1½ oz.
	Potassium carbonate ..	1½ oz.
	Distilled water to ..	20 oz.

For use take one part of A and two parts of B, mixing thoroughly.

## Temperature.

I have noticed in "The A.P." several references to temperature, and yet you don't mention it in the article on development and printing. Does it refer to the developing solution or the washing water? A. N. (Burton.)

We cannot quite understand your letter. When temperature is referred to it means the temperature of the developing solution, and is only of importance when negatives are developed for a certain time without inspection. It has no reference to the washing water.

## Smashed Lens.

I smashed the back element of a — lens, and a local workman who tried his hand at it has made matters worse. Can you tell me of a firm who will undertake to repair such a smash? C. McL. (Edinburgh.)

It is quite impossible to repair a smashed lens, and the only thing is to

replace it. As far as we are aware this particular lens is no longer on the market, and we cannot now trace the firm who used to manufacture it. You might communicate with the Premier Optical Co., Ltd., 63, Bolton Road, Stratford, London, E.15, who might be able to replace the broken element, but we think it likely that you will have to regard the lens as a loss.

## Drying Plates.

Can you tell me how to dry plates quickly after development? J. E. D. (Leeds.)

There are several ways of drying plates quickly, but it is not easy to condense the information. One method is to immerse them for a few minutes in two successive baths of methylated spirit, after which they dry very quickly. At the same time, this is likely to cause stains and other defects, as the spirit is not likely to be pure. Another method is to treat the plates with, say, a 5 per cent solution of formalin and surface-dry them, after which moderate heat can safely be used in drying them.

## Choice of Camera.

I have seen demonstrated the two ciné cameras of which I give a brief specification, but as there is much to be said in favour of each I cannot decide which to choose. Can you advise me? J. R. (London.)

The difficulty which you find in deciding which apparatus to select applies also to us. As you rightly say, there is something to be said for each of them; they are both good value for money, both the firms are reliable, and both the instruments give excellent results. We do not think that the choice between the two is a matter of any real importance.

## Permanence.

What kind of printing paper is likely to produce the most permanent results? How long should prints last if stored in an album? N. W. D. (Chertsey.)

Platinotype paper is possibly the most permanent printing process, as the image will last longer than the paper itself; but it is very expensive. Carbon paper, either in the original form or worked by the Carbro method, may also be regarded as permanent with most of the pigments used. Ordinary bromide and gaslight prints, if properly produced and kept under favourable conditions, should last a quarter or even half a century.

## Fogged Negative.

All my films show fog like the one enclosed; can you suggest the cause? E. W. (Pembroke.)

Your camera is evidently letting light leak in, and we can only suggest that you send it with the negatives to a firm of repairers, and ask them to locate and remedy the trouble.

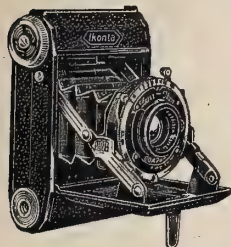
## Filter Factor.

I have a yellow filter marked "Korelle mittel." What is its exposure factor? W. S. O. (Craigavad.)

You are apparently not a regular reader of the paper or you would have seen that we have frequently drawn attention to the fact that no light filter has one invariable factor. The factor varies considerably according to the emulsion with which the filter is being used, and must be found by trial.



# BUY YOUR CAMERA NOW BUY A ZEISS IKON



## BABY IKONTA

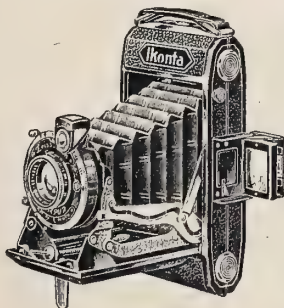
A compact miniature camera fitted with a variety of lenses and shutters, which can be thoroughly recommended for general amateur use. Takes 16 exposures  $1\frac{1}{2} \times 1\frac{1}{2}$  on usual V.P. film.

With Novar f/6.3 and 3-speed Dervall..... £3 12 6  
With Novar f/4.5 and 3-speed Dervall..... £4 5 0  
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## IKONTA

The camera which is "ready in a jiffy." 100 per cent self-opening; 100 per cent good pictures. The  $2\frac{1}{2} \times 1\frac{1}{2}$  size takes 16 pictures on the usual  $3\frac{1}{2} \times 2\frac{1}{2}$  spool. The  $3\frac{1}{2} \times 2\frac{1}{2}$  and  $4\frac{1}{2} \times 2\frac{1}{2}$  sizes give either 8 exposures or 16 divided, and are fitted with the new Albadia finder.

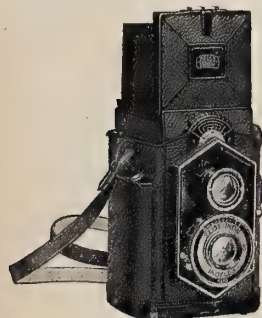
$2\frac{1}{2} \times 1\frac{1}{2}$ , with Tessar f/2.5, Normal Compur shutter £10 15 0  
 $3\frac{1}{2} \times 2\frac{1}{2}$ , with Tessar f/4.5, Normal Compur shutter £11 5 0  
 $3\frac{1}{2} \times 2\frac{1}{2}$  New Model, with Tessar f/3.8 and Compur up to 1/400th sec..... £15 12 6  
 $4\frac{1}{2} \times 2\frac{1}{2}$ , with Zeiss Tessar f/4.5 and Normal Compur shutter ..... £13 0 0



## IKOFLEX

The new Zeiss Ikon camera, which shows you exactly the picture you are taking. Two anastigmatic lenses, one for taking, one for viewing. New type condenser, ground-glass screen giving brilliant pictures even to the corners, magnifier for viewing the picture; focussing and automatic film-winding lever. Takes 12 pictures on the usual  $3\frac{1}{2} \times 2\frac{1}{2}$  film.

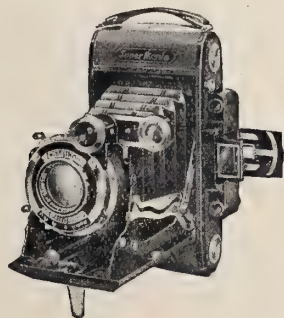
Price, with Novar f/4.5, Dervall 3-speed shutter £7 15 0  
Klio, with "take-yourself" releasing action, 7 speeds..... £8 10 0  
Compur Rapid to 1/500th..... £10 2 6



## SUPER IKONTA

The highest-class distance meter coupled with lens roll-film camera that can be obtained. Zeiss Ikon precision work, Zeiss lenses, Compur shutters.

For 16 pictures  $2\frac{1}{2} \times 1\frac{1}{2}$  on  $2\frac{1}{2} \times 3\frac{1}{2}$  spool, Zeiss Tessar f/3.5..... £18 12 6  
 $3\frac{1}{2} \times 2\frac{1}{2}$  ( $2\frac{1}{2} \times 1\frac{1}{2}$  divided), with Tessar f/4.5.. £19 0 0  
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New Model,  $2\frac{1}{2} \times 2\frac{1}{2}$  (11 exposures on usual  $3\frac{1}{2} \times 2\frac{1}{2}$  film), with Tessar f/2.5..... £28 5 0  
The new Compur Rapid is supplied, except with  $4\frac{1}{2} \times 2\frac{1}{2}$ , which has the Normal Compur shutter.



## MOVIKON CINE CAMERA

The latest and most modern development of the 16-mm. cine camera. Distance meter coupled with lens focussing: "take yourself" release; automatic compensation for parallax, and a host of other improvements detailed in the Movikon brochure free on application. Price, with Sonnar f/1.4, £98 10 0

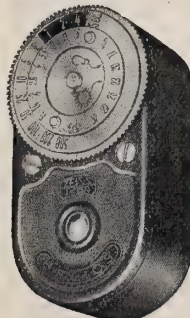
Interchangeable lenses and a wide range of accessories available.

### EXTRA LENSES:

2-in. 1/2.8 Sonnar £15 15 0

3-in. 1/4 Sonnar £23 12 6

Leather case for camera and lenses .. £4 15 0



## HELIOS ELECTRIC METER

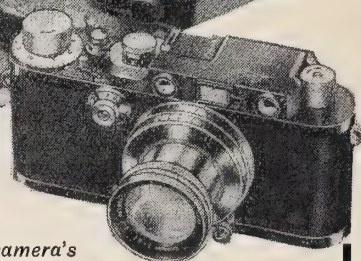
A new Zeiss Ikon electric exposure meter, compact, light in weight, no calculations wanted. You set your film speed and an observation in the Helios does the rest. Price, in leather case, £4 17 6  
Call and see any of these cameras, or write for list:

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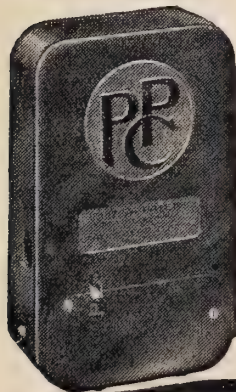


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The **Presenta Pocket Ciné** is unique. In addition to projecting your 9.5-mm. films independent of mains electricity and bulky apparatus, it also allows you to **see** them in motion, without the aid of any artificial illuminant.

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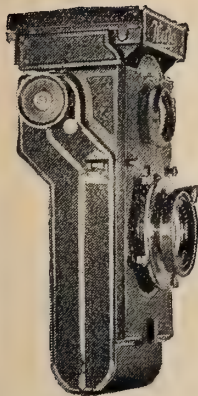
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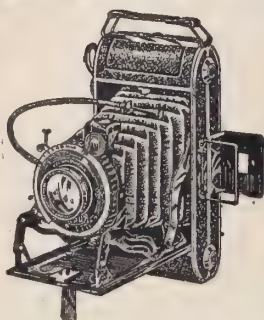
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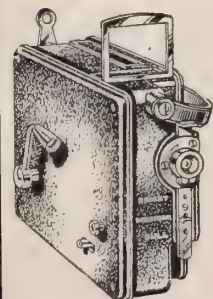
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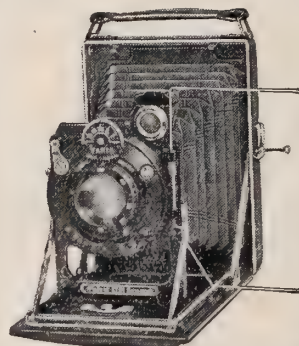
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**31**×2½ Sinclair Traveller Una, Ross Combinable lens, 3 double plate-holders, F.P.A., tropical Graflex roll-film holder, lens hood, pigskin case; excellent condition, £50 outfit for £27/10.—Below.

**45**×107 Best Mechanical Model Taxiphote, with storage for 325 positives, mahogany, £12/12. 6×13 Mahogany Taxiphote, storage for 125 positives; both excellent condition, £14.—Below.

**NO. 3** Model Leica, f/1.5 Plasmat, new; cost over £44, for £30.—Box 4677, c/o "The Amateur Photographer." [8280]

**GRAFLEX** Reflex 1-pl., Cooke Aviar f/4.5; perfect condition, £8.—L. Walmsley, Robin Hood's Bay. [8316]

**ZEISS** Super Ikonta, coupled automatic focussing, new Rapid Compur, new, £13/19/6; Avo Meter, as new, 48/-.—161, Dudley Rd., Birmingham. [8357]

**T.P. Duplex** Reflex, 3½×2½, double extension, f/4.5 Ross Xpres, revolving back, hinged hood, detachable lens panel, excellent condition, new mirror just fitted by makers, improved pattern roll-film adapter, focussing screen but no D.D. slides, filter in special holder, fine leather case; cost over £30; accept £8/17/6.—Below.

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**ADON** Adjustable-focus Telephoto, rack and pinion model, extension tube, optically perfect, leather case, 15/-.—Below.

**KODAK** R.F. Tank, 2½-in., perfect, 7/-; Kodak F.P. Tank, 3/6; Focussing Magnifier, 2/6; Voigtlander Anastigmat, 3½-in., f/6.8, iris, standard mount, 7/6; deposit.—Long, 266, Westgate Rd., Newcastle-on-Tyne. [8401]

**SIX-20** Kodak, f/4.5 lens, D.A. Compur shutter; cost £7/7; as new, £5.—Eastwood, Maltby, Rotherham. [8406]

## IMPORTANT NOTICE

Owing to the August Bank Holiday, the issue of "THE AMATEUR PHOTOGRAPHER AND CINEMATOPHOTOGRAPHER" for August 7th must be closed for press earlier than usual.

MISCELLANEOUS ADVERTISEMENTS for insertion in that issue can be accepted up to

FIRST POST, THURSDAY, AUGUST 1st.

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**WHOLE-PLATE** Cameras, two; 1-pl., two, cheap.—112, Boundary Rd., E.17. [8408]

**STEREOSCOPIC** Cameo, R.R. lenses, speeded shutter, 12 slides, leather case, focussing screen, £3/15; Roll Film Adapter, specially made, £1/10; real bargains.—Bult, 26, Canning Rd., Croydon. [8411]

**PUPILE** 3×4 cm., Tessar f/2.8, complete with reflex attachment, filter, hood, leather case; excellent condition, £14; deposit system.—Smallwood, St. Nicholas, Oxford. [8416]

**A**MATEUR'S Complete Outfit, 5×4 Sanderson, Cooke f/6.5, slides, case, etc.; lots accessories, £5; or sell separately; details.—98, Elm Walk, S.W.20. [8417]

**V.P.** Kodak Special, Aldis-Butcher f/4.5, Compur shutter, 1 to 1/300th sec.; perfect condition, £4.—Bullough, 880, Manchester Rd., Over-Hulton, Bolton, Lancs. [8418]

**31**×2½ Nagel Roll Film, f/6.8 anastigmat, 3-speed shutter, leather case, 25/-.—Hardy, 5, Warren Terrace, Wakefield. [8419]

**51**×3½ Folding Pocket Plate Camera, focussing screen, f/7.7 extra Rapid Aplanat lens, cable release, 3 slides, tubular tripod, £2.—Harrison, 84, Midway Rd., Midway, Burton-on-Trent. [8420]

**S**ANDERSON Outfit at £8/10 for everything, 1-pl. Regular Sanderson in leather case, perfect condition, Beck lens and wide-angle supplementary in shutter, 1 to 1/100th sec., reversing back, optical direct-vision view-finder, focussing screen, 6 D.D. slides (three new, cost £3/3 recently), F.P.A. (cost £1/5 recently), roll-film holder (cost £1/10 recently), three colour filters and sky filter (cost £1/7/6), Bewi Senior exposure meter (cost £1/16), Bewi distance meter (cost £1/16), hip-pocket tripod in leather case (cost £1/15), Klimax plate tank, plate dryer, dishes, chemicals, books, etc., etc.; must sell! £8/10 buys the lot, or offers welcomed for separate items; approval deposit.—Box 4766, c/o "The Amateur Photographer." [8421]

**S**PEED Film Reflex, 2½×3½, Aldis-Butcher f/3.4, focal-plane to 1/500th; cost £10/15; £5/5.—28, The Grove, Isleworth, Middlesex. [8422]

**STEREOSCOPIC** Magazine Reflex, full-size anastigmats f/6.8, fully-speeded shutter, very exceptional offer, £5/2/6.—Bult, 26, Canning Rd., Croydon. [8412]

**1-PLATE** Regular Sanderson, Aldis anastigmat f/6, 4 Unicorn shutter, 1 to 1/100th, every movement, reversing back, 3 D.D. slides and case; fine outfit in perfect order; bargain, £5.—Woodruff, 2, Quentin St., Cardiff. [8440]

## CAMERAS AND LENSES

**NEWMAN-GUARDIA** 3½×2½ Sibyl Camera, lens, N. Aviar f/4.5, F.P.A., £6.—Wigram, Mount Sandford, Barnstaple. [8423]

**1-PLATE** Adams' Tropical Minex, fitted 6-in. f/3.5 Ross Combinable f/5.5, swing front, 6-in. f/3.5 Ross Xpres lens, also 13-in. f/5.5 Ross Teleros lens, 6 teak double slides, F.P.A., 2 tropical changing-boxes, set of light filters, morocco case; just been overhauled by the makers; can be seen at 113, Queen's Rd., Bayswater, W.2; cost £180; quick sale, £60. [8424]

**R**OLLEICORD, Zeiss f/4.5, as new, E.R. case, £7/10; Metraphot Exposure Meter, in case; as new, £2/17/6; deposit system.—F. H., 2, Thanet Rd., Margate. [8428]

**31**×2½ T.P. Junior Special Reflex, 7-in. Pentac f/2.9, 6 slides, F.P.A., R.F.A., filter, etc.; unscratched condition, £10; no offers.—Harrington, 25, Eade Rd., Finsbury Park. [8430]

**C**ONTESSA Nettel 1-pl., Zeiss Tessar f/4.5, Compur shutter, 1/250th; perfect condition, £10, or exchange for Miniature.—Campbell, Ashlea, Aberdour, Fife. [8431]

**1-PLATE** Sanderson, Ross Homocentric f/6.3, 4 Compound shutter, triple extension, 3 double slides, self-timer, leather case, £4.—Ayliffe, Overton, Totteridge Crescent, High Wycombe. [8432]

**31**×2½ Contessa Nettel Roll Film, Zeiss Tessar f/4.5, Compur shutter, rising front, focussing to 6 ft., perfect, £6/10 or near offer; deposit system.—Elliott, 29, Hamlyn Avenue, Hull. [8434]

**1-PLATE** Graflex, rev. back, f/4.5 Kodak lens, 4 F.P.A., 3 D. slides, 1-pl. Zeiss Enlarger, Justo-phot meter; all new condition, tripod, £16.—Bryett, c/o 5, Peel St., Springbank, Hull. [8438]

**P**AFF Reflex, f/6.8 anastigmat, focussing, adapted for 12 on 120 film, canvas case, £2/2/6.—Bult, 26, Canning Rd., Croydon. [8413]

**R**EFLEX Outfit for Zoo or Sports work, Shew Goerz 5×4 Horizontal Reflex, 8 slides and F.P.A., Holostigmat convertible, 7-1/3rd in., f/4.6, in Compur shutter, Dallon Telephoto, 14-in., f/5.6, in Compound shutter, Alpha, Beta, Gamma, Delta filters for Holostigmat in Wray optical flats (case); splendid lenses in new condition, leather case; suitable for naturalist, £35.—Stewart, 104, Cheapside St., Glasgow, C.3. [8439]

**31**×2½ Zeiss Roll Film Icarette, Tessar f/4.5, 4 Compur shutter, rising front, 2 view-finders; genuine bargain, £4/4; deposit.—Burdett, 279, Old Shoreham Rd., Southwick, Sussex. [8441]

**L**EICA II, Elmar 5-cm. f/3.5, ever-ready case, lens hood; perfect condition, £16/10.—Box 4768, c/o "The Amateur Photographer." [8442]

**5**×4 Sanderson Junior, f/8 Beck lens, B. & L. shutter, 2 D.D. slides, leather case; perfect condition, £2/10 or near offer; approval 'A.P.' deposit.—G. Watkins, Granby House, St. Michaels, Bristol, 2. [8443]

**F**OR Quick Sale.—Latest unused 3½×2½ Speed Cameo de Luxe, f/3.5 Dallmeyer, D.A. Compur, filters, 6 S. slides, Adams' (£3/8) roll-holder, F.P.A., cost £28; £11.—Below.

**L**AATEST Unused Baby Soho Reflex, f/4.5 Tessar, 3 D.D., £11; 9-in. f/6.5 Dallon Telephoto, £3/3; 7-in. f/6.3 Homocentric, R.B. shutter, £2/2.—89, Gipsy Hill, S.E.19. [8447]

**B**ARGAINS.—Voigtlander Tourist 3½×2½, f/4.5 Heliar in bayonet fixing, Compur (not D.A.), f/6.3 Tele-Dynar 20-cm., interchangeable, camera sealed accurately for both, Leitz range-finder specially sealed for both lenses, 6 single slides, F.P.A., leather case, £10/10 (deposit system); Ross Xpres 6-in. f/4.5, in sunk mount, perfect, suit reflex, perfect, £3/10 (deposit system).—John H. Clucas, 23, Greenbank Loan, Edinburgh, 10. [8449]

**31**×2½ Zodel, D.E., f/3.8, D.A. Compur, 4 slides; 31 perfect, as new, £4.—17, Livingstone Rd., Southsea. [8451]

**1-PLATE** T.P. Press, Tessar f/4.5, synchronised, 4 case, slides, £8/10.—Taylor, 6, Fernbrook Crescent, S.E.13. [8452]

**E**NSIGN Reflex, 1-pl., Ross Xpres f/4.5, as new, case, 6 slides; cost £20; take £10.—Goodall, 251, Lewisham High Rd., S.E.4. [8453]

**6**×13 Jumelle Stereoscopic, R.R., speeded shutter 2 changing-boxes, £3.—Bult, 26, Canning Rd., Croydon. [8414]

**£7/19/6** Leica I (non-interchangeable), f/3.5 Elmar 5-cm., range-finder, graduated filter, leather case; unsoiled condition; deposit.—Blackburn, Portland St., Pemberton, Wigan. [8455]

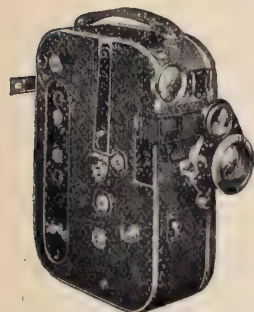
**1-PLATE** T.P. Reflex, f/4.5, 6 slides, new back 4 panel, shutter repaired but quite reliable, £4; using 3½×2½.—347, Alexandra Rd., Gateshead. [8463]

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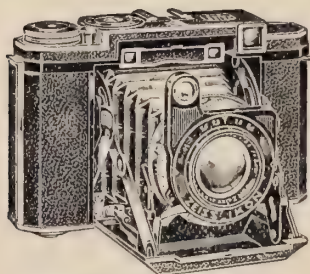
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**CONTAX.** f/2 Sonnar,  $\frac{1}{2}$  to 1/1,000th sec., telescopic lens hood, soft pouch, perfect optically and mechanically, unscratched, £30; no offers, please; deposit system.—Kingsbury, 12, Manor Rd., Sutton Coldfield. [8457]

**ZEISS Ikon** Ikonta  $3\frac{1}{2} \times 2\frac{1}{2}$ , 8 or 16, f/4.5 Tessar, Compur delayed-action, lens finder, case, Zeiss filter, lens hood; Drenoscop, £1/10; as new, £9 the lot.—5, West Side, Wimbledon Common. [8458]

**1-PLATE** Dallmeyer Reflex, rising front, speeds  $\frac{1}{4}$  1/15th to 1/1,000th sec. and T, 6-in. Dallmeyer Press f/3.5, Verax graduated filter, 12 slides, F.P.A., leather case; also 1-pl. Lancaster Marvel Horizontal Enlarger, 5 $\frac{1}{2}$ -in. condensers, electric fittings, for use with above lens, £10 or nearest offer, the lot.—Shipman, Alford Rd., Mablethorpe. [8459]

**LEICA II.** f/3.5 Elmar lens, ever-ready case, filter, cable release, charger; perfect condition; bargain, £16.—Crowther, 220, Prospect Rd., Scarborough. [8460]

**REITZSCHEL**  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/6.3 Reitzschel Trilinear anastigmat, roll film, also plates and film packs, Compur shutter, lever focussing 3 ft., cross and rising front, case; perfect condition, £3/12/6, or nearest offer.—Waldram, 113, Whitchurch Gardens, Edgware. [8461]

**PICCOLETTE V.P.** Roll Film, Doppel Teronar f/5.4, Compur, 1 to 1/300th, leather case, £2; Ensign Carbine, bronze,  $3\frac{1}{2} \times 2\frac{1}{2}$  roll, Aldis-Butcher f/4.5, Compur, 1 to 1/250th, R.F., leather case, filter, £4.—Herman, 2, Hermiston Avenue, Crouch End, N.8. [8464]

**STEREOSCOPIC** 9x12, achromatic, 6 new plate-holders, canvas case; bargain, £1/11; more holders available.—Bult, 26, Canning Rd. Croydon. [8415]

**VOIGTLANDER** Brilliant, f/6.3, with case, £2/10;  $3\frac{1}{2} \times 2\frac{1}{2}$  Cameo, Beck f/5.8, rising front, 2 slides, 25/-; Rolleiflex U.V. Filter, 6/-; Kodak 2 1/2 B.R.F. Tank, 5/-.—Ingham, 5, Wade St., Halifax. [8465]

**1934**  $3\frac{1}{2} \times 2\frac{1}{2}$  Salex Plate, Meyer Trioplan f/4.5, latest D.A. Compur, double extension, rise, cross, 12 slides, hide case; genuine perfect condition, £4/10.—Conroy, 123, Sheepcote Lane, Watford. [8466]

**VAUXHALL** 16-on-24x34, Meyer f/2.9, leather case, Ensign filter; deposit, £5/5.—Box 4773, c/o "The Amateur Photographer." [8467]

**1-PLATE** Hand-Stand Sanderson, Goerz anastigmat, Goerz shutter, 4 D.B. slides, all excellent, leather case; cost over £30; offered £8.—Below.

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**15x12** Square Bellows, 3 book-form slides, all brass bound, excellent condition, leather case; cost over £40; offered £8.—Below.

**ROSS** Universal f/5.6 Lens, 20-in. focus, cost over £20; if taken with above, £4; separately, £5.—Below.

**WANTED** for Exchange or cheap, cash.—Rolleiflex  $2\frac{1}{2} \times 2\frac{1}{2}$  or Camera  $3\frac{1}{2} \times 2\frac{1}{2}$  roll film, florentine bronze preferred.—Box 4774, c/o "The Amateur Photographer." [8468]

**31x24** Ihagee Duplex, self-capping focal-plane  $3\frac{1}{2}$  and D.A. Compur shutters, f/4.5 Tessar and interchangeable Adon Telephoto lenses (focussing scales for both), double extension, rising and cross front, 6 slides and F.P.A.; excellent condition, £16.—Box 4775, c/o "The Amateur Photographer." [8469]

**MAKINA II.** latest model, F.P.A., R.F.H., 3 slides, yellow filter, sun hood, leather case; bought May, £47; as new, £32.—Below.

**SUPER** Ikonta, f/3.5 lens, latest model, 16 on 8 spool, sun hood, yellow filter, E.R. case; bought June, £15.—Below.

**HEIDSCOPE** Stereo Camera, 6x13, F.P.A., stereo viewer (Heidoplast) and RolleiScope roll-film holder, 2 filters, leather case; excellent condition, £30.—Barclay, 68, Queen's Drive, Glasgow, S.2. [8472]

**ZEISS** Ikonta,  $2\frac{1}{2} \times 3\frac{1}{2}$ , f/4.8 Tessar, Compur; perfect order; genuine bargain, £5.—Cartwright, 55, Romilly Rd., Cardiff. [8473]

**T-P.** Reflex,  $3\frac{1}{2} \times 2\frac{1}{2}$ , Cooke f/3.5, revolving back, case, 8 slides, F.P.A., roll-holder, filters, plates perfect condition, £8; or exchange 16 on  $3\frac{1}{2}$ ; Electric Enlarger,  $3\frac{1}{2} \times 2\frac{1}{2}$ , 20/-.—Henry, Orby Parade, Belfast. [8474]

**31x24** Apem Reflex, Cooke f/4.5 anastigmat; good condition, 18 S.D.S., leather case, 55/-.—Beck, 2, Richmond St., Bury, Lancs. [8476]

**POSTCARD-SIZE** Roll Film Goerz Tenax Kodak, in leather case; bargain, £4/10.—Apply, James Ross, Police Station, Inveraray, Argyll. [8477]

**MARION** Reflex, 5x4, reversing back, f/4.5 Voigtlander lens, 3 D.D. slides, F.P.A., Mackenzie-Wishart with 6 slides, focussing magnifier, sky filter, all in leather case; as new, £15.—H., 123, Wallwood Rd., Leytonstone. [8479]

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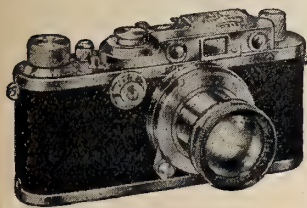
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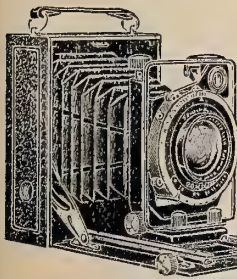
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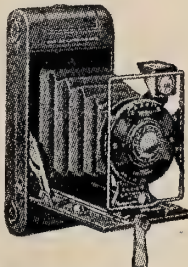
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SOHO Reflex, 1-pl., f/4.5 Ross Xpres, F.P.A., 3 slides, Distar, filters, leather case; cost £40; excellent condition, £16.—Hodson, 61, Fitzgeorge Avenue, W.14. [8480]

T.P. Reflex, 3 1/2 x 2 1/2, Dallmeyer f/4.5, filter, £6/10; Dallmeyer 10-in. f/6 Telephoto, £4; Ihagee 1-pl. Electric Enlarger, horizontal or vertical, f/4.5, £4; Solid Leather Case, 18/-; all as new; Kodak Tank, 5/-; Leudi Meter, 2/6; as priced, or complete outfit with sundries, £15.—Haining, 18, Matlock Rd., Caterham. [8481]

VOIGTLANDER 3 1/2 x 2 1/2 Avus Plate, f/4.5 Skopar, Compur, 1 to 1/250th sec., rising front, D.E., 6 slides, F.P.A., R.F.H., case, £4/15.—Fear, 18, Market Square, Fishponds, Bristol. [8486]

JAYNAY Tripod, Quick-set, closed 20 in., extended 50 in., cost 16/6; 5/6.—Below.

IA Kodak Roll Film, f/7.9, new, 25/-; 3 1/2 x 2 1/2 Kodak Roll Film, f/7.9, 20/-; 4-in. Condenser, mounted, 6/-; all perfect.—McNair, 3, Sutherland St., Paisley. [8488]

BALDAR, 16 on 2 1/2 x 3 1/2, f/4.5, Compur, case; nearly new, £3/10.—c/o Beazley, Market Harborough. [8490]

9 x 12 cm. Contessa Nettel Press, 6-in. Tessar 6 D.D. and 16 single slides, synchronised for flash, Sarha Patent, Sarha outfit, overhauled, fitted new curtain, case; in fine order; best offer secures.—St. Aubins, Maple Rd., Southampton. [8491]

NEWMAN-SINCLAIR 1-pl. Reflex, R.B. front-lens shutter, 1 to 1/100th, T., B., Ross Zeiss f/4.5, 6 in., 3 D.D. slides, F.P.A., £10.—Below.

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ROLLEIFLEX 6 x 6, Tessar f/3.8, Compur, perfect, £6/17/6.—Balston, 24, Dickenson Rd., N.8 (Mountview 2185). [8498]

ETUI, 1-pl., Zeiss f/6.3, with 6 slides, double extension, perfect and new condition, £8.—Hurner, Kinniel, West End Avenue, Pinner. [8499]

VOIGTLANDER Inos II (8 3 1/2 x 2 1/2 or 16 2 1/2 x 1 1/2), Hellar f/4.5, D.A. Compur, filter, finder magnifier, leather case; as new; cost over £14; real snip, £9.—Jenkins, 89, Wilton Crescent, Southampton. [8500]

1-PLATE Folding Reflex, slides, F.P.A., no lens, 4 £4/4; 3 1/2 x 2 1/2 Folding Roll Film, f/4.5, £2/12/6; 6 German Silver Slides, V.P.K., 5/6; after 6.30 p.m.—57, Lamont Rd., S.W.10. [8504]

DALLMEYER'S 2a Soft Focus f/4 Studio Portrait Lens, £6.—Luke, 37, Mansfield Rd., Ilford, Essex. [8483]

53-IN. Aldis f/4.5, sunk mount, perfect, 30/-.—Grindley, 52, Commercial St., Hereford. [8484]

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ALLENS.—N. & G. Folding Reflex, Cooke Aviar f/4.5, £19/17/6; Interchangeable 11-in. f/5.5 Teleros Lens, £4/19/6; Ensign Auto-Range, Ensign f/4.5, Mulchro, £5/17/6; Leitz Range-finder and case, 28/6; Kodak Retina, zip case, and filter, £7/19/6.

ALLENS.—Voigtlander Superb, £11/17/6; Prominent, £16/19/6; Automatic Rolleiflex, 6 x 6, f/4.5, £14/14; F/3.8 Model, £15/15.

SUPER Ikonta 530, Tessar f/4.5, £12/19/6; Rolleicord, f/4.5, £7/19/6; Leica, f/2 Collapsible lens, £9/18/6; Ensign Midget, 22/6; F/6.3 Model, 29/9.

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BALDA, 16 on 3 1/2 x 2 1/2, f/2.9 lens, Compur shutter; new condition, £7/10.—Scott, 137, Sauchiehall St., Glasgow. [8471]

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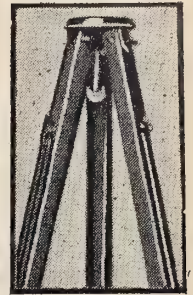
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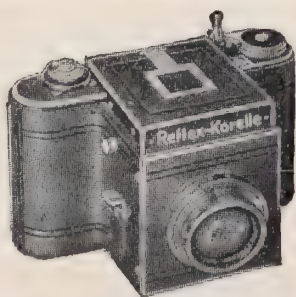


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**WANTED**.—Ombux Exposure Meter, Distar 2×32, Proxar 1×32; must be in new condition; lowest price to—Box 4776, c/o "The Amateur Photographer." [8470]  
**WANTED**.—High-class V.P., or 16 on 3½×2½, self-erecting focussing Roll Film Camera, anastigmat f/4.5, Compur, optical finder; moderate price.—C., 30, Newstead Rd., Lee, S.E.12. [8454]  
**EXCHANGE**.—1-pl. Triple Victo, 3 D.D. slides, 1-pl. Electric Enlarger, 8½-in. condenser, for good Projector.—Below.  
**WANTED**.—Range-finder; exchange 3½×2½ Kodak R.F. Tank (never been used), cost 32/6.—108, Second Avenue, Clydebank. [8475]  
**WANTED**.—Enlarger, horizontal, 1-pl., anastigmat, adjustable negative carrier, sound, reasonable; details to—Advertiser, 37, Albany Rd., Birkenhead. [8482]  
**WANTED**.—Leica Model II, without lens.—BM/BRON, London, W.C. [8489]  
**25/-** for best V.P. Camera offered.—Brierley, 20, Hanson Lane, Halifax, Yorks. [8492]  
**WANTED**.—3½×2½ Electric Enlarger, vertical, automatic focussing preferred if cheap; full particulars to—Roberts, Beckford, Tewkesbury. [8494]  
**WANTED**.—3×4 Foth-Derby or similar f/3.5 or f/4.5 miniature.—BM/HB7E, London, W.C.1. [8495]  
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**CAMERA** wanted in exchange for Osram All-electric Receiver No. B.C.3240, A.C., 5 valves.—Brailsford, 45, Ella Rd., West Bridgford, Notts. [8497]  
**WANTED**.—3½×2½ Plate, f/4.5, D.E., F.P.A., under £4, what offers? Sell, 1-pl. Contessa, f/6.3, all movements, perfect, accept best offer.—Grafton, Clarkston, Glasgow. [8512]  
**EXCHANGE** Perfect Blue-white Diamond and Platinum Eternity Ring, 22 matched brilliants, cost £30, for Leica III, or IIIa, with f/2 Summar or Elmar f/3.5; cash adjustment either way.—Taylor, 37, St. John's Rd., Sevenoaks, Kent. [8517]  
**FOOT-DERBY** wanted, f/3.5, price, particulars; deposit system.—Photographer, 7, Belmont Crescent, Glasgow. [8518]

### Trade.

**WANTED**.—Leicas, Contaxes, Rolleiflexes, Exaktas and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [6703]  
**WANTED**.—Leica, Zeiss, Contax, or any good make of modern camera, with large-aperture lenses, also modern photographic apparatus, cash or exchange; good prices given.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012]  
**WANTED**.—Cine-Kodak, f/6.5 or f/3.5, and Model C Projector; also Exakta Camera; prompt cash or exchange.—Lennie, Princes St., Edinburgh. [8142]  
**WANTED**.—Cameras, especially 3½×2½ Roll Film; kindly state price.—City Photo Works, Southport. [0023]

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**MIDAS** Combined Camera-Projector, Taylor-Hobson f/2.5 lens, perfect condition, with leather carrying-case, £3/3.—Box 4714, c/o "The Amateur Photographer." [8409]  
**PATHE** Luxe Motocamera, f/3.5 lens, 3 supplementary lenses and colour filter in case, leather carrying-case, perfect; cost over £12; sell £6/10, or near offer; deposit system.—Elliott, 29, Hamlyn Avenue, Hull. [8435]  
**PERFECT** Pathoscope Kid Cinema, A.C. universal voltage; films, screen, 35/-; offers.—7, Spen Drive, Leeds, 6. [8410]  
**THREE** Loaded Midas Chargers and four spare reels, value 12/9, accept 8/6; also four new 30-ft. films, "R.100," "Launch 534," etc., 7/- the four.—Raymond Snowden, Cowling, Yorkshire. [8444]  
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**BARGAIN.**—9.5 New Cine Outfit, complete with camera, leather case and projector, Coronet, £4/17/6 the lot.—Brooks, 21, Centurion Rd., Brighton. [8429]

**35-MM.** Boll Camera, f/3 lens, holds 75-ft. film, 35 hand crank; as new, £5/15.—R. F. Ring, 17, Hamilton Rd., Ealing, W.5. [8436]

**PATHE** Motocamera B, tripod bush, 6 supplementary lenses, 2 loaded chargers, Watkins' meter; new condition; all in case, £4/10.—T. Boughey, Soham, Cambs. [8487]

**9.5-MM.** Dekko, f/1.9 Ross focussing lens, variable speed motor, also leather case, colour filter, lens hood, all brand new condition, £7/17/6.—Box 4778, c/o "The Amateur Photographer." [8505]

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**EXPOSURE** Meters, two, for sale: Avo, photo-electric, in case, new, unused, 50/-; Drem Cinophot, in case, 14/-.—Cine, 32, Granville Rd., Newcastle-on-Tyne, 3. [8427]

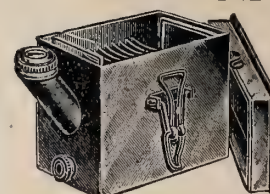
**KODAK** 2½ Film Tank, new condition, 12/-; Ensign F.F. Adapter, 4-pl., new, 6/-; Adon Junior No. 2 Telephoto, 10/-.—30, St. Paul's Avenue, Barry, Glam. [8433]

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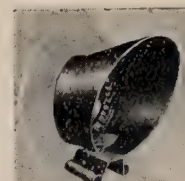
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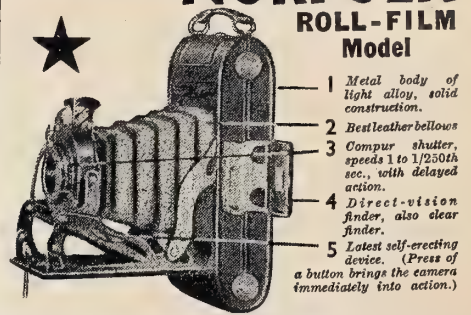
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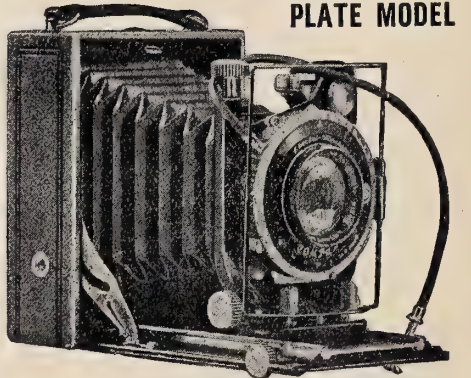
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REAL GOOD HOLIDAY CAMERAS—USED, BUT ALL FULLY GUARANTEED

In order to give the pleasure of photography to many who cannot afford new cameras, we have decided to make this generous offer. Our policy is to increase the number of people using cameras, and we are prepared to make this present sacrifice to this end. Every item is genuinely reduced from our usual second-hand prices.



- 1—Model B Cine-Kodak Camera, f/3.5 lens and case. Cost £25 5 0
- 2—16-mm. Auto. Kinemo Camera, f/2.6 Cinar lens. Cost £20. 5 0
- 3—35-mm. Hand-drive Kinemo, f/4.5 Tessar lens. Cost £15 10 0
- 4—7×5 Century Hand and Stand Camera, triple extension, f/11 R.R. lens, F.P. adapter and case. Cost £10 12 6
- 5—9-in. Square, adapted down to 4-pl. Studio Camera, square bellows, f/5.6 20-in. Aldis Triplet lens, 2 slides. Cost £15. 5 0
- 6—5×4 Triple Extension Field Camera, f/6.3 6-in. Ross Homo lens, R.B. shutter. Cost £9 9s. £2 15 0
- 7—1-pl. Contessa Focal-plane Camera, f/4.5 Zeiss Tessar lens, M.W. adapter, 6 envelopes and case. Cost £19 10s. £5 17 6
- 8—5×4 Ross Panros Camera, f/4.5 Zoodular lens, 2 slides and case. Cost £25. 8 0
- 9—1-pl. T-P. Press Camera, f/4.5 Dallmeyer Serrac lens, 4 double slides and case. Cost £10 10s. £3 10 0
- 10—1-pl. Roll Film Graphic Body, in case. Cost £7 10s. 6d. £1 9 6
- 11—5×4 String-blind Goerz Anschnitz Camera, f/6.8 Doppel anastigmat lens, 6 slides and case. Cost £2 19 6
- 12—1-pl. Goerz Anschnitz Camera, f/6.8 Goerz Dagor lens, 3 slides and case. Cost £15 10s. £3 3 0
- 13—9×12 cm. Goerz Anschnitz Camera, f/6.8 Aplanat lens, 5 slides, F.P. adapter and case. Cost £11 11s. £1 7 6
- 14—1-pl. Anschnitz Camera, f/4.8 Goerz Celor lens, 3 slides and case. Cost £20. 2 5 0
- 15—1-pl. Old Model Soho Reflex, f/4.5 Ross Xpres lens, 3 slides and case. Cost £25. 5 10 0
- 16—1-pl. Roll Film Grafex Camera, f/4.5 Cooke Series II lens and case. Cost £25. 5 10 0
- 17—10×15 cm. Folding Mentor Reflex Camera, f/4.5 Zeiss Tessar lens, 3 slides, F.P. adapter and case. Cost £30. 5 15 0

- 22—1-pl. Folding Hanover Reflex Camera, f/4.5 Zeiss Tessar lens, 1 slide, F.P. adapter, case. Cost £18 4 4
- 24—31×21 Mentor Folding Reflex, f/4.5 Zeiss Tessar lens, F.P. adapter, case. Cost £32 10s. £5 19 6
- 25—P.C. Marion Soho Camera, f/4.5 Zeiss Tessar lens, 1 slide, F.P. adapter and case. Cost £28 7 7 0
- 26—31×21 Roll Film Reflex Camera, f/6.3 anastigmat lens. Cost £4 4s. £1 12 6
- 27—31×21 Ihages Folding Reflex Camera, f/4.5 Veroplan lens, 3 slides, case. Cost £20. 5 15 0
- 28—Roll Film 1a Grafex Camera, f/4.5 Goerz Dagmar lens, case. Cost £25. 2 19 6
- 29—No. 0 Roll Film Vest Pocket Graphic Camera, f/6.3 Zeiss lens, case. Cost £10 10s. £3 3 0
- 30—P.C. Roll Film Grafex Camera, f/4 Berthiot lens. Cost £30 23 3 0
- 31—7×13 Stereo Camera, f/6.8 anastigmat lens. Cost £10 10s. £1 2 6

- 40—9×12 cm. Voigtlander Alpine Camera, f/6.8 Kollinear lens, Compur shutter, F.P. adapter, case. Cost £12 22 19 6
- 41—9×12 Single Extension Ica Niklas Camera, f/4.5 Zeiss Tessar lens, Compur, F.P. adapter, case. Cost £10 10s. £2 10 0
- 42—9×12 cm. Double Extension Plate Camera, f/7 27-cm. Busch Bietar lens, Compound shutter, F.P. adapter, case. Cost £14. £2 19 6
- 43—1-pl. Adams' Idenito Camera, f/6.8 Ross Homo lens, Compur shutter, 12 double slides, case. Cost £15. 11 19 6
- 44—9×12 cm. Rack Focus Tris Camera, f/6.3 Zeiss Amatar lens, speeded shutter, 6 slides and F.P. adapter. Cost £11 11s. £2 9 6
- 45—1-pl. Cameo Camera, double extension, f/6.3 Beck Mutar lens, Universal shutter, 2 slides, F.P. adapter, case. Cost £8 8s. £1 19 6
- 46—1-pl. Plaisance Camera, f/7.5 Rodenstock lens, Ibo shutter, 6 slides. Cost £4 4s. £1 9 6

- 55—Vest Pocket Goerz Tenax Camera, f/4.8 Goerz Celor lens, 6 slides. Cost £12. 2 0 0
- 56—Vest Pocket Atom Camera, f/6.8 Doppel anastigmat lens, 3-speed shutter, 3 slides, F.P. adapter, case. Cost £8 8s. £1 15 0
- 57—2c Special Kodak, f/4.9 Zeiss Tessar lens, Kodamatic shutter. Cost £14 14s. £4 15 0
- 58—2c Kodak Series III, f/7.7 K.A. lens in speeded shutter. Cost £6 10s. £1 5 0
- 59—Postcard Kodak Special, f/6.3 Ross Homo lens, Kodamatic shutter. Cost £12. 2 19 6
- 60—Postcard Kodak, f/6.3 Cooke Kodak lens, speeded Velost shutter. Cost £11 11s. £2 17 6
- 61—Postcard Kodak Special, f/6.3 Ross Homo lens, Compur shutter. Cost £12. 2 19 6
- 62—2c Kodak Junior, f/7.7 anastigmat lens, Ilex shutter. Cost £5 10s. £1 2 6

- 73—2c Kodak Camera, f/5.6 anastigmat lens, Kodamatic shutter. Cost £8 10s. £1 15 0
- 74—1-pl. Kodak Camera, f/6.3 Zeiss Tessar lens, Compur shutter. Cost £10 10s. £1 15 0
- 75—1-pl. Kodak Camera, f/6.3 anastigmat lens, Compur shutter. Cost £7 10s. £2 2 0
- 76—1-pl. New Ideal Roll Film Sibil Camera, f/4.5 Tessar lens. Cost £20 27 10 0
- 77—1-pl. Film and Plate Carbine Camera, f/6.3 Zeiss Triotar lens. Cost £7 7s. £1 5 0
- 78—1-pl. Roll Film Tenax Camera, f/4.5 Dagmar lens, Compur shutter. Cost £12 12s. £5 5 0
- 79—1-pl. Ensign Camera, f/7.7 lens, 3-speed shutter. Cost £3 10s. £1 2 6
- 80—1-pl. Film and Plate Ensign Camera, f/4.5 Aidis-Butcher lens, Compur shutter. Cost £10 10s. £2 5 0
- 81—1-pl. Film and Plate Ernemann Camera, f/6.8 Vilor lens. Cost £3 10s. 19s. 6d.

## ALL ORDERS IN STRICT ROTATION— SEND CASH WITH ORDER

and fully describe the article you wish to purchase. This will save trouble and assure prompt delivery.

- 32—7×13 cm. Verascope Stereo Camera, Zeiss Tessar f/4.5 lens, changing-box, case. Cost £25. £2 10 0
- 33—Al-Vista Film Panoram Camera, takes Kodak 104 film, f/6.8 Goerz Doppel anastigmat lens, case. Cost £15. 1 9 6
- 34—1-pl. Stereo Double Extension Hand and Stand Camera, f/8 Ross lens, R.B. shutter, 2 slides, case. Cost £20. 1 9 6
- 35—5×4 Goerz Auto. Tenax, f/6.8 Goerz Dagor lens, 7-speed shutter, F.P. adapter, case. Cost £12 £1 19 6
- 36—10×15 cm. Double Extension Plate Camera, f/6.8 Goerz Dagor lens, Compur shutter, F.P. adapter, case. Cost £12. 2 15 0
- 37—5×4 Goerz Tenax Camera, f/6.8 Syntor lens, F.P. adapter, case. Cost £9 9s. £1 9 6
- 38—10×15 cm. Linhof Camera, long extension, f/4.5 Zeiss Tessar lens, Compur shutter, 3 slides, Case. Cost £25. 2 8 0
- 39—1-pl. Tropical Phonib Camera, f/4.5 Lumar lens, Rulux shutter, 3 slides. Cost £8 8s. £2 5 0

- 47—1-pl. Klito Camera, f/6.3 Zeiss Triotar lens, Compur shutter, 6 slides, F.P. adapter, case. Cost £5 17s. 6d. £1 7 6
- 48—1-pl. Alliance Camera, f/6.8 Goerz Dagor lens, Unicum shutter. Cost £10 10s. £1 9 6
- 49—31×21 Zeiss Ica Bebe Camera, f/4.5 Zeiss Tessar lens, Compur shutter, 6 slides, F.P. adapter, case. Cost £18 5 5 0
- 50—31×21 Single Extension Zeiss Plate Camera, f/6.8 Novar lens, in Chronos shutter, 6 slides, F.P. adapter. Cost £5 5s. £1 15 0
- 51—31×21 Ica Bebe Camera, f/4.5 Zeiss Tessar lens, Compur shutter, F.P. adapter, case. Cost £16 17 6
- 52—31×21 Dallmeyer Film Pack Snapshot Camera, f/6 anastigmat lens. Cost £8 8s. £4 19 6
- 53—31×21 Cameo Camera, f/4.5 Salex lens, Compur shutter, 3 slides. Cost £5 17s. 6d. £3 3 0
- 54—31×21 Tropical Sonnet Camera, f/4.5 Zeiss Tessar lens, Compur shutter, 3 slides, F.P. adapter. Cost £9 9s. £3 17 6

- 63—1-pl. Cameo Camera, f/8 Primus lens. Cost £12s. 6d.
- 64—Postcard Kodak Special, f/6.3 anastigmat lens, Velost shutter. Cost £7 10s. £1 5 0
- 65—Postcard Kodak Camera, f/6.8 Goerz Dagor lens, in Compound shutter. Cost £13 10s. £2 2 0
- 66—Postcard Folding Brownie, R.R. lens. Cost £2 10s. 8s. 6d.
- 67—Postcard Kodak Camera, f/6.3 anastigmat lens, Ilex shutter. Cost £8 8s. 17s. 6d.
- 68—Postcard Kodak Camera, f/5.3 Zeiss Tessar lens, Compur shutter. Cost £15. 2 2 0
- 69—Postcard Kodak Camera, f/6.8 Cooke lens, Compur shutter. Cost £12 12s. 19s. 6d.
- 70—Postcard Film Ensign Camera, f/6.3 Vilos lens, sector shutter. Cost £7 7s. 15s. 6d.
- 71—2c Kodak Camera, f/6.3 anastigmat lens, Compur shutter. Cost £6 6s. £1 9 6
- 72—Postcard Kodak Camera, f/7.9 Kodar lens. Cost £5 10s. 7s. 6d.

- 82—No. 3 Series III Kodak Camera, f/7.9 anastigmat lens, Kodex shutter. Cost £4 10s. 17s. 6d.
- 83—No. 3 Kodak Special Camera, f/4.5 Ross Xpres 5-in. lens, Kodamatic shutter. Cost £12 12s. £2 15 0
- 84—1-pl. Film and Plate Contessa Camera, f/6.3 Zeiss Triotar lens, Compur shutter. Cost £6 6s. £1 2 6
- 85—1-pl. Kodak Camera, R.R. lens, 3-speed shutter. Cost £3 12s. 7s. 6d.
- 86—1-pl. Film and Plate Ensign Camera, f/6.8 Cooke-Butcher lens, Lukos III shutter. Cost £7 10s. £1 19 6
- 87—1-pl. Kodak Camera, f/6.8 Goerz Dagor lens, Automat shutter. Cost £12. 2 7 6
- 88—1-pl. Kodak, f/6.8 Dagor lens, Compur shutter. Cost £12 10s. £1 12 6
- 89—1-pl. Old Model Nixe Camera, Compur shutter. Cost £2 5 0

### NO CATALOGUE OF THESE GOODS ISSUED

Choose your camera now—  
from this page.

- 18—T-P. Ernemann Folding Reflex Camera, f/3.8 Ernon lens, F.P. adapter and case. Cost £20. 26 17 6
- 19—5×4 Adams' Reflex Camera, f/4.5 Zeiss Tessar lens, 3 double slides and case. Cost £30. 5 10 0
- 20—Roll Film 31×21 Tropical Ensign Reflex, f/4.5 Dallmeyer lens. Cost £6 6s. £3 19 6
- 21—5×4 Goerz Folding Reflex Camera, f/6.8 Goerz Dagor lens, 6 double slides. Cost £25. 3 10 0
- 22—1-pl. Old Model Goerz Reflex Camera, f/4.8 Doppel anastigmat lens. Cost £6 6s. £3 19 6

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

## ...and you do BEST OF ALL at—

NO Goods on APPROVAL,  
BUT ANY ITEM WILL  
BE EXCHANGED WITHIN  
ONE MONTH  
for goods to the same value  
of your purchase.

- 90—No. 3 Special Kodak Camera f/5.6 anastigmat lens, Kodamatic shutter. Cost £10 10s. £1 15 0
- 91—1-pl. Film and Plate Camera, f/6.3 Reitzschel lens, Pronto shutter. Cost £5 10s. £1 5 0
- 92—1-pl. Kodak Camera, f/4.5 Cooke Aviar lens in Compur shutter. Cost £12 12s. £3 3 0
- 93—1-pl. Kodak Camera, R.R. lens, T. B. and I. shutter. Cost £3 12s. 6d. 7s. 6d.
- 94—1-pl. Kodak Camera, f/6.3 Ross Homo lens. Cost £4 10s. £1 15 0

# WALLACE HEATON LIMITED

119, NEW BOND STREET, and at 47, BERKELEY ST., LONDON, W.1  
Phones: Mayfair 0924-5-6-7.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.





## FAST AMONG THE FASTEST...

Even man's swift chariot of the sky is brought to a complete "standstill" by the amazing speed of Selochrome Roll Film.

Quicker than thought, Selochrome "sees" and seizes the picture, and—dull weather or bright—reproduces it with all faithfulness and truth.

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EXTRA FAST

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MULTI-COATED

COLOUR SENSITIVE

ANTI-HALATION BACKED



"The Amateur Photographer and Cinematographer." Wednesday, July 31st, 1935.

# The AMATEUR <sup>3<sup>D</sup></sup> PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, July 31st, 1935.

No. 2438.



**SELOchrome**  
*Extra Fast*  
**ROLL FILM**

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# 'PANATOMIC' FILM ★



**S**UPERFINE Grain that allows big, rich enlargements; two sensitive coatings alive to every subtlety of light and shade; fully panchromatic emulsion, faithful recorder of colour values—these are some of the reasons why you get such exceedingly fine pictures on "Panatomic" Film.



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PRODUCT ★**

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## Perfect Pictures even in extreme conditions

It is a fact that even with an aperture of  $f/11$  and  $1/30$ th second the Pernox film will give well-exposed negatives, even without sunshine. In addition to its high speed (H. & D. 2,700, Scheiner 26°), the Pernox qualities of good gradation, sensitivity to yellows and greens, freedom from scratches because of its protective coating, and extreme fineness of grain considering its speed, will be appreciated by every amateur who likes to take good pictures in all circumstances. In addition to the orthochromatic emulsion Pernox has now been introduced in

## Pernox Panchromatic

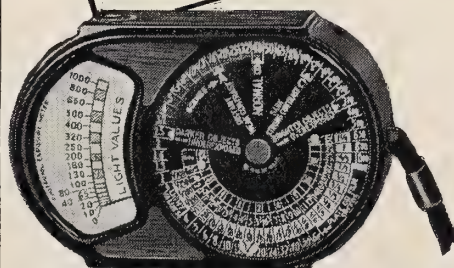
Pernox panchromatic roll films are sensitive to all colours of the spectrum, and will therefore give correct monochrome rendering of colour when used with a suitable filter.

# PERNOX

ROLL FILMS



ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, W.1



Don't lose those "never-to-be-forgotten incidents" through wrong exposure. The kiddies are only young once—next year they will have grown out of many of their charming childish ways. It's not worth

risking the result by guessing the exposure. The cleverest photographer can only estimate the light—it is impossible for the human eye to measure it accurately as the Weston meter does. It is simplicity itself to use. You just point the meter to your subject and twist calculator to agree with meter reading, that is all! Correct combinations of shutter speeds and apertures are then indicated. Compensation for different kinds of film is allowed for on the calculator, also for indoor and outdoor subjects. Simple provisions are available for an analytical study of the scene by expert photographers.

**PRICE REDUCTION.** Weston Universal Exposure Meter  
£6 : 15 : 0 cash, or on easy payments, 15/9 monthly.

# WESTON

Exposure Meter

*Any photographic apparatus taken in part exchange.*

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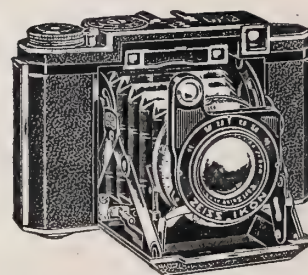
# GET YOUR CAMERA NOW AND BE CHOOSING FROM THE BEST RANGE OF LATEST APPARATUS

9.5-mm. Alef Cine Camera, f/3.5 anas. £5 17 6  
 9.5-mm. Pathe de Luxe Cine Camera, f/2.7 Zeiss Tessar, L/case. £10 7 6  
 8 1/2 x 2 1/2 Zeiss Termon Pocket Monocular case. Cost £5 17s. 6d. £3 3 0  
 6 x 13 Ihagee Stereo Folding, f/4.5 anas., Compur, 2 slides, L/case. Unsold. Cost £22 £15 15 0  
 3 1/2 x 2 1/2 T.-P. Reflex, revolv. back, f/3.5 Dallmeyer Press anas., 12 slides. £7 7 0  
 3 1/2 x 2 1/2 Latest Tropical 9000 Reflex, polished teak, masking device, f/4.5 Tessar lens, 3 D.D. slides. Unsold. £26 10 0  
 No. 1 Auto Kodak Special, f/4.5 Ross Xpres, Kodamatic shutter. £5 17 6  
 3 1/2 x 2 1/2 No. 7 Roll Film Carbine, f/4.5 Aldis anas., D.A. Compur. £24 7 6  
 3 1/2 x 2 1/2 Icarette Roll Film, double ex., f/4.5 Zeiss Tessar, Compur, screen, 3 slides, L/case £10 10 0  
 i-pl. T.-P. Reflex, revers. back, f/4.5 Tessar lens, 3 slides, F.P.A., L/case. £8 15 0  
 i-pl. Tropical Sanderson, teak, wide-angle rack, f/4.5 Ross anas., Compur shutter, 3 1/2 in. Ross wide-angle, 3 D.D. slides, F.P.A., L/case £10 10 0  
 6 x 13 and Panoram Gaumont Spido, f/6.3 Tessar lenses, Decaux shutter, 2 changing-boxes £5 17 6  
 3 1/2 x 2 1/2 Zeiss Icarette, f/4.5 Tessar lens, D.A. Compur, L/case. £7 7 0  
 Model II Leitz Leica, coupled f/3.5 Elmar lens, and case. £20 0 0  
 3 1/2 x 2 1/2 T.-P. Horizontal Ruby Reflex, f/4.5 Dallmeyer anas., 3 slides. £8 17 6  
 3 1/2 x 2 1/2 T.-P. Compact Rubyette Reflex, f/4.5 Dallmeyer anas., self-capping shutter, 3 slides £9 17 6  
 Bell-Howell Filmo Cine Camera, 1-in. f/3.5 and 1-in. f/1.9 Dallmeyer lenses, 8 to 16 speeds, L/case. £25 0 0  
 3 1/2 x 2 1/2 T.-P. Reflex, revolv. back, self-capping F.P. shutter, f/4.5 Texor anas., 6 slides, F.P.A. and case. £5 17 6  
 16-on-3 1/2 x 2 1/2 Super Ikonta, range-finder, f/3.5 Zeiss Tessar, L/case. £14 10 0  
 1a Super Ikonta, range-finder, f/4.5 Zeiss Tessar, L/case. £13 15 0  
 16-on-V.P. Voigtlander Perkeo, f/3.5 Skopar, Compur, L/case. Cost £11. Unsold. £5 15 0  
 16-on-V.P. Zeiss Ikonta, f/4.5 Zeiss Tessar, Compur, purse. £8 15 0  
 9.5-mm. Dekko Cine Camera, f/1.9 anas. £7 17 6  
 Model B 16-mm. Cine-Kodak, f/1.9 anas., focusing, L/case. Cost £16. £12 17 6  
 3 1/2 x 2 1/2 Sinclair Una, revolv. back, f/4.5 Aldis, Compur, 3 D.D. slides, F.P.A., L/case. £7 17 6  
 6 x 6 Rolleicord, f/4.5 Zeiss Triotar, Compur £8 17 6  
 Several Good Microscopes by well-known makers at moderate prices. Details on application.  
 3 1/2 x 2 1/2 Cocarette, f/4.5 Zeiss Tessar, D.A. Compur. £8 17 6  
 i-pl. Carbine, f/4.5 Tessar, D.A. Compur, also plate back, 3 slides, L/case. £8 17 6

**54 LIME ST**  
 LONDON, E.C.3 Phone: Mansion House 0180

3 1/2 x 2 1/2 Revolving Back T.-P. Reflex, f/4.5 T.-P. Cooke, 3 slides, F.P.A., leather case. £8 2 6  
 i-pl. Very Latest Model T.-P. Junior Special Ruby Reflex, f/4.5 Zeiss Tessar, revolving back, 3 slides, F.P.A. and case. £14 14 0  
 3 1/2 x 2 1/2 Duoflex Roll Film Reflex, f/4.5 Dallmeyer anastigmat, lens, focussing mount, complete in leather case. £6 17 6  
 6 x 6 Rolleiflex, automatic wind, complete in leather case, fitted f/4.5 Tessar lens. £15 15 0  
 Contax Focal-plane, f/3.5 Zeiss Tessar, complete in case. £16 18 0  
 Contax Focal-plane, f/2.8 Tessar, complete with filter and lens hood. £21 10 0  
 Model I Leitz Leica, f/3.5 Elmar, range-finder, leather case. £11 17 6  
 Aida Speedex Roll Film, f/8.5 anastigmat, lens, 8-exposure 3 1/2 x 2 1/2 film. £11 11 6  
 2C Special Kodak Roll Film, range-finder model, f/4.5 anastigmat, lens, Ilex Acme fully-speeded shutter. New condition. £4 4 0  
 P.C. Ensign Roll Film and Plate, f/6.3 anastigmat, lens, Lukos Xpres shutter, 1 to 1/300th, complete in leather case, 3 single metal slides. £2 10 0  
 i-pl. Butcher's Cameo, f/4.5 Zeiss Tessar, Compur shutter, 6 slides, F.P.A. and case £7 12 6  
 3 1/2 x 2 1/2 Ensign Cameo, f/4.5 Zeiss Tessar lens, Compur shutter, 6 slides, roll-film holder and case. £7 2 6  
 i-pl. Sanderson Hand and Stand, 6-in. f/4.5 Ross Xpres, Compur shutter, Adon adjustable Telephoto, interchangeable, 3-in. wide-angle lens, wide-angle rack, reflex finder, 3 double slides, leather case. £12 12 0  
 4 1/2 x 6 Dallmeyer Speed Focal-plane, f/2.9 Pentac, 3 double plate-holders, F.P.A., leather case. £9 2 6  
 i-pl. D.E. C.B. Field, f/6.8 Goerz double anastigmat, lens, roller-blind shutter, 3 double book-form dark slides, tripod and case. £3 17 6  
 P.C. Popular Pressman Reflex, f/4.5 T.-P. Cooke lens, Mackenzie-Wishart, 6 envelopes, leather case. £5 17 6  
 i-pl. Horizontal Enlarger, suitable for electric light, complete with condenser and enlarging lens. £1 19 6  
 P.C. T.-P. Ruby Horizontal Enlarger, revolving and tilting negative carrier, f/4 enlarging objective, large lamp-house, complete with electric fittings, 6 1/2-in. condenser. New condition. £6 17 6  
 Swift's Student's Microscope, 2 objectives, 2 eyepieces, Abbe condenser, double nose-piece and case. £5 17 6  
 12-in. f/6.5 Dallon Telephoto Anastigmat, lens, suitable for i-pl. reflex. £6 17 6  
 Reitzschel Adjustable Telenegative Attachment, suitable for i-pl. hand and stand camera. £2 2 0  
 5 1/2-in. f/4.5 Series II Cooke Anastigmat, lens, sunk mount. £2 17 6  
 Model B Pathe Cine Camera, f/3.5 lens, leather case and two film-chargers, brand new condition. £1 5 0  
 Dekko Cine Camera, f/3.5 anas. lens, unsold. £3 12 6  
 Pathe Hand Turn Camera, with Camo motor drive attachment. £1 5 0  
 Dekko Cine Camera, f/3.5 anas. lens, unsold. £3 12 6

**84 ALDERSGATE ST**  
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## NEW SUPER IKONTA

Model No. 530/16.

Takes 12 pictures on 3 1/2 x 2 1/2 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder, 1935 model, Compur Rapid shutter, speeded to 1/400th sec., film transport, leather bellows, body covered with fine-grain morocco.

With f/3.5 Zeiss Tessar lens

**£25 : 5 : 0**

Nine monthly payments of 59/-.



## NEW Super Sport DOLLY

The Universal Camera for difficult interior snaps, fast outdoor work, etc. Model C takes both sizes 2 1/2 x 1 1/2 and 2 1/2 x 2 1/2 on roll film, also plates 2 1/2 x 1 1/2 (4 1/2 x 6 cm.), with focussing on focussing screen. Clip-on slides. Reverse spooling giving possibility of using alternatively films and plates, and of interspersing exposures of 2 1/2 x 2 1/2 and 2 1/2 x 1 1/2 on the same spool.

With Meyer f/2.9, Compur shutter £10 10 0

With Schneider Xenar f/3.9, Compur £12 12 0

With Zeiss Tessar f/2.8, Compur £15 7 6

Removable optic for use of Tele-Makinar Plaubel 2 1/2 x 1 1/2 in.

## ANYTHING ON EASY TERMS



**New! 9.5-mm.**

### 'MILLER'

Five speeds, interchangeable lens, matched finder. Takes 30-ft. spools.  
 F/1.9 Dallmeyer lens £9 18 6  
 F/1.5 Dallmeyer lens £12 12 0  
 F/3.5 Dallmeyer lens £6 16 6  
 Any model on easy terms.



**Salex BALDA**

16 pictures on 3 1/2 x 2 1/2 roll film.

Metal body, D.V. finder, leather covering, nickel fittings. As illustrated, but with f/2.9 Meyer lens, delayed-action Compur sector shutter, 1 to 1/300th sec. £9:5:0

Nine monthly payments of £18.



**ROLLEICORD**

Has numerous special features in common with the famous Rolleiflex—One-lever Compur shutter, parallax compensation, patent film guide, Zeiss Triotar f/4.5 lens.

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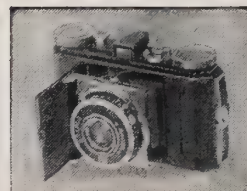
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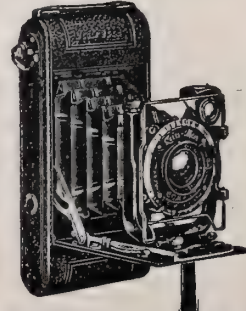
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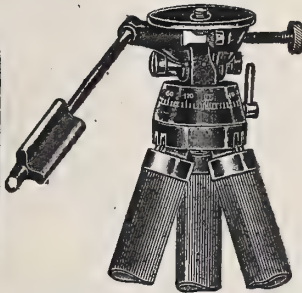
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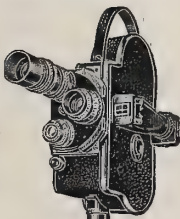
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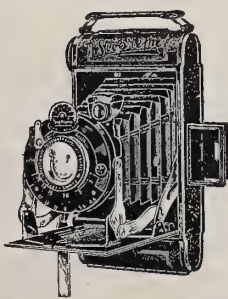
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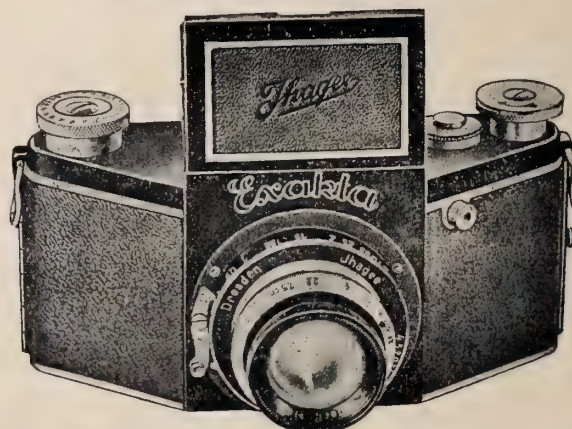
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WEDNESDAY, JULY 31ST, 1935.

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VOL. LXXX. No. 2438.

**T**HE AMATEUR PHOTOGRAPHER index is now on sale for Vol. LXXIX, January to June, 1935, and it is rather more voluminous than usual owing to the quantity and variety of the matter included. Following the usual form it is divided into three sections—Letterpress, Illustrations and Contributors. It is obtainable from our publishers, Messrs. Iliffe and Sons Ltd., Dorset House, Stamford Street, London, S.E.1. The price is 3d., or by post 4d. Also available are the lettered cloth covers for binding up the parts for the half year. The price of these is 3s. 10d. by post, from the same address.

### Exposures at the Seaside.

While it is correct to say that the actinic value of the light is higher at the seaside than anywhere else, it is quite possible to secure under-exposed negatives during the sunny hours even on rapid films. We have seen quite a number of seaside snapshots recently that were definitely under-exposed. The photographer had relied on the generally accepted statement that you cannot under-expose at the seaside, and had given the minimum exposure with a very small stop. These factors should only be made use of when a very open view, such as the sands and the sea and sky, form the subject. When, however, familiar foreground objects such as figures in dark clothes, boats and rocks are included the conditions are altered and, as with most other subjects, the exposure should be for the shadows and not for the high-lights. It is true it will be less than for the same subjects inland, but will be much more than for the open beach scene. This point should be remembered by beginners who may find their

## TOPICS of the Week

### A Weather Forecast

FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, AUGUST 1st.

After early morning haze and mist some bright and sunny weather will occur with warm temperatures, particularly towards the Western half of England and Wales.

#### FRIDAY, AUGUST 2nd.

Continuing similar weather conditions generally, although it may be rather more cloudy and less bright in places, especially farther North in Scotland and in the West towards Ireland, and thundery later in the South-East of England.

#### SATURDAY, AUGUST 3rd.

The less settled conditions are likely to increase in the Eastern half of England and where the thundery weather may break to bright and sunny periods across to the West into Ireland, where unsettled, changeable weather will be general.

#### SUNDAY, AUGUST 4th.

Wind or breeze with cloud will tend to make the atmosphere dull, and thunderstorms will occur early and late in the day, especially in the Eastern half of England. It will be somewhat brighter farther West and along the South Coast. Ireland changeable and Scotland fair, some cloud.

#### BANK HOLIDAY,

#### MONDAY, AUGUST 5th.

Improved to sunny periods locally, where it has been unsettled with warm temperatures through England. Haze or mist will occur across the Midlands and some drizzle towards Ireland and farther North.

#### TUESDAY, AUGUST 6th.

Much sunshine and fair conditions with warm temperatures generally with a heavy atmosphere causing haze or mist during the day, and thunderstorms in the Eastern Counties during the evening.

#### WEDNESDAY, AUGUST 7th.

Warm temperatures with some thunder in the Eastern Counties, to fine and slightly cooler with clearer atmospheres towards the West of England and Wales. Remaining changeable over Ireland, and cloudy intervals will occur in Scotland.

seaside snaps very hard and black and white when they get their packet of prints from the local D. & P. man during the holidays.

### Carrying the Camera.

We have lately been watching how various people carry their cameras. Continental folk seem to favour far more than we do the camera depending from the leather strap worn round the neck. Perhaps they like to have their hands free for gesticulation. The Englishman, who never knows what to do with his hands—that is why he takes to silver-mounted walking-sticks and cigarettes—is rather glad of a camera as something to hold on to. It serves quite an important part in nervous control. The pocket for the camera is a little out of favour, for although many cameras are made very nicely to go into the pocket some of them spoil the set of the close-fitting coats which are the modern wear. It was different in the days when frock coats were worn, when one could almost get a half-plate camera in the tail pocket and the bandana handkerchief in addition, not to speak of a pound of sweets for the children. When the camera is carried in a satchel one can almost tell the nationality from the position in which it is carried. The Frenchman has it neatly at his side, but the German likes to have it dangling exactly in front of him. The Englishman carries it on his back.

### Photography in the Riviera.

Visitors to the Riviera should note that by a new regulation regarding photography and sketching near fortifications practically all the Riviera east of Nice is now out of bounds for the camera, since in no place in that region is one more



than a mile or so from a fortified area. Permits may, however, be obtained from the military authorities in Nice for landscape work by amateurs. This information has been sent to us by a correspondent in the South of France who tells us also of an event that will interest readers who may be travelling in the neighbourhood of Roquebrune (Village) A.M.—near Nice. It has occurred annually on August 5th since 1476, and takes the form of a quite unspoilt, and unexploited, Passion Procession. It is conducted with the utmost reverence, and depicting, as it does, many ancient costumes such as those of Roman Lictors worn at the time of the Crucifixion, passing through ancient archways, cobbled streets, and beautiful scenery, provides a wonderful subject for the photographer. Its one drawback is the fact that the

intense sunlight may prove troublesome for picture-making. The extreme brilliancy of the midday sun almost directly overhead, and lack of "atmosphere," render the shadows very black, and the results are apt to be of the "soot-and-whitewash" order unless full exposures are given.

### Mountains and Mice.

A turbot, we believe, lays ten million eggs, so that if all the eggs of all the turbot became in their turn turbot the ocean would be so full of this particular fish that there would be no room for any water. By a wise provision only about one egg in a million yields a turbot. There is not quite the same antenatal mortality among the pictures taken by Press photographers, but sometimes we have an idea that it is not far short of it. At a stone-laying ceremony the other day we

observed a large number of Press photographers whose cameras were lined up side by side on a table, and they all got busy when the moment came, but we came across only one picture of the event in the several newspapers we examined. Similarly, when royalty attended a village function a dozen photographers kept in step, but again only one published picture revealed itself. When Mr. Lloyd George delivered his speech to his Council of Action it was punctuated by flashes from portable photographic apparatus so constantly at one point as to resemble lightning, to which the applause was the accompanying thunder, yet only a small percentage of the results can have reached print. But if every exposure meant a published picture, we expect, to parody the words of the evangelist, the world itself could not contain the picture pages.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Shutter Efficiency.

*Can you give me in a simple way an idea of the term "efficiency" when applied to shutters? I know it has some special meaning, but am not sure to what property of a shutter it refers.*  
E. L. (London.)

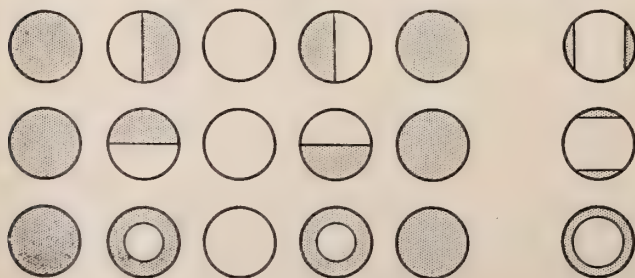
It is an easy matter to get an idea of the significance of the term, and in some cases the efficiency of a shutter is a very important factor.

With most shutters it is quite easy to imagine three phases—the time the shutter takes to open fully, the time it remains fully open, and the time it takes in closing completely. The middle period may be relatively long or short, and the times taken in opening and closing vary considerably with different shutters.

In the top row in the diagram is a suggestion of what happens with a shutter of the "guillotine" type, in which one metal plate slides quickly over the surface of another, and at one period in the journey openings in the two plates coincide so that light can pass through. The phases shown are—shut, half-open, open, half-shut, shut. The last (6th) circle shows the condition of things if the opening in the moving plate were not large enough to uncover the full aperture of the lens.

The second row shows what happens with a roller-blind shutter before or behind the lens, and the resemblance between this and the guillotine shutter is obvious.

The third row illustrates the familiar diaphragm shutter.



As this works, the small central aperture which first appears becomes progressively larger till it reaches its maximum diameter, and then reverses its movement till closed again.

It is evident that the aperture of the lens is fully operative only for a part of the total exposure; and it is the proportion of this time of full exposure to the total exposure time that is the measure of efficiency. It is also evident that no such shutter can have 100 per cent efficiency.

Practically no shutter has full efficiency. This might be obtained with a blind shutter working at the actual focal plane, but the farther the blind is removed from the focal plane the greater is the loss of efficiency.

Further thought will show that the efficiency of a shutter varies according to circumstances, and this may be conveniently considered in relation to the diaphragm or iris shutter, as illustrated in the third row of the figure. It may be assumed that the shutter is in perfect working order.

Suppose the shutter is set for 1/100th second. Light begins to pass as soon as an opening is formed, becomes stronger and stronger as the opening enlarges, and is then progressively dimmed to complete extinction again. The time of full opening is relatively short. Now suppose the shutter is set for one second. The times taken for opening and closing are about the same as before; therefore, the time of full opening is relatively long. In other words, efficiency is very high.

The other factor which affects efficiency is the size of the lens aperture in comparison with the shutter aperture. The second phase of the shutter in the diagram may already have opened the stop, which remains operative while the shutter is travelling to phase three, and back to phase four. So that the efficiency will be higher for a small stop than for a large one.

Exposures given in tables, and for calculators and meters, make some allowance for loss of efficiency in shutters. Thus, if an exposure of 1/100th of a second is suggested it means the actual exposure that may be expected from a shutter of good type and in perfect working order. In no case is the whole of the light passed by the lens acting on the emulsion for the whole of the 1/100th of a second.



# USING FILM PACKS

Film packs have many outstanding advantages for the hand camera worker. This article is written for the benefit of the photographer who is not familiar with them, and is using them for the first time on the annual holiday.

**P**HOTOGRAPHERS can sometimes be heard questioning the reliability of the film pack, in spite of the rapidly increasing popularity of this form of negative material. It is true that the older type of film pack often produced defective negatives, but this was frequently due to careless handling by the amateur.

It is safe to say that in its modern form the metal-cased film pack can, if properly used, be relied upon to produce twelve good negatives to the dozen. It should be pointed out that the adapter must be above suspicion, and the photographer prepared to handle the pack with care.

## The Adapter.

It is probably true to say that most of the fogged negatives produced upon film packs are the fault of the adapter, rather than the pack. It must also be admitted that the modern film pack is a much better article than was the card-cased pack of twenty years ago. Moreover, the film-pack cases are now more or less standardised with regard to the size, and there is no need for the photographer to be confined to one.

The pack should be held tightly in the adapter, but no force should be necessary to insert or to withdraw it. On the other hand the pack should not be held so loosely that it will slip about after the adapter has been closed. A very good, if rough and ready, test is to hold the adapter with the pack in position with the back open; the pack should fall out by its own weight.

If the fit is too tight, fog may appear on the negatives, because the pack will be forced open. If it is too loose, the negatives may show parts of the subject out of focus. These considerations apply to the older adapters and packs, rather than to those of modern manufacture. It is well to remember that wooden adapters can be bought for a shilling or so that go inside the usual metal adapter, and permit a smaller size film pack to be used. This is consequently very useful when the usual full-size film pack cannot be obtained.

## The Pack.

While under all ordinary conditions the pack is lightproof, the photographer will be well advised to give as much protection as possible when

loading or removing the pack from the adapter. This is especially the case with panchromatic material. Once the pack is in the adapter only ordinary precautions are necessary.

Care should be taken when handling the pack not to squeeze or bend the case, and not to touch the safety cover, which would admit light. The film pack should be handled by holding only the two longer sides, in the same fashion as one cuts a pack of cards. After exposure the pack should be replaced in its protective foil wrapping and not left exposed to strong light.

## The Pack in Use.

There are one or two essential points that should be observed, and, while they are obvious, many photographers neglect them. Make sure that all the visible tabs of black paper on which the numbers are printed are together when the back of the adapter is closed, and be sure to note that No. 0 is the first to be seen. This is often a mysterious number to the novice. It is not fixed to any sensitive material, but acts merely as a protective and light-proof cover to No. 1 film. It is obvious, then, as soon as the pack is in position and the back closed and secured, and the metal sheath in position, that No. 0 tab can be pulled out and gently torn off. The first film is now immediately next to the metal pull-out sheath of the adapter and awaiting exposure.

After each exposure the paper tab should be drawn straight out gently, and not jerked out, or pulled at an angle. The latter involves the risk of detaching the film from the paper backing, with the result that it is not changed, and unknown to the photographer the other exposures are all made upon the same film.

The paper, when pulled out, should also be torn off gently, and not wrenched off, and care exercised not to bend the paper against the back of the opening, which may permit light to enter. The paper tabs must also be drawn out to the full extent, as indicated by a printed mark.

Some workers prefer to cut off the black paper, after pulling it out, with a small pair of scissors which they carry for this purpose. This prevents the possibility of light creeping in at the end, which can happen when the tabs have to be pulled hard

against the velvet in order to tear them off. After the last tab, indicated by No. 12, is pulled out, the whole of the pack is now safely behind a stiff and opaque cover. It is now quite light-proof, and can be taken out in the daylight for reloading purposes.

## Preparing for Development.

When about to develop the film pack read the instructions which are usually included in the carton, and learn how the metal container top should be removed to release the films. This, of course, should be done in the dark-room.

Now, with the cover removed, place the metal case face upwards on the table, and, holding it by the two side edges, remove the films one by one and place in an empty plate box.

The best way of dealing with film-pack exposures is by tank development. The paper backing should be removed from the films before development, as if left in contact the resulting negatives may show curious matt-like markings on the celluloid side.

## Dish Development.

If dish development is decided upon, the photographer will have to resist the temptation to develop too many films at once. The beginner is advised to develop two at a time before he tackles a whole pack at once in a dish.

Because most film packs are coated with an extra scratch-preventive emulsion, longer time than usual must be given in developing, about twenty-five per cent, to allow the developer to penetrate to the sensitive emulsion.

In the case of panchromatic films desensitising is a necessary preliminary. It is an easy matter to detach the protecting papers, and to immerse the films in the solution, where they may remain without harm, until taken in turn for development. Make sure that they are not overlapping each other; otherwise the emulsion may be desensitised in patches only. Use deep dishes, and plenty of developer.

After washing, it is a good plan to give the films one minute in a weak solution of one per cent acetic acid. This will remove any deposit formed in the washing water. The films are then given another brief wash, wiped with a damp "chamois" and pinned by one corner to a shelf to dry.



# EXCUSE OUR BACKS—

*but the Photographer may prefer them!*

By PETER W. HILL.

EACH summer must see many tens of thousands of films exposed on holiday groups of very camera-conscious friends and relatives. Each member of such groups has usually noticed the photographer long before the shutter clicked. Hence the series of wooden expressions which are adopted by so many at sight of a camera.

Try taking a few back-view photographs this year for a change. It



*A halt to look at the river.*

and secure an unusual record of a happy holiday. But this time it will probably be more than a record—it may be a picture.



*The view below.*

will add vastly to the interest of your holiday album, for there will be just that little difference that the others have not got.

The greatest advantage of back-view photographs is their naturalness, for none of the subjects are usually aware of the camera and are consequently unposed. That great bugbear of natural-looking snaps—camera consciousness—is entirely avoided. The non-photographic members of a party are usually accustomed to the camera enthusiast wandering off on his own to bag something attractive; consequently, he can occasionally drop behind unnoticed, wait until his friends, interested in some common object, are grouped to his satisfaction,



*Crossing the sands.*



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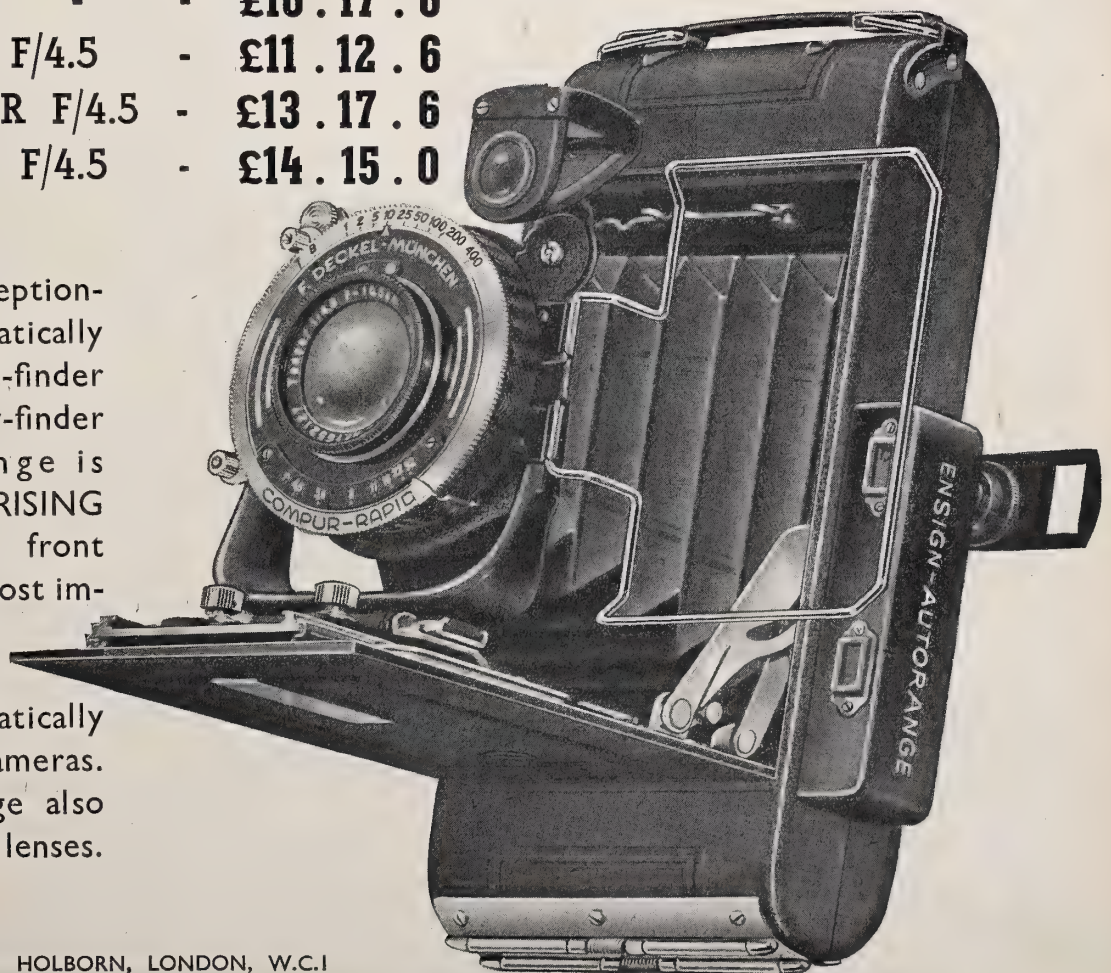
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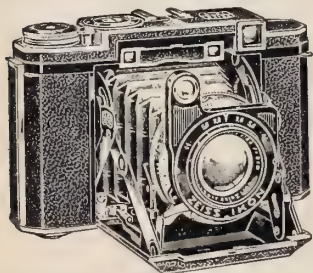


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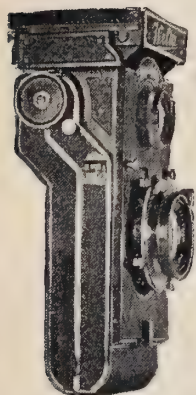
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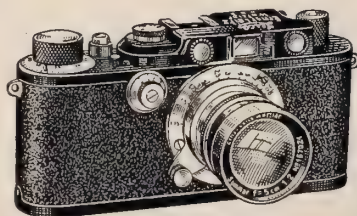


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New design base-board which ensures perfect rigidity. Unique trigger release fitted under the base-board. Supplied in 8 models.



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$f/3.5$  Voigtar anastigmat, Pronto 3-speed shutter **£3:12:6**

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MODEL "O." Takes standard V.P. roll films.

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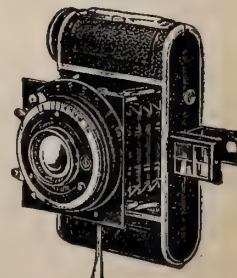
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# MINIATURE CAMERA

By  
MERLYN SEVERN.

## NOTES

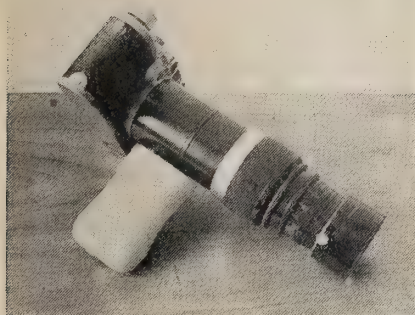


Fig. 1. Leica with Telephoto lens and grip as described below.

THE foundation-stone of successful miniature work is a rock-steady camera. Miniature negatives are always enlarged, often to many times their original size, and a faint tremor at the moment of exposure will result in a slight blurring of definition, which would pass unnoticed in a contact print from a large negative, but becomes painfully obvious in a six or eight times enlargement.

Novices in this branch of photography will derive much benefit from a few minutes' drill with an empty camera, every time a finished spool is removed. Since no picture is being taken, the whole attention can be concentrated on this matter of steadiness. First be sure that you are holding the camera in the most comfortable position; no rules can be laid down about this, everyone has his own method.

Now stand evenly balanced on both feet, take a moderate breath, hold it, and press the release with a gentle squeezing movement, watching carefully through the finder to see whether there is any camera-shake. After a little practice, the procedure becomes automatic and is carried out unconsciously while the conscious attention is fixed on the subject being photographed.

With a camera taking interchangeable lenses I found it extraordinarily difficult

to carry out rule No. 1 with a long-focus lens in position—to hold the camera really comfortably. The weight of the lens, being all to the front, seemed to make the camera top-heavy; and when

carpenter or handyman would make one up for a shilling or so.

I hunted out a  $3\frac{1}{4}$ -in. bolt with a thread that fitted the tripod bush—it happened to be an old bicycle spindle—and a block of soft wood  $3 \times 2 \times 1$  in. I drilled a hole through the block, lengthways, to take the bolt (making it a tight fit), and countersunk a larger hole for the head. A smear of "Secotone" on the threads before the bolt was driven into the hole further ensured that it would not turn round in the handle. With chisel and knife I whittled the wood to a comfortable grip, and my handle was ready (Fig. 1).

Figure 2 shows what a comfortable and natural "hold" it gives with a Leica.

I was now equipped for all speeds faster than, say,  $1/20$ th. But indoor snapshots and night pictures often require  $\frac{1}{2}$ ,  $\frac{1}{4}$ , or even 1 second. Only the most expert can hold a miniature steady in the hands for these times, and it is not always practicable to set up a tripod, for instance, in a busy street, or when one is perched on a window-sill or a balustrade.

Here the solution was found in a Unipod; and by the simple device of cutting the crook off an old walking-stick and fixing a tripod-bush to its base by means of a brass collar, it was made extremely portable. It hangs, unnoticed, over my arm when both hands are occupied; it

is just the right length to carry a bag of accessories, such as lunch and lenses, workman fashion; and fully extended it proves useful in various unexpected ways, such as pulling down otherwise inaccessible branches to photograph flowers or birds' nests, and handing objects across a stream.



Fig. 2. The Miniature Camera with Telephoto lens in action.

I grasped it round the barrel, rifle-fashion, my fingers obstructed the view through the range-finder. Fortunately, most of these long-focus lenses are fitted with a tripod-bush in the barrel, and this suggested the idea for a gadget which solved the problem. I made mine myself, at no cost at all, from odds and ends in my workshop; but any

## KEEP THE LENS CLEAN

WHEN dust and smears appear on the surface of a photographic lens crisp definition and brilliancy in the negatives will be difficult to secure. Particularly does this apply to miniature camera lenses. There is a great temptation to take out the handkerchief and rub the lens when it looks dirty, and after this has been done a few times the fine polish of the glass begins to suffer, imperceptibly at first, but it is only too obvious after several months of regular cleaning.

Sometimes it is the fault of the harshness of the fabric, and sometimes it is due to the dust in the handkerchief, acting as a fine abrasive, generally it is both. It is a far better plan to use the special lens-cleaning materials sold for this purpose. When they are fluids they must be used sparingly; it needs

only a mere dampness on the fabric to clean the glass thoroughly. Never by any means flood the lens with the spirit. It will not clean it any quicker, and there is a big risk of the fluid creeping past the lens into the next component, and should that happen to be a cemented combination it will be a costly business to put right again.

There is another type of material for the purpose which is not as popular as it deserves to be. This is the special lens-cleaning tissue. It is sold usually in small packets about four inches square containing about ten sheets. The total thickness being less than  $1/16$ th in. it is very convenient to carry in the camera wallet. Each sheet of this Japanese tissue is attached by one corner only, and is easily detached for use.



July 31st, 1935

# FAIR

By  
ARTHUR G. DELI



*Looking Down. 1/50th sec., f/8. Verichrome.*

PLEASURE fairs are not of such great antiquity as market fairs; mostly have they sprung up as a side-line to the latter and by degrees developed into fairs held entirely for amusement.

Even so, pleasure fairs are an ancient institution, and like many other old-world customs are becoming scarcer with the passage of years, chiefly owing to the rapid growth and variety of more modern entertainments.

Fortunately there are quite a number of them still on the road, and during the summer months they are to be found at their usual pitches throughout the country, inviting all and sundry to "walk up."

A fair-ground is generally a congested area at the best of times, therefore choice of viewpoint is often sadly restricted. A good plan is to arrive on the scene early and get busy with the camera before the place is unduly crowded.

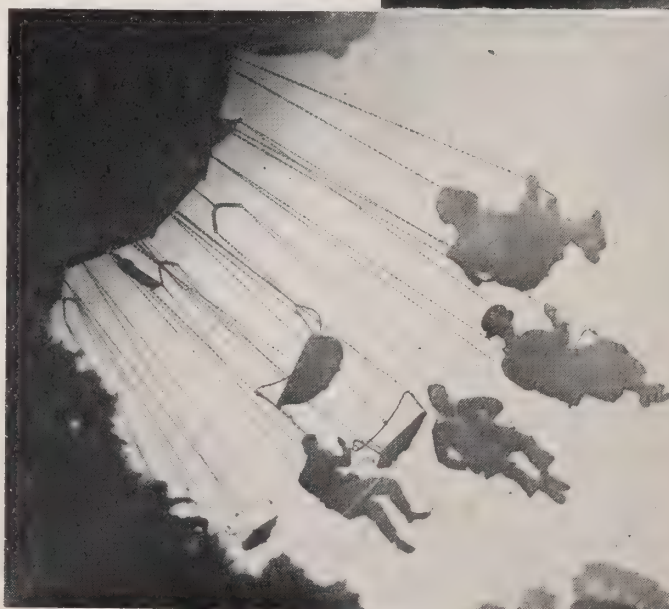
Many fine types are to be discovered among the gipsies of a fair, and a time when business is slack is often a splendid opportunity of getting some head-and-shoulder or close-up studies. Mostly they will be found very willing to pose.

When the fair is very gay and crowded, a walk round the outside edge will probably be productive of some worth-while subject matter, and here the restriction of viewpoint will not be so pronounced, thus giving a better chance of "stalking" and securing groups that are not at all camera-conscious.

To the seekers after unusual viewpoints a pleasure fair offers countless opportunities. The expenditure of a few pence



*A corner of the Fair. 1/100th sec., f/6.3. S.S. pan.*



*Flying Swing. 1/250th sec., f/6.3. Selochrome.*

on the helter-skelter (or others of that ilk) will permit of exposures being made from various elevations, looking down on the roundabouts below.

Two attractive subjects for pictures that are sure to be attempted, but not always with successful results, are the swings and roundabouts in action. For a swing in action it is necessary to watch the nearest "boat" and release the shutter when it is at the highest point before returning. At that moment it is practically stationary. But one must not overlook the other boats that may be at the bottom of the swing and

travelling fast; they will, however, be farther away. In the case of roundabouts, never attempt to photograph these when in full blast and broadside on; the result will be a blur. Either take the horses and their riders as they approach round the curve or else take them as the machine is slowing down.

The introduction of the hypersensitive panchromatic plate has put yet another power in the hand of the amateur photographer, not only for the above subjects, but to the possessor of a camera with a very rapid lens (f/3.9 or larger aperture) a fair at evening should offer wonderful opportunities of securing something quite new in the way of pictures.



# Photography

The day of arrival of the fair, or again, the day of departure, gives quite as many subjects for picture-making as a fair in full swing.

Unloading or loading up the caravans, rigging up or dismantling the booths and tents, or cooking food over a camp fire, are just a few of the more ordinary happenings of the Romany's existence, and are all good subjects for camera pictures.

Any type of camera is suitable for this kind of work (the accompanying illustrations were taken with a reflex and a roll-film camera, both  $3\frac{1}{2} \times 2\frac{1}{2}$  size), although the advantages of an instrument fitted with a direct-vision view-finder are obvious.

With regard to exposure it is well to remember that a great deal of side-light will be cut off by the surrounding stalls, etc.,



*On the outskirts of the Fair. 1/50th sec., f/8. Selochrome.*

leaving one to contend with a strong top-light and probably shadows of considerable depth. For this reason the fastest plates or films should be used, and the exposures kept as short as possible to avoid movement.

The outer edge of the fair-ground and any open spaces (generally very scarce) in the fair itself are invariably better served with reflected light, and can be considered as more normal subjects when reckoning the exposure.

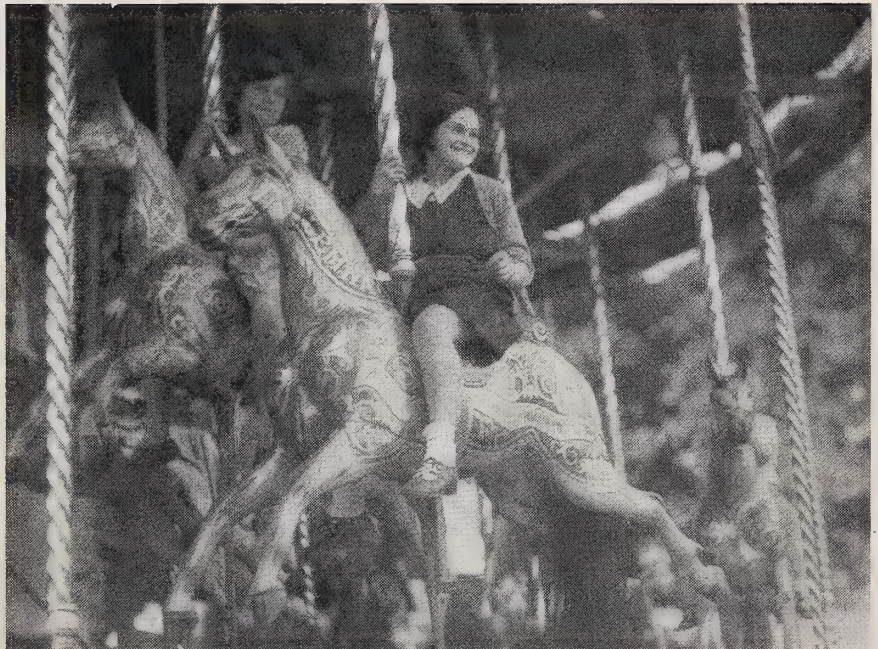
Many quite ordinary happenings can be greatly enhanced by being taken against the light, but here again under-exposure must be guarded against, also it will be found essential to use a very efficient lens hood to avoid getting flare in the result.

Many of the fairs make their stay for a considerable period in the neighbourhood of popular holiday resorts. In these cases the visitor will have plenty of opportunities to visit the fair a number of times and try various phases of the subject under different lighting conditions. It will be possible in these circumstances to ascertain the least crowded times and the best view-



*Watch for the top of the swing to make the exposures, the boat is then nearly stationary. 1/100th sec., f/6.3. S.S. pan.*

points, and a few preliminary shots, developed by the local D. & P. man, will also prove a useful guide for correct exposures and more considered compositions. It is a subject that ought to provide one or two real exhibition pictures.



*If photographing the roundabout, broadside on, at close quarters wait until it slows down before exposing. 1/100th sec., f/5.6. S.S. pan.*



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

A complete set of photographs of pot-holes taken by the late Mr. H. Wadsworth Haywood have been asked for by the British Museum. The series of photographs is contained in two large albums comprising nearly four hundred pictures and covering some twenty pot-holes. Many of these were taken hundreds of yards under the ground. Mr. Haywood was President of the Leeds Cave Club and a prominent member of the Leeds Camera Club. It will be remembered that he contributed an article on the photography of pot-holes to "The A.P." some time ago, just previous to his death. He also lectured on the subject about the same time to the Royal Photographic Society.

The Cape Town Photographic Society announces an International Salon of Photography which will be held at the Technical College Hall, Cape Town, in January, 1936. Entries are due on November 19th, and should be addressed to the Salon Secretary, Richard Dekenah, Esq., P.O. Box 2431, Cape Town, South Africa. A number of entry forms have been sent to us, and will be supplied to readers who forward a stamped addressed envelope for the purpose.

The Streatham and District Photographic Society has changed its Hon. Secretary. This position is now occupied by Mr. E. J. Wiseman, 14, Wharfedale Gardens, Thornton Heath, Surrey, to whom all communications should be addressed.

For the second time the Independent Film Makers' Association are sponsoring a Summer School, which is to be held at St. Margaret's School, in the little village of Lockleys, Welwyn, Herts, from Friday evening, August 2nd, to Monday afternoon, August 5th. The accommodation charge (including meals from Friday dinner to Monday tea) will be within 25s. and 27s. 6d. The school is in beautiful grounds, and there are facilities for

sports, including boating. Among the well-known film people whom it is hoped will be present as lecturers are Anthony Asquith, Andrew Buchanan, Alberto Cavalcanti, Arthur Elton, John Grierson, Stuart Legg, Walter Leigh, Len Lye (colour), Erno Metzner, Paul Rotha, Berthold Viertel and Basil Wright. Professional and amateur films will be projected during the week-end. If any members would like to have their own films projected at this time, particulars, with approximate times of running, etc., should be sent in to the organisers when application for booking is made. Address letters to the Organisers, I.F.M.A., 32, Shaftesbury Avenue, London, W.1.

The London Garden Society is holding a competition open to members of all photographic societies within the Metropolitan Police area and affiliated to the Central Association or to the R.P.S. Silver and bronze medals are offered for the best flower studies and best studies of London gardens. Entries close August 25th. All information and rules from the Hon. Organiser, The London Garden Society, 47, Whitehall, S.W.1.

The 40th Annual Exhibition of the South London Photographic Society will be held in the South London Art Gallery, Peckham Road, London, S.E.15, from 15th February to 14th March, 1936. The closing date for entries is 21st January, 1936. There will be one class only, any subject. Entrance fee, 1s. per print. Silver medal, bronze medal and certificates of merit will be at the disposal of the Judge. Further details and entry forms can be obtained from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London S.W.9.

A photographic competition for pictures of the Lake District has been organised by the "Friends of the Lake

District." There is no entrance fee, and cash prizes are offered for the best prints sent in by September 30th. Any of our readers who have taken photographs in this district should write for full particulars from the Hon. Secretary, "Friends of the Lake District," Sawrey House, via Ambleside, Westmorland.

We have received a very informative and well-illustrated little booklet entitled "How to make Printing Blocks," which deals in a clear and practical manner with a subject that frequently puzzles readers of "The A.P." It is obtainable from Messrs. Hunter Penrose, Ltd., 109, Farringdon Road, E.C., or direct from the author, J. B. Aikin, 105, Middle Abbey Street, Dublin, price 2s. 3d., post free.

A new photographic society for Shrewsbury is in course of formation. All amateurs in the neighbourhood who are interested and are desirous to join should communicate with Mr. Gorrall, 5, High Street, Shrewsbury.

Messrs. Browne & Nolan, Ltd., 41 and 42, Nassau Street, Dublin, have now become wholesale stockists for Granville Gulliman & Co. in Dublin, and a comprehensive range of Granville materials are being carried by them.

The Annual Sports Meeting of Ilford Limited was held on Saturday, July 13th, on Priest Lane Sports Ground at Brentwood. This year, in addition to the employees of Ilford Limited at the Ilford, Selo, Park Royal and Watford factories, members of the Hoffman Athletic Club, the Howards Sports Association and Schweppes Sports Association were invited to join the meeting, with very successful results. Selo again carried off the Inter-company Championship of Ilford Limited. Col. V. B. Ramsden was the referee, and Sir Ivor Philipps, the Chairman of Ilford Limited, congratulated the winners of the various events in a short speech. Lady Philipps presented the prizes. The sports were followed by a dance at the New Drill Hall, Brentwood.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, August 31. Rules in this issue.

California Pacific International Exhibition, San Diego.—May 20—November 11. Particulars from Miss Ruth Kilbourne, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5-20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Szeged (Hungary) International Salon.—August 4-21. Particulars from Secretary, Magyar Amatortyenykepek Szovetsege, Csoporthonak, Szeged, Hungary.

Southern Counties Salon (organised by Camberwell C.C.).—August 11-31. Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.

South African Salon (Johannesburg).—August 26-31. Hon. Secretary, Johannesburg Photographic Society, P.O. Box 7024, Johannesburg, South Africa.

Amsterdam International Salon.—Entries, August 1; open, September 14-20. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Entries, September

4; open, September 14—October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Entries, August 16; open, September 14—October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2-9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16-19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Entries, October 1; open, November 17-30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due,

October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6-21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

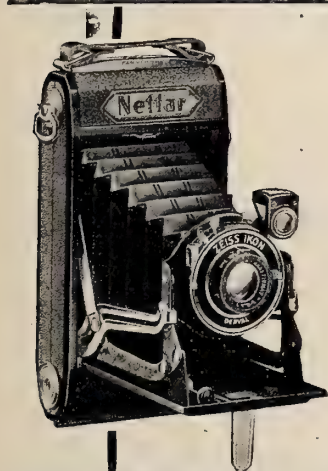
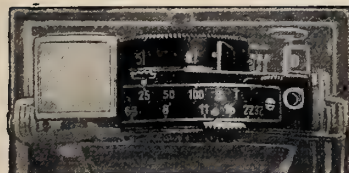
Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24—March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15—March 14, 1936. Entries close, January 21. One class, any subject. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.



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12-page folder free. 80-page catalogue 3d. in stamps.

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- (3) Special consideration if at any time it is wished to dispose of the apparatus—either for cash or part exchange.

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Contax, as above, but improved 1935 model, f/2 Sonnar, ever-ready case. Indistinguishable from new £31 0 0  
Contax, slow-speeds model, f/2.8 Tessar, ever-ready case ..... £22 10 0  
Contax, Model A, 1/25th to 1/1,000th, f/2 Sonnar, ever-ready case ..... £25 0 0  
Contax Model A, 1/25th to 1/1,000th, f/2.8 Tessar, ever-ready case. New condition ..... £19 0 0  
Contax, 8.5-cm. f/2 Sonnar lens. Cost £37 2s. 6d. this year. As new ..... £27 0 0  
Contax Universal View-finder. As new ..... £6 0 0  
Collapsible Lens Hood, £1. Cassettes, each, 8s. 6d.

### LEICAS:

Leica Model II, f/2 Summar, ever-ready case. As new ..... £25 0 0  
Leica Model II, f/3.5 Elmar, ever-ready case. Good condition ..... £17 0 0  
Another, as above, but indistinguishable from new, ..... £18 0 0  
Leica Model II, f/2.5 Hektor, ever-ready case. As new ..... £19 17 6  
Leica Model I, non-interchangeable, case. £7 15 0  
Leica Stereoly Attachment. As new ..... £4 7 6  
Leica f/1.9 Hektor Lens, coupled ..... £17 10 0  
Leica Focomat Enlarger. Stock-soiled only. £13 17 6

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Super Ikonta 530/2. Good condition ..... £13 0 0  
Peggy Model II, f/2.7 Plasmal lens, Megoflex attachment, ever-ready case. Cost £40. As new £25 0 0  
Kodak Retina, case, filter. As new ..... £7 15 0  
Pilot, f/3.5 Tessar ..... £12 7 6  
Zeiss Ikonta Model 520, f/3.5 Tessar, Compur, leather case. As new ..... £8 10 0  
Weeny-Ultrix (V.P. size), f/3.5 Tessar, Compur £5 10 0  
Makinette, specially obtained to order this year, Supracomar f/2 lens, special Leitz direct-vision finders, new Rapid Compur shutter and expanding spools. Total cost £28. Unsoiled in any way. £18 0 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1  
(HOLBORN 4780). (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



# THE London Salon of Photography 1935.

**SENDING-IN DAY, Wednesday, September 4th.**

THE TWENTY-SIXTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 14th September, to 12th October, 1935.

## CONDITIONS OF ENTRY (Please read carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25×20, 20×16, or 15×12, but no mount to exceed 25×20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, September 4th, 1935. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "PHOTOGRAPHS FOR EXHIBITION ONLY. NO COMMERCIAL VALUE. TO BE RETURNED TO SENDER."

No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible.

All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

**Readers of  
The Amateur  
Photographer &  
Cinematographer**  
who are preparing  
work for this year's  
Salon may use this  
page as an ENTRY  
FORM.

SEE CONDITIONS.

**Intending Exhibitors**  
who are unable to  
secure extra Entry  
Forms in time may  
prepare their own on  
plain paper provided  
the conditions of Entry  
are adhered to.

## FORM OF ENTRY.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

Reg. No. (leave blank).	A, B or C (leave blank)	Number on Picture.	Title of Picture.
		1	
		2	
		3	
		4	
		5	
		6	

The attention of  
exhibitors resid-  
ing in countries  
outside Great  
Britain is spec-  
ially directed to  
Condition No. 8.

I AGREE

TO CONDITION 10.

YES OR NO.

Name.....  
(State Mr., Mrs., or Miss)

Address.....



# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCXCII.

Mrs.

L. G. KILLBY.

From information communicated to our Special Representative.

"MY husband and I have both been interested in photography for many years, but up till about six years ago contented ourselves with holiday snapshots. Then, one year, having secured some rather successful snapshots (one knows now more by good luck than good management), we decided to have them enlarged. The results were so thrilling that we were spurred on to more serious effort, and fitted up our pantry as a dark-room, and invested in a vertical enlarger.

"The next stage obviously was to have lessons in the use

of the various apparatus and chemicals we had acquired, and also of the camera itself. I was most fortunate in being put in touch with Mr. J. H. Gear, and have been a pupil of his and of his colleague, Mr. B. C. Wickison, ever since. It is to their thorough tuition that I owe any aptitude I may now possess in pictorial photography.

"I use an Etui quarter-plate camera with a film-pack adapter, and also a Rolleiflex, the latter being especially useful when attempting any subject which includes people or animals, depending for its success on their exact attitude or expression. Both these cameras are easily portable, and this is an important consideration when most of one's photography is done on walking holidays at home or abroad, often in mountainous country.

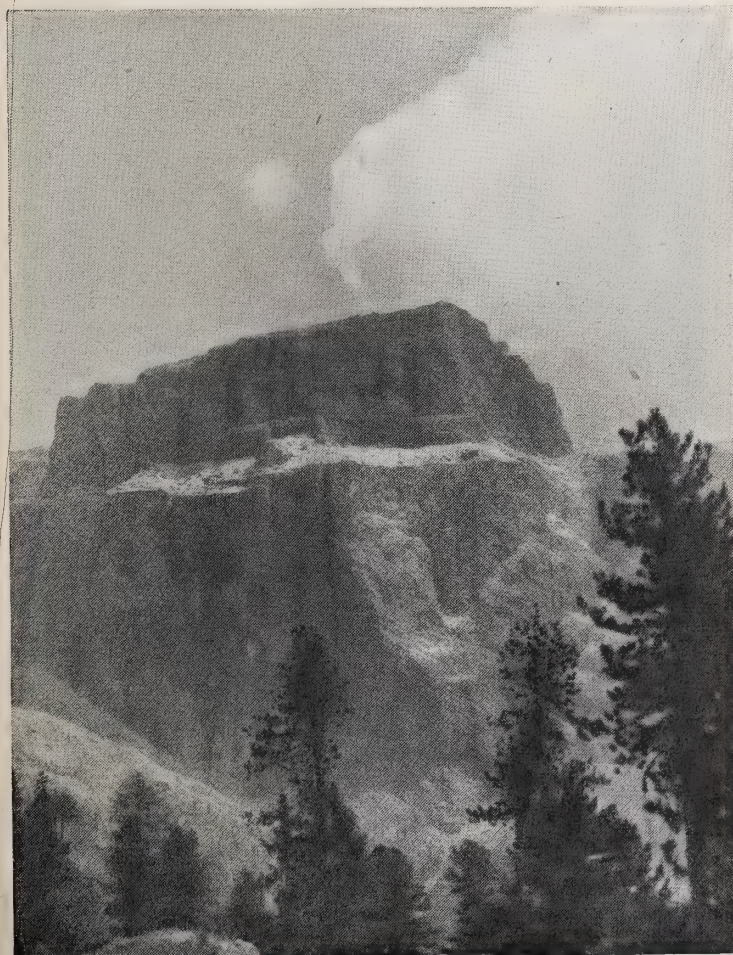
"I generally use panchromatic films, and, when a good cloud effect is present, an  $\times 2$  yellow filter, which I find gives good gradation. After desensitisation I develop with pyro-soda in a dish by inspection, using a time and temperature table as an indication of the normal. I make bromide enlargements on Kodak 'Royal' papers, and develop these in amidol. I think most bromide prints are improved by a little careful touching of the high-lights with Farmer's Reducer, carefully applied with a camel-hair brush after the print is thoroughly fixed, but before washing. After the print is dried I spot carefully with black water-colour and a fine brush, and, if any shadows need strengthening, bring them up by judicious use of stump and charcoal for large areas, and water-colour and fine brush for detail.

"One should certainly aim at getting a negative of the quality that will give a good straight print with the minimum of control, or none at all, but I also feel that the object of pictorial photography is to convey the effect one remembers at the time of exposure, and, provided they are not overdone, I think any retouching processes are legitimate with this end in view.

"My favourite subjects are mountain scenery and old towns and villages, and, if possible, I like to include some human interest. 'The Wheelwright's Shop' was taken in a village in Northern Italy, and it was some time before the wheelwright obliged us by coming into his shop and doing his job. Meanwhile, the camera was on its tripod in the shadows of a barn opposite, waiting for the right moment, and he was quite unconscious of it.

"I find it most helpful to study the opinions and work of others in *The Amateur Photographer*, and also I think it is most stimulating to enter prints for exhibitions and competitions, even if they are not accepted, as thereby one recognises one's own shortcomings in comparison with the higher standards of others."

(A further example of Mrs. Killby's work is reproduced on one of the centre Art pages.)



A DOLOMITE "FORTRESS."

L. G. Killby.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"ILLUSTRATION TO THE RUBAIYAT," by Rutty D. Petit.

THE adaptation of photography for the purpose of illustrating a story—or, as in this instance, a poem—is a thing that calls for a certain amount of contrivance and management that could scarcely be required in almost any other class of work.

Not only has the theme, or a particular incident, to be recorded in the way it is described, but the operator is placed in the position of having to interpret and bring into being the conception of another. How far the photographer has entered into the idea of the poet, and has conveyed, in graphic form, what might be imagined was in his mind, is left to the reader to determine; but, dealing with the subject as a figure study, considerable ingenuity seems to have been devoted to its make-up.

The figure (1) is very well posed, and has, indeed, entered into the spirit of the thing with admirable effect. He, as the prime interest of the subject, acquires force and strength as an item that is asymmetrical in an arrangement that is almost wholly symmetrical. The device is very effective, even if not very frequently employed, and the emphasis it lends is easy to see. The importance of the figure is further stressed by the arrangement of the light and shade, and, in this connection, it will be seen that in his outline is contained the brightest lights of the whole picture, and they, in turn, are displayed against the most powerful darks.

Such a contrast in extremes naturally attracts a great concentration of interest, and, while the figure is placed somewhat nearer the edge than is usual, the position is by no means inclined to weakness, as it is justified by the formal character of the setting.

Moreover, it is countered by the fact that the lower part of the figure extends across the vertical centre, and, in these circumstances, it is permissible

that his head should be placed more off the centre than would be acceptable in the ordinary way. The presence of the bowl on the right (2) and the lamp above (3) also have an influence. They act as supporting accents, and, having regard to the placing of the figure, the introduction of the one demands the inclusion of the

either, but the figure would then have to be brought more into the picture, and it is doubtful either if the theme would be so well sustained or the space appear to be fully furnished. There might easily be a suggestion of emptiness or slightness of material which the inclusion of the items in question avoids, but, with their introduction—and their value as accessories cannot be doubted—it is essential that they shall both balance each other and accord with the figure as well. That they do so is evident from the sense of completeness which the composition conveys, but, in the placing of accents such as these, there is generally room for a not inconsiderable degree of adjustment, and it is interesting to speculate upon the effect that would obtain were they otherwise placed.

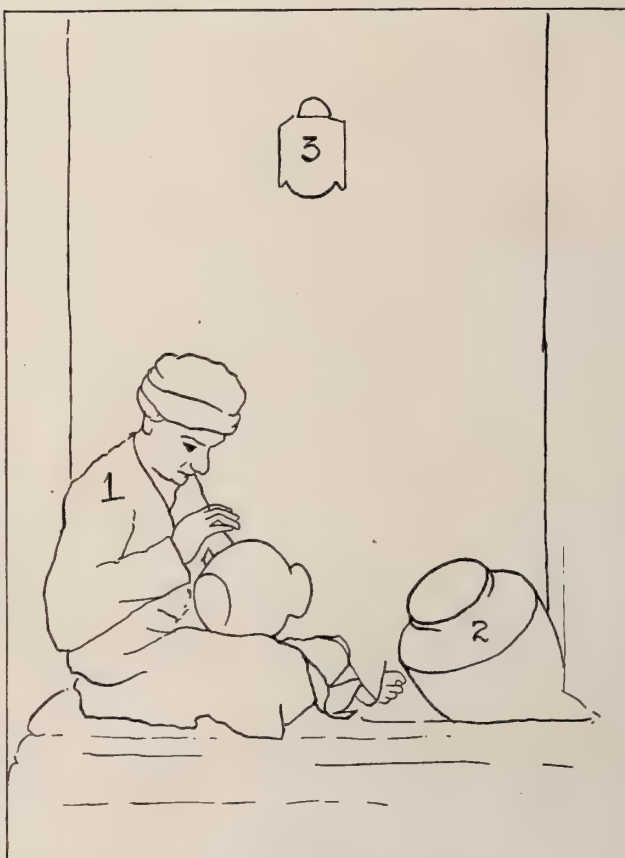
Some alternatives have already been indicated, but innumerable re-arrangements are feasible, and, if it be desired to experiment with the picture, it is a fairly simple matter, without spoiling the reproduction, to cover up the two items with black paper, such as is wrapped round sensitive material, so that the remainder of the print is unobscured, and the whole then covered with a piece of glass. Pieces of paper, of a shape and tone to correspond, could be cut out to represent the lamp and bowl, and moved about—first as mentioned above to get the idea, and then to work

out individual fancies.

The experiment, at all events, would lead to an appreciation of the part that balance plays in the construction of a composition, and the principle operates in still life, landscape, portraiture or any other work.

Here, as will be seen, the adjustment of the three items is very nicely calculated, and, though it is doubtful if it could be improved upon, an arrangement that is different but equally effective could possibly be devised.

"MENTOR."



other. If the lamp happened to be first included in its existing position, the necessity for another item in the position of the bowl would become apparent. Similarly, if the bowl were initially incorporated, the need for the lamp would be disclosed, or, were the lamp placed more to the right, the bowl would either have to be raised or put more towards the right-hand side to provide an efficient balance, and vice versa.

It would be possible, of course, for the subject to be treated without





ILLUSTRATION TO THE RUBAIYAT.

(From "The A.P." Colonial and Overseas Competition.)

BY RUTTY D. PETIT.  
(India.)





THE WHEELWRIGHT'S SHOP.

(See article, "How I make my Exhibition Pictures.")

By MRS. L. G. KILLBY.





THE CAMP FIRE.

(From "The A.P." Colonial and Overseas Competition.)

By H. CAZNEAUX.  
(Sydney.)





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Southampton Docks."  
By W. B. Carr.

2.—"There's a Wind——"  
By Harold Jackson.

3.—"Off with the Tide."  
By Miss Eileen Harding.

4.—"Washing-Day."  
By T. G. Stow.

5.—"Early Morning."  
By G. W. Cattermole.

6.—"Derbyshire Landscape."  
By J. Dexter.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IT is but seldom, in these columns, that it is possible to advance the suggestion that the viewpoint is too far off. As a general rule, the opposite is the case, and times without number it has been found necessary to recommend a more distant standpoint. The large expanse of foreground in No. 1 of the prints reproduced on the opposite page, however, is an indication that a nearer point of view would be preferable, particularly as the real subject material—the vessel on the left—is rendered on so small a scale.

### Spacing and Layout.

"Southampton Docks," by W. B. Carr, the picture in question, suffers from a plenitude of space. It has too much in it. It is not possible, of course, for the subject to be more closely approached, unless by means of a boat, but it is possible to trim the print so that nothing but what is essential is included.

All that is vital to the picture would be contained in what is left after trimming one inch from the right, three-sixteenths of an inch from the left, and half an inch from the base. The perspective, perhaps, may not be quite the same as would be obtained from a nearer viewpoint, but, for all practical purposes, the end amounts to much the same thing, and, if a larger print is desired, recourse should be made to enlargement.

In the revised arrangement, not only is the layout of the subject improved, but its value is not dissipated nor wasted in too great an expanse of setting. On the other hand, it is preferable that a viewpoint that is too distant should be chosen instead of one that is too near, for, in the former case, it is possible to adjust matters by trimming, and, in the latter, it is impossible to add anything that has not been included in the negative.

No. 5, "Early Morning," by G. W. Cattermole, is somewhat akin in character, and here, again, an impression is conveyed that the subject material is in excess.

### Isolating a Subject.

In the centre there is a group of houses in sunshine, and these are surrounded by others in shadow.

This little portion, together with a modicum of foreground, provides quite a sufficiency of matter for a subject, and has the virtue that its interest is concentrated rather than spread over too wide an area.

The interest of the part is greater than the whole, and, on a casual inspection of the remainder, it seems to be practicable similarly to isolate other bits that would make up equally well.

Technically, the print is good, and there does not appear to be any reason why the piece in question, or any other that might be selected, should not be enlarged to any reasonable size. Alternatively, if a telephoto lens be available, it might be possible to arrange for a similar selection to be made at the time of exposure with the advantage that the subject proper would be included on a larger scale in the negative.

There would be no difference between the results, provided the viewpoint remained the same, whichever method were employed.

### Weight and Scale.

The point to keep in mind, however, is the fact that a subject should have sufficient weight and be of such a scale that it is enabled to hold the attention.

In each of these two cases the interest is lacking because there is so much to attract it, whereas, if some of its elements were taken alone—in the manner that has been suggested—the attraction would be more concentrated because of the greater simplicity of the arrangement and the restriction of the material.

Reference to Nos. 2 and 3, "There's a Wind—," by Harold Jackson, and "Off with the Tide," by Miss Eileen Harding, discloses the value of subject limitation and provides cases in point.

As a matter of fact, the former could do with a little more space for a setting, for there is rather a lack of foreground and a little greater amount above the head would not be disadvantageous. But it must be admitted that, as far as concentration is concerned, there is no doubt about it, and the figure attracts and holds the attention to the exclusion of everything else.

In No. 3, the group of men engaged

in launching the boat is likewise well localised, and unity is no less effectively in evidence.

### Vertical or Horizontal.

The subject, nevertheless, is one that would seem better treated as a horizontal rather than a vertical picture, for some of the space above and below could be dispensed with, and the greater amount on each side would be beneficial.

The tones are a bit inclined towards an excess of contrast, and, *vide* the remarks in these columns on the 17th July, a softer grade of printing paper would be likely to produce a more harmonious rendering.

"Washing-Day" (4), by T. G. Stow, offers an improvement in this respect, but the figure on the left and the group on the right seem to form centres for two different subjects, as will be seen if the left-hand side to an inch and a quarter from the edge be covered up, or the right to the same line. A bit of the foreground would need to be removed in both cases, but for concentration of interest and unity of appeal, either portion makes up better than the whole.

A landscape like No. 6, "Derbyshire Landscape," by J. Dexter, falls into rather a different category. It would, no doubt, be very pleasant to look upon, but it does not, unfortunately, seem open to treatment in such a way as to form an acceptable composition.

### Subject and Arrangement.

The line of the roadway running right across the picture and that of the wall seem to divide the foreground from the distance. There should be a way out or some sort of direct connection between the two, and, if the tree in the centre did not happen to be there, and there were a break in wall at the same point, part of the difficulty would be overcome.

The road itself, however, would remain a drawback, and, possibly, it would have been better to have sought another viewpoint altogether, which, while retaining most of the distance, offered a re-arrangement of the foreground. It may be that a line of sight from a standpoint more to the right and looking down the lane might provide a better composition.

"MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## IN THE WOODS.

I LOVE forests, with all their beauty and their infinite variety, and it is my good fortune to live within easy reach of one of the best in England. In this and other forests I have tried to secure pictures by various means, of course including photography, and have fallen far short of satisfying myself with the results.

Obviously, actual colour plays a vastly important part in woodland subjects, and the best results I have secured have been half-plate colour transparencies of autumn effects; but these are expensive, and not easy to exhibit properly. A few attempts at water-colour have humiliated me, although I have friends who work

wonders in this way. So I have been reduced to occasional essays in monochrome photography.

As I see many other photographs of forest subjects I have learned that I am not the only one who fails, as many of the results clearly fall short of doing anything like justice to woodland beauties. They could easily be better. It may help us all, therefore, if I try to set down some of the main causes of failure, as I see them, and to give one or two suggestions as to what may be done to save us from such frequent disappointments.

I took Fig. 1 to illustrate a common cause of shortcoming, and it is a fairly typical example. This bit of birch wood was delightful to the eye, but the part selected is pictorially unsatisfactory. It certainly indicates that there were large numbers of silver birches, and plenty of bracken, but it will not do. The tree trunks run right across the picture space, apparently very much in one plane, which they were not. There is no "arrangement" and no centre of interest. The largest trunk is pushed right to one side, and it does not spring from the ground, but from one edge of the print; the next most important tree is right in the middle, which is just where it ought not to be.

Fig. 2 was taken a few yards away. It suggests the wood much better, although far less is included. The one trunk emphasises the character of the birches, and the clump of bracken at its foot tells its own story. It is clear that this sort of thing



Fig. 1.

is repeated over and over again, and that the part emphasised is a sort of sample. The vertical treatment suggests height better than the horizontal form of Fig. 1.

In Fig. 3 is a sort of note or sketch of a lighting effect. The contrasts were extreme. The block is harsh and misleading, as the print was made for me on a paper much too contrasty. I can make a good print from the



Fig. 2.



Fig. 3.



negative, because I gave an exposure of a second at  $f/11$  on a very fast film, and cut down development. But even a print with proper tone values is not a "picture." A painter might make a rapid sketch to show how that trunk gleamed out against the dark shadows beyond; but he would hardly make a laborious picture of it. The interest is too slight.

I also gave a long exposure to Fig. 4, notwithstanding the brilliant sunlight. A rather small stop was necessary, and a "snapshot" exposure would have been hopeless. In the original there is all the required detail in the tree trunks, and there is a most realistic rendering of a sort of haze of young grass in the slight track. Apart from colour it gives a good idea of what I saw, and again it will be seen that I have used only a very limited amount of material.

The old saying that "you cannot see the wood for the trees" has a bearing here. We are inclined to show too much of the spacious woods, instead of suggesting them. It is easy to conclude from Fig. 4 that the path, with its fringe of bracken, extends beyond the limits shown, and that there are other paths and other trees elsewhere. If we select many other similar "bits," and look at them one

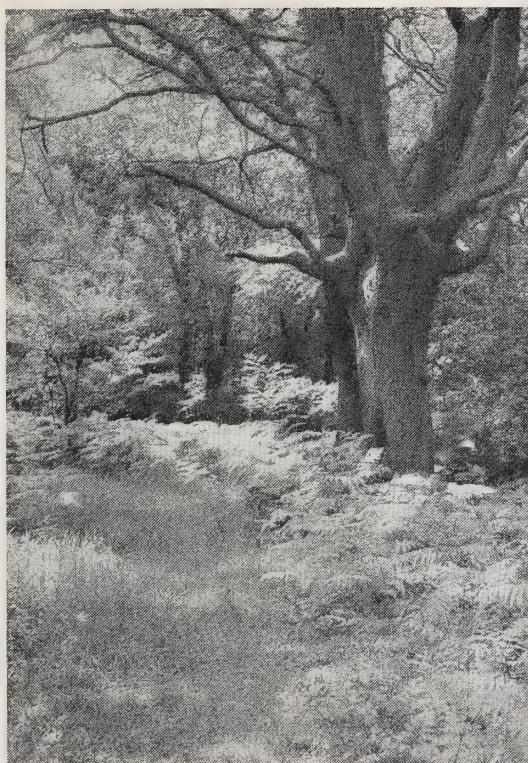


Fig. 4.

after the other, we shall gradually build up some sort of idea of what the forest has to show us. But does not a mere glance at Fig. 4 alone convey a strong hint that I was wandering

in a sweet and pleasant place?

A sore trial to the forest photographer is "spottiness." In many cases there appear innumerable spots and patches where the sky shows through the foliage; and when there is sunlight, as there so often should be for forest subjects, there are multitudinous high-lights on leaves, ferns and grass. Fig. 1 shows the former trouble, and Fig. 3 the latter. Some of these lights are essential parts of the subject; but others may be a mere irritation.

It is often an easy matter to print in a sky, and it is pleasant to see peeps of clouds through the trees, whereas it is quite the reverse to see blank paper. Many irritating spots, especially about the edges and corners, can be toned down by careful work on the print, and some must be eliminated altogether. But the work must not show; obvious pigment is as bad as obvious blank paper.

I think that our best chances in the woods lie in selection—in isolating "samples" rather than trying to deal with general views. Fine pictures can be made in forests, and there is no reason why we should give up trying to make them just because the task is difficult. What man has done, man can do. W. L. F. W.

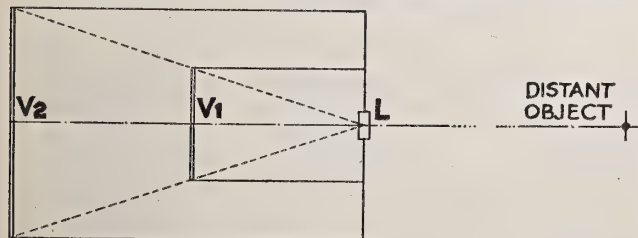
## Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

### CAMERA MOVEMENT DURING EXPOSURE.

SIR,—May I be allowed a little space in your much-valued paper to criticise Mr. Dickinson's article on the above?

Camera movement during exposure may be: (1) Lateral movement of the whole camera at right angles to the lens axis, measurable by the distance displaced; or (2) rotation of the rear of the camera, horizontally or vertically, the lens remaining fixed, measurable in degrees; or (3) rotation of the lens, the



centre of the negative remaining fixed, measurable in degrees; or, of course, a combination of these movements. For the present discussion (2) and (3) may be taken as being alike.

Now Mr. Dickinson cannot refer to (1) as in his sketches the position of the lens remains fixed, so we may take it he refers to (2) [or (3)]. In this case it is seen on reference to the figures that the short-focus lens is rotated approximately  $14^\circ$ , while

the long-focus lens is rotated approximately  $6^\circ$ , yet he suggests that the "movement" is the same. I submit that the sketch herewith is a truer presentation of the facts. The black rectangles represent the two cameras with their lenses L in a common position. Now if the cameras are both moved, either laterally or rotatively, the images  $V_1$  and  $V_2$  move on their respective negatives, a distance proportionate to the focal length of their lenses, i.e., the image is displaced more by the long-focus lens.

It can easily be seen that when the two pictures are enlarged to the same size, the same amount of displacement will be evident.—Yours, etc.,

FRED. F. MESSHAM.

### CIRCLE OF CONFUSION.

SIR,—I quite agree with all Mr. Sowerby says in your issue of the 12th June concerning the "K" value, but I contend that this aspect of the subject is another stage forward in it, assuming my article to be elementary, as was my intention. Combining his data and mine would have defeated the object I had in view entirely. This object was to help the embryo technician to understand depth of focus and finally to make up a table, which can be so useful, but based upon a circle of confusion no larger than  $1/5000$  in., and not as given in many textbooks.

Mr. Sowerby states that I have "chosen  $1/5000$ " as a universal standard of definition—but I made it quite clear that "no larger fraction than  $1/5000$  can be taken, etc., etc." which is quite different, and is what I still stoutly maintain after many actual experiments. I have not adopted or propounded any "standard" which would be absurd.—Yours, etc.,

H. B. COLBOURNE.



# Picture Points

## for Beginners by RICARDO

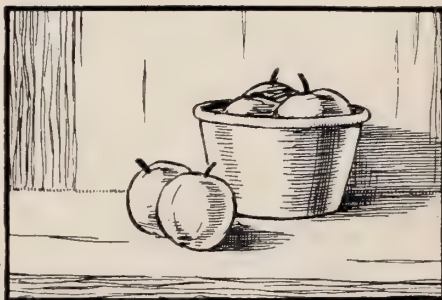
### Lighting for Still-Life

WHEN choosing the lighting for still-life subjects, artificial light has much to be said in its favour, particularly because of its constancy and its convenience in being movable to suit the subject. But artificial lighting needs to be used with discretion. One major source of light should always be aimed for, while the secondary and weaker light should be used to give relief or "modelling" to the shadows. The first sketch shows the effect of two sources of light of equal power placed at an equal distance on either side of the subject. The effect is to divide the interest. The eye, which is always more attracted by high-lights than by shadows, wavers between the two sides of the subject matter. Place one finger over the right side of the bowl, and then remove it, to see this effect.

Another bad fault of this arrangement is the awkward position of the apple on the table. Notice how it just touches the bowl and the edge of the table, and then compare it with the second picture. It is weak composition to let objects just, or nearly, touch. Let them definitely break into the next article, or keep

them comfortably away. Compare the foregrounds, too. Try and avoid anything with creases and folds in it, as they always attract unnecessary attention.

The reverse side of wallpaper often makes a good substitute for a base and background.



### Leading into the Picture— with Variations

IN last week's series of "Picture Points," under the title of "Leading into the Picture," we dealt with the principle of allowing space

in front of objects leading into the picture, particularly if they are apparently moving fast.

The first of these two sketches, with the boat in the top right-hand corner, which is, pictorially, well placed, makes quite a pleasing picture. This conforms to the practice of leaving plenty of space ahead of the object and preventing it from running out of the picture. But, like many of the so-called "laws" of composition, it can be modified by other factors in the picture.

In the second sketch we have purposely placed the boat in the bottom corner and made the exception to the rule. But another *motif* has now taken priority of place, and that is the wash created by the boat. The definite lines of the wash now dominate the picture, while the boat becomes of secondary interest.

Whenever subjects like this are available a "diagonal" composition, as shown, is generally far more pleasing than either a vertical or horizontal scheme. This means anticipating the path of the subject and getting to one side, and not immediately over it. If the subject is moving rapidly, accurate placing will be ensured by following it with the camera while the exposure is being made.

### Repetition—Monotonous and Varied

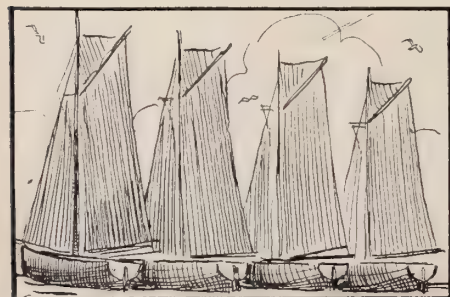
IF one examines the composition of well-known masterpieces, whether they be paintings or photographs, one is almost sure to find the presence of repetition.

This may occur in the nature of repeated masses or shapes, lines or tones. But the repetition is always varied and never exactly the same.

In the sketch below, showing the four ships in a line, we have repetition in its most uninteresting form. It is monotonous. The ships are placed

equidistant from each other, immediately dividing the interest and losing all pictorial value.

Now study the second sketch on the right. We have repetition again, but in a more subtle form. There are two reasons why there are three boats on the right-hand side. The first is that two boats, from the same viewpoint, would not balance the "tone" weight of the two larger ships on the left, the second is, because three is a pleasing variation to two, and that is the idea underlying the art of repetition and grouping. Notice, too, how the tones in the sails are varied, showing that repetition of tone values should also be considered. Later on, we will examine some more forms of repetition, which can occur in, and strengthen, all forms and styles of photographic composition.





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Your Holiday Film By P. H. BRAITHWAITE.

**H**OLIDAYS naturally inspire the ciné enthusiast to make the fullest use of his camera; the freshness of scene and unusual daily routine giving him ample opportunity for making his holiday film.

The over-enthusiastic amateur may tend to be too eager to shoot anything and everything he sees new to him, resulting in more or less indifferent viewpoints and photography being recorded. The selection of subjects should be undertaken with care to enable the best viewpoint being obtained in relation to existing lighting. It must be remembered that a ciné camera, despite its simplicity in operation, cannot produce more than is put into it. Being essentially a mechanical means of reproduction, cinematography demands both inventive and artistic skill to bring out its best capabilities. As your holiday film will be one of future happy memories, extra care expended on it will be amply repaid.

### Outdoors.

As to choice of outdoor subjects, this naturally depends upon individual taste. Quite frequently it is the most simple events in the course of the day's ramble which yields the best film. Sea bursting upon a group of rocks, a subject simple enough in itself, can picture in a short length of film a wonderful and beautiful expression of strength. Whatever the subject, always seize movement. Should the principal subject being filmed be stationary, arrange the viewpoint to include outside movement—a near-by tree having its leaves rustling in the breeze or a suitable moving character included in the shot.

### Seaside Reminders.

If at the seaside remember that, owing to the absence of smoky haze, the best possible lighting conditions are available, rich in actinic quality and so useful photographically. On a brilliant day there will probably be a tendency to over-expose, and the lens must be suitably stopped down to compensate for it. Besides the usual family shots on the beach, numerous excellent material is always available on the coast—fishing smacks and similar craft, shots on the pier and children bathing. Care should be exercised that the sun's reflection on the water does not shine directly into the camera lens. Always cap the lens and replace the camera in its case in between filming.

If the holidays are being spent by the riverside, many beautiful compositions can be secured. During one of those outings in a punt or launch, unusual and pleasing shots can be taken as the boat slowly threads its way along. Approaching bridges, locks, or a riverside church, are often worthy of a short length of film. Even foliage, throwing its reflection on the water, allows the cinematographer to exert his efforts in pictorial balance and composition. Harmony of masses of light and shade afford ample opportunity of expression. There is always movement and life on or near a river, be it passing craft or the graceful swans.

### In the Country.

For those who have chosen the country there are many varied and interesting subjects. Each country town and village has its own peculiarities. Most of them boast some thatched cottages. Some of these have been allowed to fall into decay whilst others appear to

have had their charm destroyed by rebuilding. By including suitable figures those unspoilt can be faithfully recorded. Village customs still prevail, so do many of the historic inns, smithies and churches, and they are all excellent material for the ciné camera. Whatever the subject being filmed, include a few close-ups to sustain interest in the finished film. Remember that close-ups and medium shots should be well lighted, as the nearer the object and lens become so the volume of light diminishes between them. On the other hand very distant shots will require the lens diaphragm to be stopped down to secure good rendering. This is necessary, partly on account of the tendency to over-expose such subjects and partly to ensure perfection of detail.

Whether the holidays are spent in the country, by the sea or the river, there is ample scope for the amateur to construct his holiday film, which, when screened later on, will enable him to look back with pleasure on the happy days spent during his vacation.



*At a popular seaside resort on Bank Holiday. Many interesting action-subjects are available to the ciné worker who undertakes to make a film dealing with different phases of holiday life.*



# Film our Vanishing Villages

By  
M. A. LOVELL-BURGESS.

THERE are country villages but a few miles from London which retain all their ancient characteristics and yet must obviously be absorbed into Greater London in a short time.

I have such a village in mind as I write. It is a village which has existed since Domesday, and which is even now passing away. What a subject for the amateur cinematographer! What a possible record of history! Amateur cinematographers have given us days in the life of great cities and industrial towns, but how much more important it is to remember, in that immortalised sunlight and shadow which we call photography, our little English villages.

One single family, generation after generation since Elizabethan days, has owned the village forge. They have a tradition how one of them saw King Charles II, and members of his court, ride by one bright morning on their way to London, and the King had a long white feather in his hat. (That story was told long before ever the tourists came!) But take those shots of the old forge as quickly as you can,

because few horses come now to the forge, although its doors open to let forth industrious, metallic sounds as early as six o'clock these summer mornings. There is a lorry parked in the yard, and soon there will be petrol pumps.

As yet there are no trains to this village from which, on bright mornings, the Crystal Palace is visible, but airplanes from the near-by aerodrome go trekking over all day, and at night jewel the sky; expensive cars, like shining beetles, descend the valley road to the new golf course, and the London Transport buses are crowded with young people over the week-end. The lanes are thronged then with cyclists and hikers, most of the girls wearing shorts. The ancient church is a rendezvous for the campers after ten o'clock on Saturday evenings. Seated on the low wall of the graveyard, used for burials for over eight hundred years, young people with accordions sing cheerfully about life being a song, while staid villagers lean over their cottage gates to watch them.

Such old cottages they are, too, soon to be pulled down to make way for modern

residences, which will be erected directly modern sanitation is achieved—a matter of some two or three years' time, I am told. And soon there will be electric trains.

On one of the few remaining farms the hay came home on lorries this year. Gipsies rent the farmhouse at the top of the village, beyond the duckpond, at £1 a week. They go to the near-by fairs in their car. Not far away is the ornate tombstone erected in memory of Urania Boswell, that queen of the gipsies, known as "Gipsy Lee." On it I read the words "Home at last."

Wouldn't the Americans love a film like this? Only they probably wouldn't believe it genuine. It's the meeting-place of the old and the new, this village; a place of amazing contrasts, full of movement and action. Here, for a short space, history is being made, and because the new must win, as it always does, history is also being lost. For the sake of the generations to come, and that sense of continuity which is as precious to a country's culture as it is to a film, take your ciné camera, and, while there is yet time, gather in rich plunder.

## ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

*The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.*

### FORTHCOMING EVENTS DURING AUGUST, 1935.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Aug. 2.	Goodwood Race Week Ends ..	Goodwood.	Aug. 12-14.	Pleasure Fair .. .. .	Mitcham.
" 2-16.	Summer School of Dramatic Production .. .. .	Bath.	" 12-17.	Open Lawn Tennis Tournament	Buxton.
" 3.	Rush Bearing (ancient custom)	Grasmere.	" 12-17.	Beaufort Club Polo Rally ..	Aberystwyth.
" 3-10.	Military Searchlight Tattoo ..	Tidworth.	" 13.	Agricultural Show .. .. .	Penrith.
" 3-24.	Folk Dance and Song Festival	Stratford-on-Avon.	" 13-17.	Eden Golf Tournament .. ..	St. Andrews.
" 5.	August Bank Holiday.		" 14.	Sheep Dog Trials .. .. .	Aberystwyth.
" 5.	Sandown Park Race Meeting ..	Sandown Park.	" 14.	Croquet Challenge Cups ..	Roehampton.
" 5.	Agricultural Show .. .. .	Ventnor, I.O.W.	" 14-17.	Yorkshire Lawn Tennis Championships .. .. .	Scarborough.
" 5.	Keswick Sports .. .. .	Keswick.	" 15.	Sheep Dog Trials .. .. .	Rydal.
" 5.	Regatta .. .. .	Erith.	" 15-17.	Open Amateur Golf Championship .. .. .	Dornoch.
" 5.	Motor Racing .. .. .	Brooklands.	" 16-17.	Race Meeting .. .. .	Windsor.
" 5-6.	Agricultural Show .. .. .	Harrogate.	" 17-20.	England v. South Africa—Fifth Test Match .. .. .	Oval, London.
" 5-7.	Open Lawn Tennis Tournament .. .. .	Ilkley.	" 17.	Highland Games .. .. .	Nairn.
" 5-10.	Royal Regatta .. .. .	Cowes, I.O.W.	" 17.	International Tourist Trophy Motor Races .. .. .	Belfast.
" 5-10.	Welsh National Eisteddfod ..	Caernarvon.	" 19-24.	Carnival Week .. .. .	Southend.
" 5-10.	Open Lawn Tennis Tournament .. .. .	Bournemouth.	" 21.	Carnival and Battle of Flowers	Ventnor, I.O.W.
" 5-10.	Beaufort Club Polo Tournament .. .. .	Norton.	" 21.	Agricultural Show .. .. .	Blackpool.
" 6-8.	August Race Meeting .. .. .	Brighton.	" 21.	Carnival .. .. .	Aberystwyth.
" 6-10.	Royal Dublin Society's Horse Show .. .. .	Dublin.	" 21-22.	Race Meeting .. .. .	Bath.
" 7.	Open Meet of Devon and Somerset Staghounds .. .. .	Cloutsham.	" 21-22.	Horse and Cattle Show ..	Limerick.
" 7.	Regatta .. .. .	Ventnor, I.O.W.	" 22.	Sports .. .. .	Grasmere.
" 8.	Manx Agricultural Show .. ..	Douglas.	" 24.	Ullswater Sheep Dog Trials ..	Patterdale.
" 9.	Highland Gathering .. .. .	Dornoch.	" 24.	Motor Cycle Grand Prix d'Europe .. .. .	Belfast.
" 10.	Sheep and Dog Show .. .. .	Jedburgh.	" 26-31.	Essex Junior Lawn Tennis Championships .. .. .	Westcliff.
" 10.	Regatta .. .. .	Bournemouth.	" 26-31.	Boys' Open Golf Championship	Aberdeen.
" 10-17.	"Puch" Fair (ancient custom)	Killorglin.	" 27.	Locharbar Highland Gathering	Fort William.
" 12.	Grouse Shooting commences.		" 27-29.	Racing .. .. .	York.
" 12.	Open Bowls Tournament .. ..	Ryde, I.O.W.	" 29.	Agricultural Show .. .. .	Chester.
" 12-13.	Race Meeting .. .. .	Folkestone.	During the month.	Annual Carnival .. .. .	Eastbourne.
				West Somerset Polo Tournament .. .. .	Minehead.



# "The A.P." Monthly Competitions

## PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

### (I) For Advanced Workers.

This class is open to all amateur photographers.  
**FIRST PRIZE.**—One guinea in cash or "A.P." silver plaque (optional).

**SECOND PRIZE.**—Half a guinea in cash or "A.P." bronze plaque (optional).

**THIRD PRIZE.**—Five shillings in cash.  
A special prize of five shillings in cash for the best mounted picture.

#### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

### (II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

**FIRST PRIZE.**—Half a guinea in cash.

**SECOND PRIZE.**—Five shillings in cash.

#### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10x8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

### (III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

**FIRST PRIZE.**—Half a guinea in cash.

**SECOND PRIZE.**—Five shillings in cash.

#### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6x4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

### General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are despatched on the fifteenth of the month following the announcement of the awards.

The closing date for the August competition is Saturday, August 31st.

## AWARDS FOR JUNE.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3 respectively.

Those awarded Honourable Mention are as follows: (2) Yahya Arif (Cairo); A. V. Bibbings (Newton Abbot); (3) Miss Ida Brandon (Bedford); F. Annis Burrows (Chalfont St. Peter); Wm. Clarke (Dunfermline); B. L. Critchley (Bristol); B. K. Dilwali (Simla); Ernest A. Fordham (West Wickham); R. A. Gilzean (Natal, S. Africa); John Henderson (Cambuslang); Ward Hutchinson (London, S.W.); Wm. Jackson (Hull); F. G. James (Wanstead, E.); Dr. S. D. Joughar (Byers Green); E. F. Laevaert (Brussels); Dr. I. Magdi (London, N.W.); C. D. Notley (London, S.W.); (2) Major D. J. Steevens (Bordon, Hants); Kwa Siew Tee (Singapore); Will Taylor (Walsall); R. E. Townsend (Newton Abbot); K. M. Trathen (Redruth); (2) A. R. Turpin (London, N.W.).

### INTERMEDIATE SECTION.

**First Prize.**—"Control," by T. C. Parry, 49, Water Lane, Preston, Lancs.

**Second Prize.**—"Repetition," by J. C. Pretty, George Hotel, Walney Island, Barrow-in-Furness.

**Certificates of Merit.**—"On the Starboard 'Tack'," by C. Gordon Bennett, 8, Maryville Park, Balmoral, Belfast; "The Angler," by Albert Chapman, 1, Southville, Gordon Road, Cheltenham; "The Metal Market, Fez," by R. Cook, Chapel Road, Fulwood, Preston, Lancs; "Daydreams," by A. Pitman, 37, Grasmere Avenue, Acton, London, W.3.

### BEGINNERS' SECTION.

**First Prize.**—"A Summer Gale," by Capt. J. B. Wilson, R.E., 23, Ashdown Terrace, Tidworth, Hants.

**Second Prize.**—"It is still raining, Mummy!" by J. H. Pemberton, 46, Danesbury Road, Bolton.

**Certificates of Merit.**—"Chimes and Tones," by A. W. C. Bonfield, 41, Charlwood Street, London, S.W.1; "Ruth," by C. D. Hunter, Lawnswood, Buckingham Way, Wallington, Surrey; "Kent," by J. W. Walters, 103, Acacia Road, Wagon Green, London, N.22; "Sea Urchins," by R. Gordon Wilson, 25, Colchester Drive, Pinner, Middx.

THE June competitions attracted a particularly large entry in all sections. In the Advanced Workers' Section the use of panchromatic material for picture-making appears to be very definitely established, and the majority of the entries give evidence in their tonal qualities of the intelligent use of this material. In both the Intermediate and the Beginners' Sections the quality of the prints generally are also very satisfactory. The awards are as follows:—

### ADVANCED WORKERS' SECTION.

**First Prize.**—"The Flying Age," by Dr. I. Magdi, 26, Oak Tree Dell, London, N.W.9.

**Second Prize.**—"Central Park Lake," by Edward Alenius, 159-18-84 Road, Jamaica, N.Y.

**Third Prize.**—"The Potter," by B. K. Dilwali, 34, The Mall, Simla, India.

**Mounting Prize.**—"Over the Hills," by Denis Whitlock, 44, Scotts Lane, Shortlands, Kent.

**Certificates of Merit.**—"Portrait of a Young Man," by Yahya Arif, 8, Rue Ismail Pacha, Garden City, Cairo, Egypt; "Begum Joughar," by Dr. S. D. Joughar, Byers Green, Co. Durham; "Thames Sunset," by K. M. Trathen, Mount Carbis, Redruth, Cornwall.

## The Week's Meetings

Wednesday, July 31st.

Plymouth I.P.S. Bickleigh Vale.  
Stockport P.S. "True Pictorialism." F. C. Tilney.  
Worthing C.C. Finton to Patching.

Thursday, August 1st.

Hammersmith H.H.P.S. "The Camera for Landscape." J. Ainger Hall.  
N. Middlesex P.S. Competitions. Prints. Members' Queries.

Friday, August 2nd.

Leigh Lit. Society (P.S.). Open Meeting.

Saturday, August 3rd.

Sheffield P.S. Bakewell and District.  
Stockport P.S. Chew Valley.  
Walthamstow and D.P.S. Abridge.

Monday, August 5th.

N. Middlesex P.S. Hitchin.  
Oldham E.P.S. Slide and Tinting.

Tuesday, August 6th.

Nelson C.C. After-work on Enlargements.

Wednesday, August 7th.

Rochdale P.S. Suggestions for Winter Syllabus.

## A COMPETITION SPECIALLY FOR NOVICES

### SUBJECTS.

Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition.

Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

### PRIZES.

The prizes will consist of supplies of roll film or of plates (if any winner happens to use a plate camera).

THE FIRST PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

THE SECOND PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

THE THIRD PRIZE WILL BE ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES WILL BE GIVEN AGAIN IN NEXT ISSUE.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Faulty Film.

I developed the enclosed length of film by hand. What has caused the clear patches along the edges? Can I remedy them? S. W. (Catford.)

The clear parts on your film have not been developed, and, of course, nothing can be done to remedy it. You say nothing about having passed the film through water first, and if you did not do this it would be quite possible for the film in parts to remain dry if not properly submerged in the developer. It is evident that you only developed for a short time, as the negatives are so very thin.

## Uneven Definition.

Why is part of the enclosed negative out of focus? Is it because the lens is not too good? J. S. G. (Stornoway.)

It is a pity that your negative is so badly over-developed that it is difficult to study it. The definition of your photograph is exceedingly good on the right, but falls off towards the left. It is not at all likely that there is anything wrong with the lens, nor is it possible to say definitely why the definition is not equally good everywhere. It is quite likely, however, that the trouble is due to the front not being rigid, and parallel with the film when the exposure was made.

## Oil Process.

Where can I get a book on oil and bromoil printing? D. S. K. (Glasgow.)

We should advise you to write to the Autotype Co., Ltd., of 59, New Oxford Street, London, W.C.1, asking them to let you know what books they now have available dealing with the processes you name. A dealer could also get for you "N.P. Handbook No. 3," by C. J. Symes (rs.); or "Bromoil and Transfer," by Leonard Gabriel (7s. 6d.). A more advanced work is "Pigment Printing," by G. L. Hawkins (2rs.).

## Grey Prints.

I send a negative, and an enlargement on contrasty bromide. Why are my prints so grey? F. H. (Blackburn.)

The negative you send is quite hopeless for making an enlargement with good tones on any paper. It is probably under-exposed, and it is certainly grossly under-developed, and fogged all over. You are evidently quite at sea as to the procedure for producing a good negative. Once you are able to do this you will have no trouble about making good prints. Look after the exposure, protect the negatives from light during development, and develop long enough to get sufficient strength to avoid the necessity for using a contrasty paper.

## Pictorial Photography.

Could you tell me of a book on making a photograph in the pictorial as opposed to the processing sense? R. S. (Farnborough.)

There are many books in which an attempt has been made to throw some light on to the very wide and complicated subject to which you refer. We know of several such books, but we hesitate to recommend specially any one of them. Pictorial photography cannot be reduced to rules, nor taught in a series of lessons, as you are no doubt well aware, and it is our honest opinion that you cannot get better guidance in this matter than by a weekly study of the photograph to which a page of criticism is devoted in our columns every week. The cumulative effect of this study is certainly very valuable, and the author of the criticism is himself one of our foremost pictorialists.

## Infra-red Films.

Do you know of any infra-red cut films in 9x12 cm. size? M. P. K. (Edgware.)

We have what we believe to be a complete list of infra-red material, and this contains no cut films.

## Price of Lenses.

I have been offered two lenses by the same maker, and of the same aperture, but one costs £4 more than the other. In what respects will the cheaper lens fall short of the other, and to what extent? E. W. S. (Glasgow.)

We are quite unable to state wherein lies the difference between two unnamed lenses. You may be quite sure, however, that there are differences, although it is quite likely that these would not be apparent in ordinary amateur photography. Some of the characteristics of expensive lenses are only of real value in special work. The mere aperture of a lens is no criterion of value.

## Fixing in Tank.

Can you recommend a tank in which films can be fixed and washed as well as developed? F. E. K. (Shirley.)

As far as we know, any tank on the market can be used for fixing as well as developing. That is to say, it is mechanically possible. The reason why this is not generally recommended is that the fixing solution tends to damage the metal of the tank, and it is often no easy matter to cleanse the tank thoroughly afterwards. It is quite simple to wash the film in the tank after development, and then transfer it to a suitable vessel containing the fixing solution.

## "Black" Negatives.

Why have the negatives (sample enclosed) turned out black even at the edges? M. F. (Holloway.)

We are quite at a loss to know what you mean by the black edges to your film. The whole film is certainly fogged all over, probably on account of the use of a light that is unsafe for so fast a film, when developing by the dish method. The film, too, is one which requires rather longer development than you have given, and you must remember also that the film is of the matt variety, and does not look as transparent as an ordinary film. It would be quite possible to obtain a good print or enlargement from the negative, in spite of its slight faults.

## Replacing Lens.

Can I take the lens off my camera and replace it by another of the same focal length? J. T. E. (Burnley.)

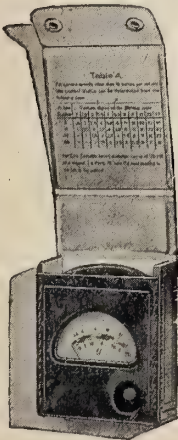
It is quite impossible to say whether any other lens could be fitted to your camera, even if it was nominally of the same focal length. You give no information whatever as to the character of your camera, or whether it has a focussing scale and so on. Speaking generally, it is not an easy matter to remove a lens from some types of camera and put another one in its place without giving rise to one or more difficulties. On the other hand, there is considerable scope for interchange of lenses with a reflex camera.

## Luminous Watch.

Is it possible to time the development of panchromatic film by means of a watch with a luminous dial? R. C. (Flint.)

The luminous dial would not do any damage unless you brought it very near to the film, and there is, of course, no reason why this should be done at all.



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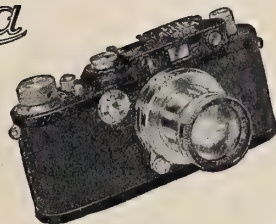
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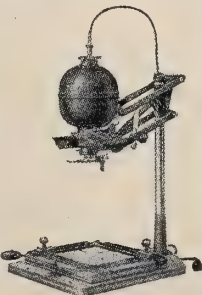
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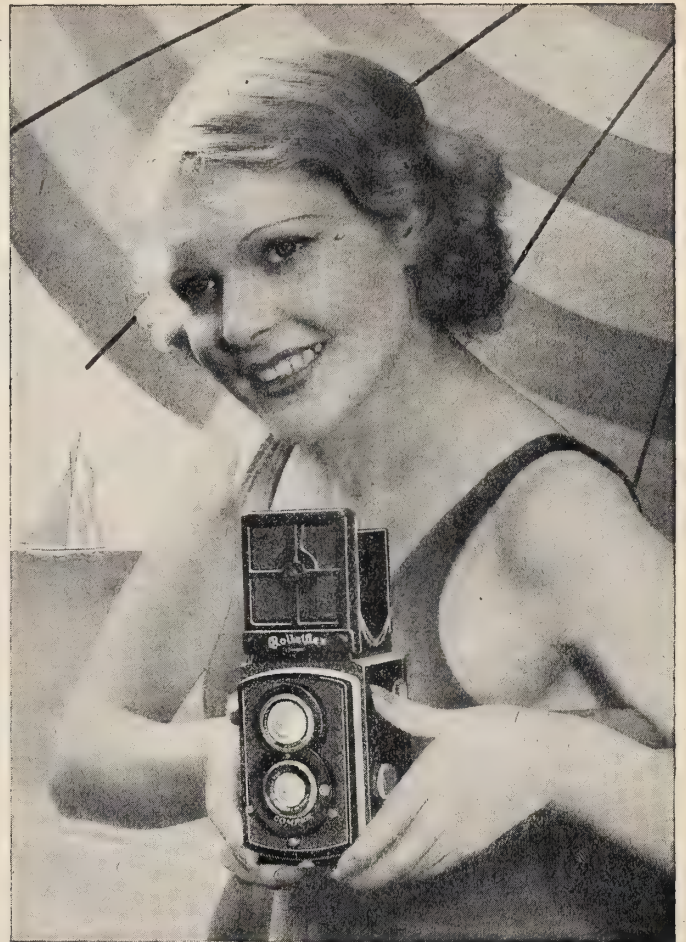


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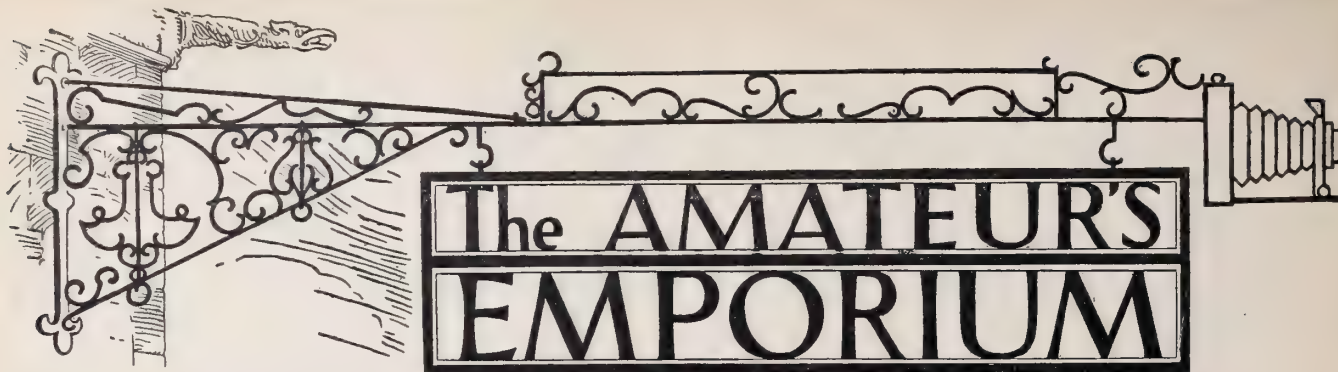
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### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).

**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.

**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, G.2.

## IMPORTANT NOTICE

Owing to the August Bank Holiday, the next issue of "THE AMATEUR PHOTOGRAPHER AND CINEMATOPHIL" (dated August 7th) must be closed for press earlier than usual.

In accordance with the notice that appeared last week, the latest date upon which MISCELLANEOUS ADVERTISEMENTS can be accepted for the above issue is

FIRST POST, THURSDAY, AUGUST 1st.

## CAMERAS AND LENSES

**1-PLATE** Adams' Tropical Minex, fitted 6-in. f/5.5, swing front, 6-in. f/3.5 Ross Xpres lens, also 13-in. f/5.5 Ross Teleros lens, 6 teak double slides, F.P.A., 2 tropical changing-boxes, set of light filters, morocco case; just been overhauled by the makers; can be seen at 113, Queen's Rd., Bayswater, W.2; cost £180; quick sale, £60. [8424]

**VOIGTLANDER** 3½×2½ Film, f/4.5 Skopar (super critical), Compur, D.V. finder, new condition; cost £8/12/6; any appo., but first £4 gets; urgently needed.—Box 4781, c/o "The Amateur Photographer." [8508]

## CAMERAS AND LENSES

**CARBINE** Best 5½×3½ Roll Film, Aldis anastigmat, Lukos III, perfect, plate back, 30/-; Kodak 5½×3½ Autographic Roll Film, overhauled, 10/-; ½-pl. Field, 6 double slides, stand, 2 lenses, canvas case, 12/6; clearance bargains.—Rev. Padfield, Shandon Rd., Worthing. [8501]

**30/-** P.C. Klito, D.E., Luxor f/6.8, sector shutter, 3 slides, F.P.A., accessories.—9, Edwinstowe Drive, Sherwood, Nottingham. [8502]

**OLD Model** Tropical Duplex ½-pl. Reflex, f/4.5 lens, long extension, 3 teak book-form slides, antinous release, case, £3; Summer f/2, chromium, collapsible, £10; new 36-range Universal Avometer, with leads and case, cost £13/4; unused, £8.—Dr. Temple, Knockdolian, Comrie, Perthshire. [8503]

**A** MATEUR has for disposal latest Super Ikonta, unused; a beautiful little instrument with f/2.8 lens and case; cost £29; accept £22.—Box 4779, c/o "The Amateur Photographer." [8506]

**C** LEARING Out Bargains.—Kodak 3a, 5×4 Sander-son, Daylight Enlarger, Developing Tank, Dishes, Frames, ½-pl. Triple Victo; list stamp.—Box 4782, c/o "The Amateur Photographer." [8509]

**Z** EISS Ikonta 520, 16 on a roll, Tessar f/3.5, Compur, 1 to 1/300th, Heyde distance meter, filters, lens hood; all excellent condition; used for Press; cost over £15; £10 or near.—Horne, Mill Common, Gabor, Mon. [8513]

**L** EICA Model I, good condition, £9/17/6.—W., 39, Ailsa Rd., Westcliff-on-Sea. [8526]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**Z** ODEL 3½×2½ Plate, f/4.5 lens, Compur shutter, case, slides, F.P.A., Zeiss Mirax enlarging attachment; all good condition, £4/10.—Lees, 24, Burlington Avenue, Oldham. [8515]

**22/-** ½-pl. Mahogany, lens f/8, shutter, slides, etc., in fine condition; approval, bargain.—Parkin, Hollyfield, Carr Lane, Willerby, N. Hull. [8525]



## CAMERAS AND LENSES

**1-PLATE** Hand-Stand Sanderson, complete with 4 enlarger, £5/5; Salex Horizontal Reflex, 3½×2½, £3/3; Makina Press, 3½×2½, 3.2 Plaubel, £7/7; offers, or exchange.—Box 4785, c/o "The Amateur Photographer." [8514]

**1935** Zeiss Nettar 2½×3½, f/4.5 Nettar, Compur, cost £7/2/6; only had four weeks; guaranteed perfect; accept £5/17/6; going in for Twin-lens Reflex.—Owens, 126, Oldham Rd., Manchester, 10. [8521]

**1-PLATE** Lancaster, D.E., 2 lenses, Telephoto, 2 magnifiers, Thornton-Pickard shutter, 4 D.D. slides, carriers, 5×4, postcard, 4½×3½, 3-fold tripod, 30/-.—Rev. Padfield, Shandon Rd., Worthing. [8522]

**3½×2½** Ensign Auto-speed Roll Film Focal-plane, 34 speeds 1/15th to 1/500th, f/4.5 Ensign lens, rising and cross front, 2× filter and case, leather camera case; cost £9/18/6; £6.—Box 4797, c/o "The Amateur Photographer." [8528]

**UNWANTED** Zeiss Super Ikonta, 8 or 16 on 120, cost £19; no exchanges; approx., £14/10.—95, High St., Southampton. [8530]

**ZEISS** Super Ikonta, Tessar f/3.5, 16 exposures, range-finder, new; cost £17/10; will accept £13/10.—13, Wollaston Rd., Dorchester. [8531]

**CONTESSA** Nettel 3½×2½, Meyer-Goerlitz f/6.8, 4 slides, F.P.A., metal tripod, 4-in. Plano-convex condenser, 5-in. trimming desk, 9-in. rubber squeegee, lot 35/-.—Holt, 26, Abergild Rd., Lee, S.E.12. [8533]

**ENSIGN** Selfix Twenty, Ensign f/4.5 anastigmat, Mulchro 7-speed shutter; absolutely new and in perfect condition; cost £4/15; £4 or offer.—Easto, 38, Nelson Rd., Ipswich. [8535]

**LEICA** III, f/3.5 Elmar in ever-ready case, £19/10; 9-cm. f/4 Elmar Lens, coupled, new, £8/15; 3.5-cm. f/3.5 Wide-angle Elmar, coupled, new, £5/15; Green Filter for all lenses, 12/6; Universal Collapsible Lens Hood, 10/-; Leica Correx Tank, 15/-; or complete outfit, in leather case, with space for films, meter, etc., £35; all perfect; no offers.—Redington, 192, Parade, Hoylake. [8536]

**1-PLATE** Apem Focal-plane, f/4.5 lens, 6 D.D. 4 slides and case, £6/10.—Hardy, 3, Lancaster St., Blackfriars, S.E.1. [8537]

**1A** Kodak Junior, f/7.7 lens, leather case, £1.—80, Manor Crescent, Gourock. [8539]

**3½×2½** f/4.5 Agfa Standard Roll Film, radial 32 focus, 5 speeds, complete with best leather case, lens hood, portrait, copying and wide-angle lenses, outfit cost £7, first £3/7/6, as new; also Kodak Film Tank No. 3½, cost 37/6, take 12/-; Kodapod, 3/6; Kodak Self-timer, 3/-; Kodak Auto-mask Frame, 4/-; Wynne's Hunter Exposure Meter, 4/-; everything in excellent condition.—100, Larch St., Nelson, Lancashire. [8540]

**3½×2½** Newman & Guardia New Special Sibyl, 32 Ross f/4.5, 3 double slides, F.P.A., leather case; condition perfect; cost £26; £12.—Jones, 53, Bromley Rd., Beckenham, Kent. [8542]

**ZEISS** Cocarette 3½×2½, f/4.5 Tessar, in D.A. Compur, as new, cost, £5/10; Kodak 2½ Film Tank, 6/6; Wood Folding Tripod, 4/-; Telescopic brass ditto, 3/-; seven assorted large Dishes up to 19×14 in., 10/6 the lot.—50, Cloudestale Rd., S.W.17. Streatham 0730. [8543]

**ENSIGN** Klito de Luxe, ¼-pl., Ross Homo. f/6.3 lens, Compur shutter, rising and cross front, double extension, 6 slides, F.P.A., leather case, £5.—Gales, 104, Wanstead Lane, Ilford. [8545]

**ICARETTE**, with plate back for Roll Films 4½×2½, plates 3½×2½, film packs 3½×2½, Zeiss Tessar f/4.5, Compur, F.P.A., 6 slides, screen, 2 leather cases, cost £18, £5/5; also ¼-pl. Compact Series B Graflex Reflex, Tessar f/4.5, 3 D.D. slides for flat films, cost approximately £25, £5/5; both instruments in splendid condition; approval deposit.—Evans, 45, Nicander Parade, Swansea. [8547]

**LEICA** III, Elmar f/3.5, hood, Hektor f/1.9, 3 filters, universal finder, tripod head, ever-ready case, film knife, large Correx tank, thermometer, automatic enlarger (latest Voofa); all new condition, receipts available; cost £78/10, for £60, in one lot; deposit system.—Box 4843, c/o "The Amateur Photographer." [8548]

**VANITY** Kodak, Diomatic shutter, 1/10th to 1/100th sec., f/6.3 anastigmat, with filters and portrait attachment in case; good condition, 55/-, or offer.—Foster, 19, Berceau Walk, Watford. [8550]

**PERFECT**—4½×2½ Agfa Folding Camera, f/6.3 anastigmat, speeds ¼ to 1/100th, leather case, full instructions; cost £6/6; take £3/5, or offers.—R. Whitelaw, 3, Highbury Grange, N.5. [8551]

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**3½×2½ Ensign Focal-plane Roll Film Reflex**, Aldis Uno f/4.5. . . . £4 17 6

**3½×2½ Ikonta**, self-erecting, f/4.5 Novar lens, Compur shutter and case. . . . £5 18 6

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**THORNTON-PICKARD** ¼-pl. Reflex, Cooke lens, perfect condition, £5/5; seen by appointment, West, 252B, Gloucester Terrace, London, W.2. [8555]

**DALLMEYER** V.P. Speed Camera, f/2.9 Pentac lens, 3 D.D. slides, F.P.A., best leather case and developing tank; perfect condition, £7.—M., Hermann House, Rock Ferry. [8556]

**KODAK** Six-20, f/4.5, Compur, colour filter, leather case; as new, £5/7/6.—Clark, 31, Windsor Gardens, North Shields. [8557]

**SOHO** Reflex, ¼-pl., Goerz Celor f/4.8, 3 double slides, F.P.A., magnifiers, leather case; good order, condition, £9/10.—Huskinson, 23, Lansdowne Rd., Tunbridge Wells. [8560]

**1-PLATE** F.P.A. for T.-P. Reflex, D.D. slide fitting, new, 17/6; ¼-pl. Sanderson, f/8 lens, 5 D.D. slides, 30/-.—Box 4845, c/o "The Amateur Photographer." [8561]

**LEICA** II, new condition, E.R. case, slow-speeds adapter, Leica Scop, filters, etc.; what offers?—Box 4846, c/o "The Amateur Photographer." [8562]

**LEICA** Model III, with Summar f/2 lens, in brand new condition; cost £40, for £29/10; deposit system.—Box 4841, c/o "The Amateur Photographer." [8563]

**DOLLY** Miniature, 16 on V.P., f/4.5, 3 speeds, direct finder, self-photo apparatus, 2 special filters, and purse; a real bargain, scarcely used, £3/10; try deposit.—Hay, 101, St. Leonard's St., Edinburgh. [8565]

**ZEISS** Super Ikonta, f/3.5, Rapid Compur, 1 to 1/500th sec., lens hood, filter and purse; purchased June, £15.—Bowers, 14, Hillview Rd., Hatch End, Middlesex. [8566]

**9×12 cm. Schneider**, Isconar f/4.5, double extension, 6 slides, leather case; as new, £6.—Ashby, 13, Gassiot Rd., London, S.W.17. [8568]

**RETINA**, Compur shutter, f/3.5 Xenar, £6.—Colley, 39, Twitten Way, West Worthing. [8569]

**ZEISS** Ideal Stereo, 6½×3½, f/4.5 Tessars, Compur, 8 clip-on slides; beautiful condition, £13; cost £30.—668, Fishponds Rd., Bristol. [8570]

**AUTOMATIC** Rolleiflex, 2½×2½, Zeiss Tessar f/3.8, Mittel filter, Rolleiflex lens hood in case, leather case; V.G. condition, £13/10.—T. Ambler, 18, Raby Gardens, Bishop Auckland. [8571]

**NEWMAN-GUARDIA** 3½×2½ Folding Reflex, f/4.5 Cooke Aviar, Dallmeyer Telephoto, F.P.A., 6 D.D. slides, 12 single filters, £22.—Lucy, Hollyhocks, Cranleigh. [8572]

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**LEICA** III, f/2.5 Hektor, in perfect order, £22.—Stocks, 2, St. Hilda's, Frizinghall, Bradford. [8576]

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## CAMERAS AND LENSES

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ENSIGN Midget, 33/- model for 16/-; 55/- model, f/6.3 lens, yellow filter, for 30/-; both as brand new; little used, this year's models.—Gray, Myrtle Cottage, Kingston, near Taunton. [8587]

31x21 Ensign Reflex, Dallmeyer Press f/3.5 lens, revolving back, 6 slides, perfect and new condition, £7, cash.—BM/BDRA, W.C.1. [8589]

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31x21 Goerz Manufoc Tenax, Dogmar f/4.5, 32 D.E., R.F.A., 6 S.S., leather case, all perfect, £5/15; 5x4 Folding Premo, 2 D.S., 7-in. lens, 15/6—Holland, Bombay Rd., Stockport. [8594]

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25/- Goerz 41x34 Folding R.F. Camera, Goerz f/6.8 anastigmat, rising and cross front; bargain.—Gipps, 15, Dela Warr Rd., Bexhill. [8597]

GOERZ Anschütz Press 5x4, S.C. shutter, f/4.8 lens, slides, case; as new, £6/10.—29, Dennis Park Crescent, Wimbledon. [8600]

SOHO Reflex 1-pl., f/4.5 Ross Xpres, revolving back, 6 D.D. slides, F.P.A., leather case, £12.—Fletcher, 44, Sandbourne Avenue, Merton Park, S.W.19. [8601]

F/2.5 Cooke, V.P. Reflex, revolving back, 3 D.D. slides, F.P.A., lens hood, special antinous release, leather case, £10, or offer.—1050, Pershore Rd., Selly Park, Birmingham. [8604]

1-PLATE T.P. Reflex, f/4.5 Cooke, 1/10th to 1/1,000th, F.P.A., Mackenzie B slide, 12 envelopes, case, £5/7/6.—Masterton, Colinhill Rd., Strathaven. [8605]

SUPER Ikonta 31x21, 8 or 16, f/4.5 Tessar, Compur, as new, £12/10.—Moore, 15, Whin Bank, Scarborough. [8606]

ZEISS Ica de Luxe 21x21, films or plates, Tessar f/4.5, Compur, 6 slides, F.P.A., focussing magnifier; perfect; small rare model, £4/17/6; cost £13.—98, South Lambeth Rd., S.W.8. [8608]

31x21 Tropical Sonnet, Tessar f/4.5, Compur, 6 slides, F.P.A., strong leather case, collapsible lens hood, Wratten K 2 filter, focussing magnifier; cost over £19; £6.—Doran, 12a, Gloucester Court, Kew. [8609]

THORNTON-PICKARD Junior Reflex, Dallmeyer f/3.5, rising front, revolving back, 6 slides, Rollex F.P.A., leather case; first £6/10.—62, Queen Victoria Rd., Coventry. [8611]

PRESSMAN Reflex, horizontal postcard, Aldis f/4.5, slides, F.P., leather case, 80/-; Nettel 12x9 and 41x34, Tessar f/6.3, Compur, F.P., case, 60/-—BM/VRGR, London, W.C.1. [8612]

41x6 cm. N. & G. Baby Sibyl, Ross f/4.5 Xpres lens, in velvet-lined hide case, all in new condition, 5 D.D. slides, N. & G. folding lens hood, Beta filter, antinous release, daylight enlarger, 41x6 cm. to 1-pl., £10.—43, Meadoway Court, Golders Green, N.W.11. [8614]

9x12 cm. Nettel Deckrullo, Dogmar f/4.5, self-capping shutter, 3 double slides, F.P. adapter, best case, best condition, £14.—105, Lark Lane, Liverpool. [8615]

BABY Ikonta, f/4.5 Tessar, Compur, 1 to 1/300th, purse, filter, hood; perfect condition; genuine bargain, £5/7/6.—Loveday, Norwood Grove, Bolton. [8616]

ENSIGN Carbine No. 7, f/4.5 Aldis Uno, Mulchro, case; list £6/16/6; almost new; what offers?—Below.

ENSIGN Popular Reflex, f/4.5 Zeiss Triotar, slides, case, etc.; perfect, £4/10; deposit system.—Pelling, 22, Esmond Rd., Chiswick. [8618]

31x21 T.P. Reflex, f/4.5 Cooke, 6 slides, F.P.A., leather case; new condition, £7/5; deposit.—Houghton, 225, Hinkley Rd., Leicester. [8620]

10x8 Strong Folding Camera, 3 slides, Ross Symmetrical, case, tripod; sacrifice, 40/-—Hunter, Photographer, Port-Glasgow. [8623]

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PLATE CAMERAS.

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- 31x21 Etui, Zeiss Tessar f/4.5, delayed-action Compur, 6 slides, F.P. adapter. Shop-soiled. £11: 17: 6
- 31x21 Sibyl Vitesse, Ross Xpres f/3.5, 3 book-form slides, F.P. adapter, leather case. Shop-soiled. £14: 17: 6

- 1-pl. Ensign Special Reflex, Ross anastigmat f/4.5, 9 slides, leather case. Good condition. £6: 7: 6
- 1-pl. Soho Reflex, Ross Xpres f/4.5, F.P. adapter, case. Splendid condition. £12: 10: 0
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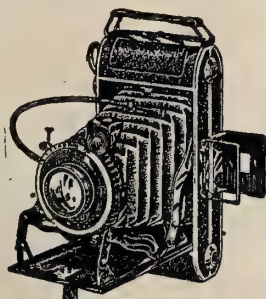
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ZEISS Icarette 500/2, 3½×2½, f/4.5 Tessar, Compur; good condition, £6.—Edney, Basingstoke. [8626]

3½×2½ Carbine, plate back, fitted f/4.5 Zedellar, 34 bargain, 50/-.—8, West End Avenue, Harrogate. [8627]

T.P. Reflex, ½-pl., f/4.5 Ross Xpres, 12 slides, F.P.A., Alpha and Beta filters, case, £8/10; or close offer.—Gisborne, 2, Waldeck Rd., Nottingham. [8629]

VOIGTLANDER Brilliant, f/4.5, Compur Rapid, ever-ready case; practically unused, £5/10; deposit system.—White, 8, Avon Rd., Kensham, Nr. Bristol. [8630]

ZEISS Super Ikonta, coupled automatic focussing, 16 on 2½, new Rapid Compur shutter, Tessar lens, new, £12/15; Avo Meter, as new, 45/-.—161, Dudley Rd., Birmingham. [8631]

FOTH-DERBY, f/3.5, focal-plane, case; perfect, 70/-.—Donald Mack, 7, Apsley Villas, Bradford. [8632]

SPECIAL Postcard Kodak, Ross f/6.3, Compur shutter, 1 to 1/250th sec., range-finder, rise and cross, case, cost £20, perfect, 50/-; also Autographic V.P. Kodak, f/6.5, case, 25/-.—Cranford, 42, Vineyard Hill Rd., Wimbledon Park, S.W.19. [8633]

SUPER Ikonta 530, as brand new, f/4.5 Tessar, Compur, Proxar lens, case, £14/5 the lot; also Ross f/6.8 Telephoto, 11-in., 4/-.—Bell, 27, Somerset Rd., Newport, Mon. [8635]

KOLIBRI, 4×3 cm., Tessar f/3.5, Compur, filter, Proxar, leather case; excellent condition, £7/10; deposit system.—Knapp, 73, Standard Rd., Hounslow. [8638]

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Longmire, Troutbeck, Windermere. [8520]

WANTED.—520 Ikonta, Tessar f/3.5, Rapid  
Compur.—E. Tolson, Dosthill, Tamworth.  
[8534]

WANTED.—Vertical Enlarger, cheap; condition  
immaterial.—Box 4844, c/o "The Amateur  
Photographer." [8549]

EXCHANGE.—Wheatstone Concertina, Button  
Accordion (new), Bullinger's Companion Bible,  
Scotfield's Bible, bargain, for Press Camera and  
Enlarger.—Livingstone, Lochness Boarding House,  
Inverness. [8553]

WANTED.—Leica Model I, with interchangeable  
lenses, any condition, but cheap for cash.—  
Box 4842, c/o "The Amateur Photographer." [8564]

WANTED.—8-mm. Camera, Projector, Telephoto,  
screen.—32, Lime Hill Rd., Tunbridge  
Wells. [8578]

WANTED.—Beta or K2 Filter, fit flange 42-mm.,  
and T.P. 1-pl. Metal Slides for "Practical  
Photography," unbound.—Shute, 61, Oxford St.,  
Weston-super-Mare. [8579]

EXCHANGE.—Leica III, Summar, ever-ready case,  
new; wanted, Leica I, Hektor or Elmar,  
Telephoto and wide-angle, and cash adjustment.  
—Box 4858, c/o "The Amateur Photographer." [8581]  
£4/5 for 3½×2½ Roll Film, f/4.5, D.A. Compur;  
c/o "The Amateur Photographer." [8583]

WANTED.—Anastigmat for enlarging, about  
5½-in. focus, must be cheap, also Rolleiflex  
Plate-back outfit.—Blackburn, Portland St.,  
Pemberton, Wigan. [8593]

WANTED.—Voigtlander Brilliant, f/4.5, Compur;  
also Rolleiflex, f/3.5 or f/2.8, or Superb,  
f/4.5.—Goldring, Fernhurst, Haslemere. [8598]

EXCHANGE.—Nettel Deckrullo Press, f/4.5  
Dogmar, micrometer focussing, self-capping  
focal-plane, ½ to 1/2,800th, Mackenzie slide and  
ebonite plate-holders, patent spring screen built-in  
with hood and magnifier complete, spare hooded  
screen, lens hood, paired Dallmeyer lenses for  
stereo work, Ross W.A. Concentric, both on panels  
for use on camera, 10×15 or P.C.; all as new;  
wanted, Exakta, Simplex Cine, Noviflex.—1,  
Myrtle Grove, Enfield. [8599]

LEICA Elmar 50-mm. and Hektor f/2.5, new con-  
dition, £5 each, or wanted, Summar f/2,  
Elmar 50-mm., Elmar 105-mm.—P. Evans, Rockcliffe,  
Seaview, I.O.W. [8603]

EXCHANGE.—Super Ikonta, 3½×2½, f/4.5 Tessar,  
as new, for 530 Super Ikonta, or 520 Ikonta  
and cash.—Moore, 15, Whin Bank, Scarborough. [8607]

WANTED.—1-pl. Press Camera, Palmos or  
Anschutz.—Russell, Auburn, Alexandria, Dum-  
bartonshire. [8617]

WANTED.—9×12 Film Pack Tank, 6 Etui slides.  
—Kalsy, 78, Deans Lane, Edgware. [8621]

WANTED.—Rolleiflex or Rolleicord; excellent  
model; in good condition.—Riley, 7, Brassey  
Avenue, Broadstairs, Kent. [8622]

CONDENSER, about 7 in., wanted, cheap; also  
A.C. D.C. Radio, good, reliable, £5 maximum.  
—Smith, 47, Canterbury Rd., Folkestone. [8634]

1-PLATE Roll Film and Plate Camera, Tessar  
4 lens f/4.5, single or double extension; in  
good condition.—Box 4868, c/o "The Amateur  
Photographer." [8648]

WANTED.—1-pl. Unicum Shutter, in or out of  
working order.—Burley, The Hut, Beech  
Avenue, Ruislip. [8643]

EXCHANGE for Miroflex, f/2.7 or similar, brand  
new Folding Mentor Reflex, Carl Zeiss Tessar  
f/4.5, 9×12 cm. adapters, D.D. slides, also Pupilie  
3×4, Elmar f/3.5, also Icarette 3½×2½, plates,  
films, Distar, cases; all perfect outfits; also  
Beveller, 12-in. cut; cost over £70, or sell; and  
No. 1 Autographic Kodak Special, 3½×2½.—Lay-  
cock, 100, Western St., Hove. [8646]

### Trade.

WANTED.—Leicas, Contaxes, Rolleiflexes, Exak-  
tas and any accessories for these; the  
highest cash prices in the trade given for miniature  
outfits.—R. G. Lewis, The Miniature Camera  
Specialist, 202, High Holborn, London, W.C.1.  
Holborn 4780. [6703]

WANTED.—Leica, Zeiss, Contax, or any good  
make of modern camera, with large-aperture  
lenses, also modern photographic apparatus, cash  
or exchange; good prices given.—City Pharmacy,  
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PATHE Cine Camera, Krauss f/3.5 lens, Camo motor drive, with 4 chargers, 2 filters, portrait attachment and leather case, £2/10/6, or offer.—Box 4862, c/o "The Amateur Photographer." [8585]

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9.5-MM. Pathescope Motocamera B, f/3.5, condition as new, £4; deposit system.—Wilson, 7, Alderman Rd., Plymouth. [8588]

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PATHE de Luxe Motocamera, Tessar f/2.7, case, and full accessories, cost £26, first £9/10; latest Home Movie Projector, and all accessories, cost £17, bargain, £8/10.—62, Queen Victoria Rd., Coventry. [8610]

9.5 Pathe Luxe Motocamera, f/2.7 Zeiss Tessar lens, leather case, practically unused; cost £19; £7/10 or best offer; deposit system.—Pelling, 22, Esmond Rd., Chiswick, W.4. [8619]

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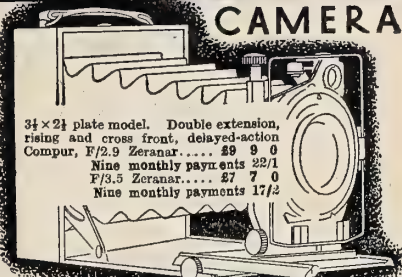
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
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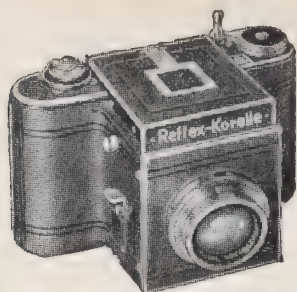
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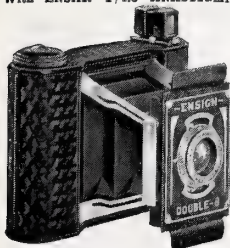


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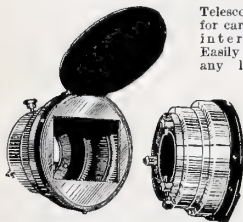
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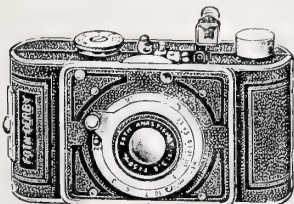
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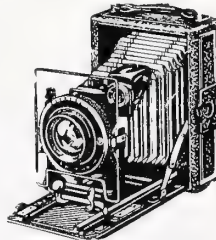
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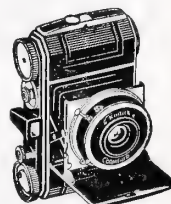


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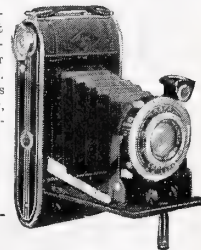


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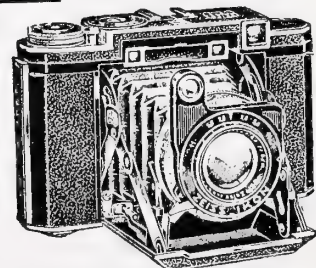
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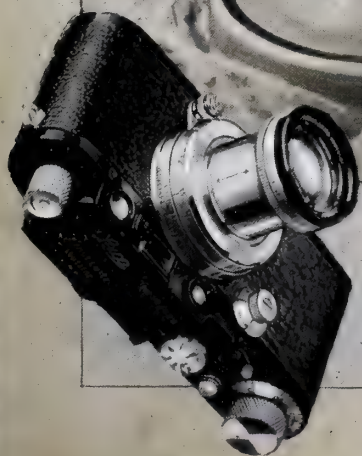
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~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, August 7th, 1935.

No. 2439.



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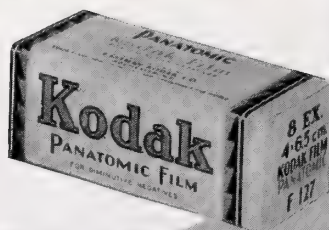




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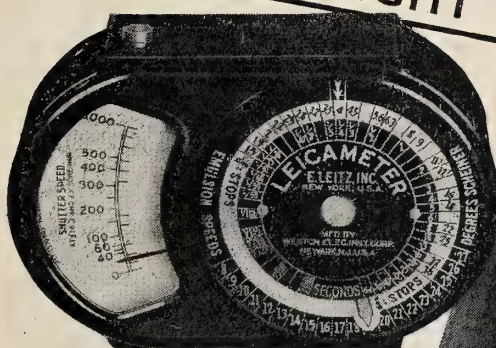


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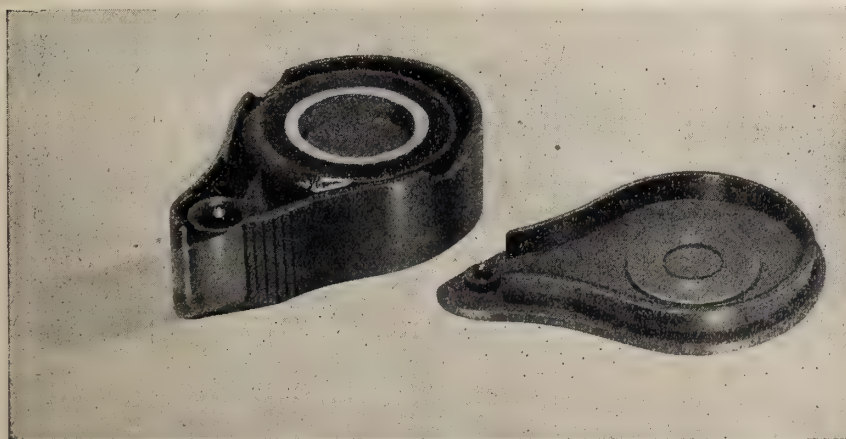
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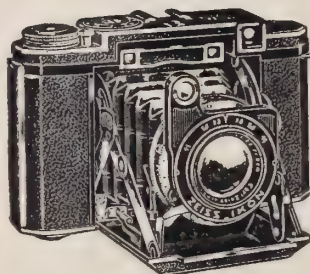
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 6×4 1/2 cm. Ica Palmos Focal-plane, Carl Zeiss Tessar f/2.7, self-capping focal-plane shutter, 6 slides, F.P.A. and leather case £13 17 6  
 3 1/2×2 1/4 Zodel Folding Pocket, Zodelar f/4.5, D.A. Compur shutter, 3 slides and leather case £4 17 6  
 10×15 cm. Palmos Focal-plane, Carl Zeiss Tessar f/4.5, focal-plane shutter, special back adapted for Mackenzie envelopes, 8 envelopes, 6×4 size, and leather case £12 17 6  
 Photokop Electric Exposure Meter £3 10 0  
 3 1/2×2 1/4 Ensign Roll Film Reflex, Aldis f/4.7, T. and I. shutter £1 9 6  
 16-mm. Model K Cine-Kodak, f/1.9 anastigmat, motor drive and leather case. As new £27 10 0  
 9.5-mm. Pathe Motocamera, Carl Zeiss Tessar f/2.7, motor drive £11 2 6  
 3 1/2×2 1/4 T.-P. Horizontal Reflex, Dallmeyer f/4.5, self-capping focal-plane shutter, 3 slides and F.P.A. £25 10 0  
 3 1/2×2 1/4 Dallmeyer Speed, Pentao f/2.9, focal-plane shutter, F.P.A. and leather case £19 17 6  
 10×15 cm. Mentor Folding Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 3 slides, F.P.A. and case £19 12 6  
 2 1/2 square Carbine Roll Film, Carl Zeiss Tessar f/4.7, Compound shutter £2 12 6  
 Postcard Goerz Anschütz Focal-plane, Goerz Dagor Series III f/6.3, self-capping focal-plane shutter, F.P.A. and leather case. As new £17 6  
 1-pl. Ica Wire Roll Film, double extension, Carl Zeiss Tessar f/4.5, Compur shutter, U-front, plate back £25 7 6  
 3 1/2×2 1/4 Dallmeyer Roll Film, Pentao f/2.9, Compur shutter, U-form front, plate back, screen, 2 slides, F.P.A. and leather case £7 17 6

4×3 cm. Kolibri Roll Film, f/3.5 Novar anastig. lens, Compur shutter, leather case. New condition £7 7 0  
 4 1/2×6 V.P. Sprite Plate Camera, R.R. lens, T. and I. shutter, 6 single slides £17s. 6d.  
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 3 1/2×2 1/4 Safox Focal-plane, f/5.5 anastig. lens, shutter speeded to 1/1,000th, direct-vision finder, 6 single slides £25 10 0  
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 3 1/2×2 1/4 Folding Pocket Camera, f/4.5 anastig. lens, Vario shutter, 3 slides £2 7 6  
 4 1/2×6 Baby Ikonta, f/4.5 anastig. lens, Dervall shutter £23 5 0  
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 6×6 Rolleiflex, f/4.5 Tessar, Compur shutter £29 2 6  
 1-pl. T.-P. Reflex, S.C. shutter, f/4.5 T.-P. Cooke, 6 slides £25 17 6  
 3 1/2×2 1/4 Soho, f/4.5 Tessar, 3 double book-form slides and case £7 2 6  
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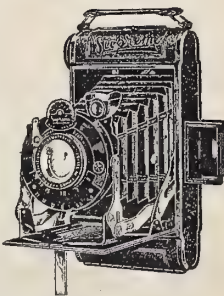
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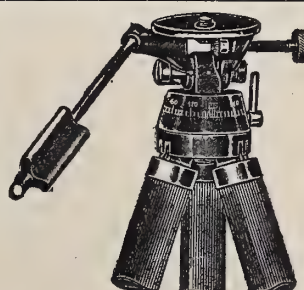
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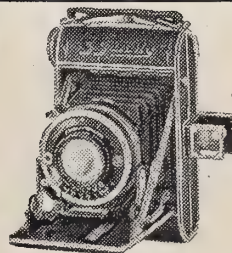


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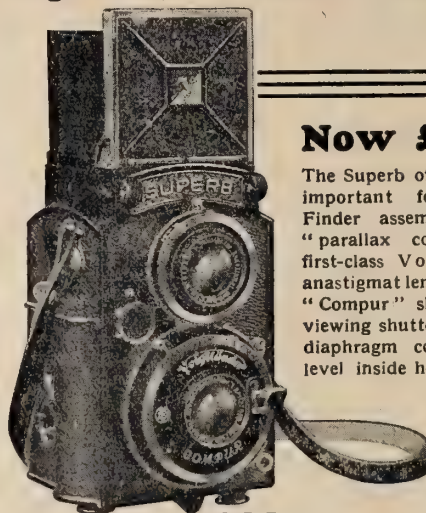


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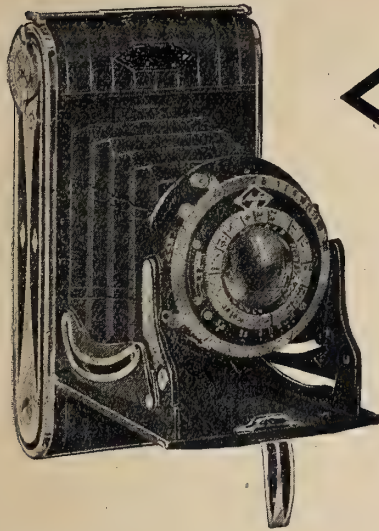
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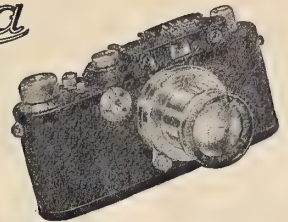
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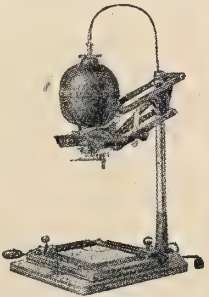
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F.J. MORTIMER

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WEDNESDAY, AUGUST 7TH, 1935.

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THE "Snapshotting" season is now at its height. August is the holiday month when not only the great majority of workers in town seek the coast and the countryside for their annual vacation, but it is also holiday time for the schools. The enormous spread of photography as a hobby is evidenced by the popularity of the camera among schoolboys and schoolgirls. In many cases they take their snapshotting more seriously than their elders. This may be observed at every seaside resort. The grown-up who uses a camera only at holiday time for securing records of the event and of the members of the party is apt to be casual about the business, and can hardly be considered an amateur photographer at all. The youngster, on the contrary, approaches the subject with much greater deliberation, and, possibly on the score of the cost of films, is more careful with each exposure. These younger camera users will in many cases become the serious workers of tomorrow, and we hope that every encouragement will be extended to their activities during the present month when so many opportunities for picture-making occur.

### Dark-room Luxury.

The dark-room suite at the new Middlesex Hospital, attached to the X-ray department which is the gift of one of the fairy godfathers of that institution, is the last word. Really the last word. It induces such a watering of the mouth on the part of one who has had to put up with a cupboard under the stairs as to make him quite unhappy. In the first place, all the films are conveyed to the dark-room by an electric conveyor. Next to the dark-

## TOPICS of the Week

### A Weather Forecast

FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, AUGUST 8th.

There are likely to be some thunderstorms across the Eastern half of England during the day, which will mean heavy clouds and sunny intervals, the sunshine increasing in amount across the Midlands to the Western Counties, where early drizzle or mist will occur.

#### FRIDAY, AUGUST 9th.

This should be a fair day, warm temperatures in the East to average farther West. Breezy intervals and a good deal of moisture in the air will cause cloud effects, particularly off the coasts.

#### SATURDAY, AUGUST 10th.

After early strong breezes, which will clear the atmosphere, it will become warm and fairly good weather, making it somewhat hazy in the South-East to clear, with some cloud farther West and North.

#### SUNDAY, AUGUST 11th.

Slowly changing weather will be noticeable, with occasional cloud in the East, and unsettled conditions farther North into Scotland and Western areas, to good photographic weather in the South, with sunny periods to mainly fine.

#### MONDAY, AUGUST 12th.

Some bright and sunny periods across the Southern Counties from South-East and South Coasts to Wales into Ireland. Farther North, along the East Coast and into Scotland, occasional cloud.

#### TUESDAY, AUGUST 13th.

Mainly fine with much sun and bright weather, warm temperatures over Great Britain generally, with perhaps more haze and misty type of atmosphere along the East Coast through the hilly areas of Scotland, and a tendency in the South-West of England and Wales, and off the Channel Coasts in the South-East.

#### WEDNESDAY, AUGUST 14th.

Similar weather conditions should continue in all parts, with softer light effects and shadows to the North and East of England into Scotland, and in the South-East and South-West of England and Wales some heavy clouds.

room is a mixing-room, where the developer and fixing solutions are mixed in large tanks. These solutions are then run by pipe lines to the tanks in the dark-room. Consequently there is no necessity to stop work in the dark-room while large quantities of developer and fixing solution are being mixed. The developing tanks are thermostatically kept at a constant temperature, and there are electromagnetic clocks which time the period of development. By this means unskilled labour can be used for developing the films. Through a light-trap revolving hatch the films are passed to the drying-room, where they are washed in special tanks. There are weirs to prevent back wash, so that the fixing solution is washed off the films very rapidly. Through the drying cabinet 35,000 cubic feet of filtered air is blown per hour at 90 degrees centigrade. The films are conveyed on an endless chain driven by a motor, so that they come out at the other end completely dry in twenty minutes. It is altogether a robot department, down to the date punch, which not only punches the date on every film, but by means of a cyclometer records at the end of the day the number of films dealt with in the department.

### Lantern Slide Sizes.

One international convention which is badly needed is an agreement as to uniformity in lantern slide sizes. Last week in London the neurologists from twenty different countries met for an international congress, and many of them brought lantern slides to illustrate their papers and discussions. But again and again it happened that talk was held up because the lecturer could not get his "foreign" slides



into the lantern, or, if they did get in, some important details were just outside the frame and could not be pushed along anyhow. Here is a useful little work for Geneva to undertake during an off-moment while settling the Abyssinian dispute. Or perhaps it comes more properly before such a body as the British Standards Institute, which has international affiliations. As to lantern slide size, is there anything to beat our own square shape and size? It may be prejudice, but foreign slides look ungainly somehow. The fundamental trouble is that a change of size involves the scrapping of much apparatus and countless slides.

### How Many Disguises?

There is a story in Hachette's well-known "Almanach" which we seem to have heard before, but which is worth retelling. It was expected that a dangerous bandit would attempt to cross an out-of-the-way frontier in Europe, so the authorities communicated with the frontier police, and to make assurance doubly sure, sent them six photographs of the bandit—front face, side face, with a beard, without a beard, disguised as this, and disguised as that. The frontier police got to work with their customary assiduity, and in a day or two reported that they had five of the rascals already under lock

and key, and hoped to make a speedy capture of the sixth! While on the subject of identification by the camera, a word may be said about one of the species of photographic fiends—usually a girl—who says she must take a snap of you, and while you are engaged on the preliminaries, making the usual footling jokes one does make on such occasions, lets off before you have time to compose your face. The result is sometimes a happy and unstudied expression, but often it is a face one would most willingly disown. We have a suspicion that many newspaper portraits were obtained in this way much to the disgust of the "sitters."

## "The Amateur Photographer" EXPOSURE TABLE—August

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them.

From 5 to 6 a.m. or 6 to 8 p.m., about four times these exposures will be required.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m., by the clock, during "summer time."

SUBJECT.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies .. ..	1/30 sec.	1/45 sec.	1/90 sec.	1/120 sec.	1/150 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/18 "	1/30 "	1/50 "	1/70 "	1/90 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/10 "	1/15 "	1/30 "	1/40 "	1/50 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/8 "	1/12 "	1/25 "	1/30 "	1/40 "
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	1/4 "	1/6 "	1/10 "	1/15 "	1/20 "
Portraits or groups taken out of doors, not too much shut in by buildings .. ..	1 "	2/3 "	1/3 "	1/4 "	1/5 "
Portraits in well-lighted room, light surroundings, big window, white reflector ..	4 secs.	3 secs.	1½ "	1 "	3/4 "

As a further guide we append a list of some of the best known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.		Rapid.	
AGFA, Special Portrait.	ILFORD, Golden Iso-Zenith.	BARNET, S.R. Pan.	BARNET, S.R.
" Super Pan. Film.	" Iso-Zenith.	" Studio Ortho.	" Self-screen Ortho.
" Super-speed Film.	" Hypersensitive Pan.	ENSIGN, Roll Film.	ILFORD, Screen Chromatic.
" Isochrom Film.	" Plates and Films.	GEVAERT, Filtered Ortho.	" S.R.
" Ultra Special.	" Portrait Film (Ortho Fast).	" Chromosa.	" Commercial Ortho. Film.
BARNET, Press and Super Press.	" Monarch.	" Regular Cut Film.	IMPERIAL, Non-Filter.
" XL Super-speed Ortho.	" Press.	ILFORD, Auto. Filter.	" S.R.
" Soft Panchromatic.	" S.S. Ex. Sens.	" S.R. Pan.	" S.R. Ortho.
" Studio Fast.	" Zenith Ex. Sens.	" Pan. Film.	KODAK, Cut Film.
" Ultra Rapid.	" S.G. Pan.	" Rapid Chromatic.	Medium.
EASTMAN, Par Speed Cut Film.	ILLINGWORTH, Fleet.	IMPERIAL, Non-filter (new series).	ILFORD, Empress.
" S.S. Cut Film.	" Super Fleet.	" Eclipse Pan. B.	" Chromatic.
" S.S. Pan. Film.	" Super Fleet Ortho.	" S.S. Ortho.	Ordinary.
GEVAERT, Super Sensima.	" Pan. Fleet.	KODAK, Roll Film and Film Pack.	BARNET, Ordinary.
" Sensima Fast.	IMPERIAL, S.S.S. Press Ortho.	PATHE, Roll Film.	GEVAERT, Ordinary.
" Sensima Ortho.	" Eclipse.	SELO, Roll Film.	ILFORD, Ordinary.
" Super Chromosa.	" Eclipse Ortho Soft.	ZEISS IKON, Roll Film and Film Pack.	" Rapid Process Pan.
" Roll Films and Packs.	" Eclipse Soft.		IMPERIAL, Ordinary.
	" Eclipse Ortho.		" Pan. Process.



# Causes of Defective Roll-film Negatives

The following topical article should be read by all users of roll films. Attention to the points dealt with will do much to avoid many of the defects seen in roll-film negatives.

**I**N these days, roll film is regarded as a negative material of almost universal application, and its use is by no means confined to the casual snapshotter.

The serious photographer has now come to realise that negatives upon the best of modern roll films are equal, and in some respects superior, to those on plates, while the film has the obvious advantages of daylight loading, lightness and freedom from risk of breakage.

In careful hands the roll film can be made to produce perfect negatives, but there are defects met with peculiar to this material, through non-observance of certain points which are dealt with in this article.

## *Handling the Spool.*

It must be admitted that most of the defects met with on film negatives are the result of lack of care in handling the spools. Many photographers seem to fail to realise that even when the spool is tightly wound within its protecting paper, if the latter is not kept tight, or if the spool is exposed to very strong light, fogging at the edges is inevitable.

Care must be exercised to keep the film tight upon its core after the securing band has been broken, when loading the camera. If the operation must be done in strong light, only sufficient of the paper backing should be unrolled to permit of threading into the receiving spool. These may seem obvious precautions, but many photographers fail to observe them.

Modern roll-film cameras are designed for easy loading, and to keep the film flat in the focal plane.

Care must be taken when threading the paper that it will run straight. Neglect of this means edge fog, or the film may become jammed, particularly in the case of very small

cameras where the space in the spool chambers is reduced to the minimum dimensions.

These points apply with even greater importance to the highly sensitive panchromatic roll films.

Some amateurs have a habit of twisting the spool in the hands after removing it from the camera. This does no good, as any properly-made camera will wind the film with sufficient tightness, while the very fact that the spool is taken from the camera in daylight is sufficient to cause the trouble, and tighter winding will not prevent it.

The twisting of the spool has also the result of producing fine scratches across the negatives.

Another point worth mentioning is concerned with the sealing of the rolled-up spool after removal from the camera. With most makes it is necessary to fold the pointed end of the backing-paper and tuck it under before the gummed strip for sealing can be secured. Many amateurs fail to fold the paper back far enough to make a tight join, with the result that the spool unrolls a little, and this is frequently enough to fog the film at the edges.

## *The Camera.*

While not peculiar to roll-film apparatus, the importance of a dust-free camera must be stressed. It must be realised that the mechanical action of winding the film from one spool-chamber to the other is in itself sufficient to cause minute particles of celluloid or emulsion from the edges of the film to become detached. This in the course of time is bound to result in an accumulation of dust. Frequent dusting of the camera, not forgetting the folds of the bellows, or in the case of a camera of larger size the use of a suction cleaner, is to be recommended.

The interior should also be examined from time to time to see whether all the parts are truly dead-black. The back ring of the lens and the edge of the inside of the camera back are frequently sufficiently bright or polished to cause mysterious fog-marks when photographing in certain conditions of lighting. A good dead-black can be obtained from any dealer, and is easily applied with a small brush.

The rollers over which the film travels should run freely, and the pressure plate which holds the film flat in the focal plane should be examined from time to time. If either do not function properly, the result will be scratched negatives.

## *The Film in the Camera.*

When extending a folding film camera, the front should be drawn out gently, and not jerked out, as is the practice of some photographers. This not only imposes a strain upon the camera front, but also tends to draw the film out of the focal plane, with a bad effect upon the definition.

When winding the film the camera front should be extended, and not closed. This is especially important if the camera is one of the small, compact type. Space has been so reduced that the folds of the bellows almost touch the film, and if winding is done with the camera closed scratched negatives are inevitable. In any case, winding the film should be done slowly and steadily.

Cameras need more care than is usually bestowed upon them. Very often expensive film cameras are to be seen upon the sands, quite unprotected from sun or sand. This is likely to cause trouble on one score or another.

Attention to the simple precautions indicated in this article will do much to prevent most of the defects common to roll-film negatives.



# Some Advantages OF A Long-Focus Lens or Telephoto Lens

with special reference to miniature cameras

By R. W. JOHNSTON.

ENOUGH advantage is not taken of the opportunities offered in the modern small camera for the use of a long-focus lens. We know that the normal focal length of lens for any camera is approximately  $1\frac{1}{2}$  times the longest side of the negative or contact print. Thus the focal length of lens for a Leica or Contax is 5 cm., or



"The Chimney Pot." From a miniature negative taken with 2-in. lens.



"The Chimney Pot." From a miniature negative taken with  $5\frac{3}{8}$ -in. lens. From approximately the same spot as print above.

2 inches, i.e., from the diaphragm to the image is 2 inches. A lens with a proportionately greater focal length is known as a long-focus lens. A telephoto lens is a long-focus lens which is fitted with a negative lens as one of its components; this has the effect of giving an equivalent focal length greater than that distance from the lens to the image.

Thus the Dallmeyer 12-in. telephoto lens of  $f/4.5$  for the Leica is much less than 12 in. long, although its focal length is 12 in., giving a  $\times 6$  magnification. A long-focus lens of the same magnification for a quarter-plate camera would require an extension of over 40 in., and would be of considerable weight. Furthermore, great speed would be impracticable with a lens of this enormous focal length, because a lens of that magnitude, to possess the same relative speed, would have to be of gigantic

proportions—as the speed of a lens depends upon the ratio between the width of aperture and the focal length. Therefore, with a focal length of 40 in. and only  $f/8$ , the aperture would have to be 5 in. wide. The bulkiness and expense of such a lens make it prohibitive. Even with these difficulties surmounted you are faced with the bugbear of a shallow depth of focus. It is an immutable law of optics that the greater the aperture and the longer the focal length, the shallower becomes your depth of focus. The margin on each side of the exact focus would be so small as to render such a lens useless unless stopped down to  $f/36$  or smaller.

This explains why a long-focus lens on a big camera does not offer the same advantages as a long-focus lens on a miniature camera.

The illustrations accompanying this article were made with a 2-in. and  $5\frac{3}{8}$ -in. lens. For general purposes this



From a miniature negative taken with  $5\frac{3}{8}$ -in. lens. It shows good perspective and the figures separated from background.



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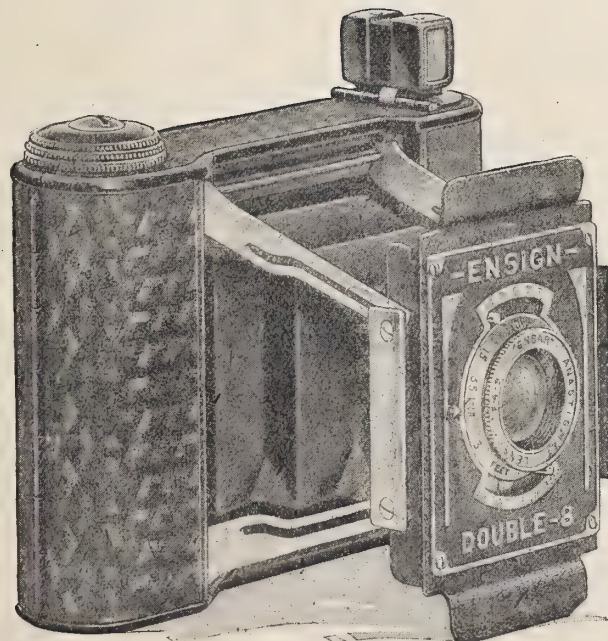
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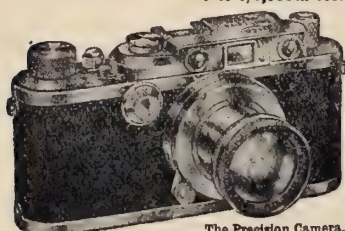
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August 7th, 1935

13.5-cm. (5½-in.) lens with an extreme aperture of  $f/4.5$  is as big as one would be likely to require. In fact, it is a little bit too big for everyday use. A lens of double the normal focal length is considered to be best for most purposes. A long focal length means a very steady camera. With a 13.5-cm. lens it is almost essential to have your camera firmly mounted on a stand and to use a wire release.

Many folk imagine that the principal use for a telephoto lens is for photographing wild animals, birds and other unapproachable subjects. This is by no means the case. The long-focus lens can be used with advantage in nearly every type of photography. By reason of the necessary long distance between the camera and the object, the perspective is more agreeably rendered. You get what is known as true drawing and fine modelling. This is a great advantage in portraiture and in taking close-up pictures generally. This can be seen, for example, in the third illustration.

The shallower depth of focus in a long-focus lens can be made good use of to isolate the subject from its background. It

causes the principal object or centre of interest to stand out more clearly in almost stereoscopic relief, when taking pictures at short range.

One of the advantages claimed for the miniature camera is its great depth of focus due to its short focal length. This is sometimes a disadvantage owing to the inability to make use of what is known as differential focussing, i.e., focussing on the subject to the exclusion of the background, which is purposely left out of focus. By the use of a longer-focus lens differential focussing can be as easily practised as with a large camera. This point is also in evidence in the third picture.

Lastly, let me say that it is a great advantage to use a view-finder which shows the exact picture for a lens of a given focal length, otherwise you must guess how much of the picture taken with a telephoto lens will appear on your negative. These tiny negatives give you no margin to play with. It is far better to know exactly how much of the picture in your view-finder will appear on your negative, otherwise your composition must be haphazard and unsatisfactory.

# DEVELOPING Panchromatic Materials

By S. E. L. M.

**S**UCCESS in panchromatic work depends very largely upon the manner in which dark-room operations are carried out. Where suitable methods are not adopted, it is only by accident that a satisfactory negative is occasionally obtained; given proper treatment, however, there should be no difficulty in producing clean, bright negatives free from excessive contrasts.

Development may be by the method of "time and temperature," or it may be conducted by visual examination. Where the former method is adopted, few precautions beyond those ordinarily employed are necessary—though (especially where the materials being used are unfamiliar) a few experiments may have to be carried out before precise factors for any particular grade of panchromatic material can be arrived at. Thus it will be found that plates or films possessing fast emulsion speeds may require factors far different from those applicable to other materials.

## Tank or Dish.

Notwithstanding the introduction of highly efficient tanks, development by inspection—or *dish* development—is still very popular with a large number of pictorial workers and other amateurs.

The method is less convenient, though quite safe. It is also very simple, though for purposes of description it may be divided into five distinct operations. These are:

- (1) The removal of backing material (in the case of plates);
- (2) desensitisation;
- (3) development proper;
- (4) fixation (with or without hardening), and
- (5) washing.

The first operation may be carried out as soon as the materials have been safely transferred to the dark-room. Here, *in complete darkness*, the plates or films should be soaked in a trough of water, and, if plates, the backing dope carefully removed with a swab or with the fleshy part of the hand.

When this has been done, the materials should receive a final rinse in clean water, after which they may be transferred to the desensitising bath. Many amateurs and several of the D. & P. people entirely dispense with the preliminary de-backing operation, but this is not desirable, since the free backing not only contaminates subsequent baths but has been held responsible for uneven development through coming to rest on the surface of the emulsion layer.

The cheapest effective solution for desensitising consists simply of a very dilute solution of pinacryptol green. This commodity is sold in handy bottles containing one gramme—the whole of which should be dissolved in twenty ounces of warm water.

The desensitiser should not be used in this form, but should be rendered more dilute immediately before use, one ounce of the concentrated stock being further diluted to make twenty ounces of the working solution.

The time allowed for desensitisation is two minutes, after which the panchromatic or orange safelight may be switched on and remaining operations gone through in greater comfort.

Development itself may be carried out with almost any of the proprietary solutions, though where home-compounded developers are being used it

may be found more satisfactory to employ M.Q. than the familiar pyrosoda. The time of development also depends upon the nature and speed of the materials concerned, and in all cases this can be ascertained after only a little experience in their use.

## Fixation and Washing.

After development it is best to rinse the negatives in a dilute acid bath; this effectively checks further development and reduces the risk of "mottling." An acid-fixing-hardening bath is better than plain hypo, if only for the reason that it prevents "frilling," a common trouble at this time of the year.

The period of immersion should not be governed by the disappearance of creamy emulsion from the image surface, but should continue for about ten or twelve minutes. On no account must any materials be left in the fixing-bath for more than twenty minutes; immediately the bath becomes slow-working it should be changed in readiness for the next batch of work.

Washing may be performed in running water, or it may be done by the method of changes. In warm weather, the operation by either method should be completed in forty minutes. At the end of this time, a final rinse in acidified water—made by adding a few drops of lemon juice to a quart of soft water—should follow. "Clean" workers usually finish their washing by removing surplus moisture from both sides of the material with a chamois cloth, thoroughly softened by immersion in the lemon bath and squeezed free from surplus between the palms of the hands.



August 7th, 1935



At the present day everyone packs a camera as a matter of course when going on holiday, and probably seven-tenths of the year's photography is done at the seaside, but it is tragic when one considers the poor lot of snaps the average camera owner brings back.

Yet it can safely be said of all the subjects one can take with the camera those taken at the seaside are the easiest from the technical side. It is on the pictorial side that most failures occur. But any camera will do. Even the box type of instrument costing not much over half a guinea can be used with as much chance of success as the twenty-guinea model, complete with  $f/4.5$  lens and a split-second shutter of many speeds. For the light by the



Sunday. A panchromatic film or plate better rendering of the sky tone

# PICTURE-MAKING at the Seaside

By F. READ.



The Breakwater.  $1/100$ th sec.,  $f/11$ . Pan film, no filter.



Pan. film and filter.  $1/50$ th sec.,  $f/8$ , with lens hood.

sea is good, and exposures at  $f/11$  or  $f/16$  will be the rule rather than the exception.

Where most people fail with their seaside photographs is not so much from the limitations of their camera but rather from lack of observation and not using the proper material. The really keen amateur can be relied upon to go to the sea with colour-correct material and filters; but the average camera owner seems quite unaware of the difference that can be secured by the aid of the modern panchromatic emulsions. He just buys half a dozen spoils



Pan. film, no filter.





and with a filter would have given a  
used when taking this picture.

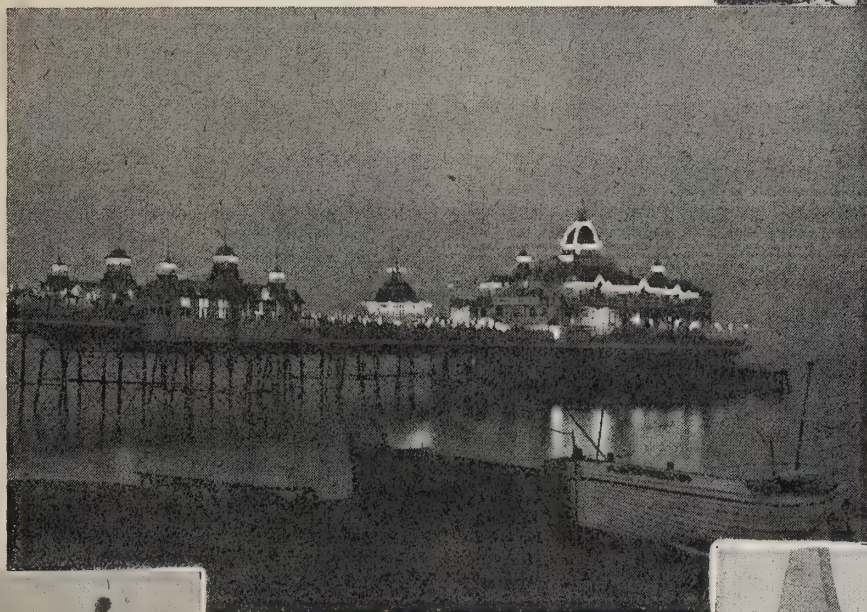
of ordinary film and snaps away at anything that presents itself, and when his films are developed frequently suffers a keen sense of disappointment.

If he cannot afford to buy a de luxe type of camera he can use even in his half-guinea box instrument a panchromatic film of the S.S. type, and if he is also prepared to go to a little extra trouble and make his exposures through a "two-times" filter he will find his pictures still further improved.

This is one of the secrets of photography by the sea. The filter will see to it that the predominating blue is rendered an appreciably darker tone on a pan. film, and so give the lighter



Taken with pan. film and filter. Note rendering of flesh tones against blue sky.



The Pier at Night. Exposure 10 secs., f/8.  
S.S. pan. film.

tones a chance to distinguish themselves, and make a success of a scene that would otherwise be a failure.

There is one point, however, that camera owners who take their films to the chemist or dealer to be developed should be careful of, and that is to make sure that the operator knows that he is dealing with panchromatic materials, and that they should be developed in complete darkness.

Finally, do not snap at the usual things, unless they are being taken as personal records. Look out for good sky effects and pleasing lines of shore



1/100th sec., f/11.



A good Sailing Breeze. 1/150th sec., f/11. S.S. pan. film.



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The latest date for sending in pictures for the Royal Photographic Society's exhibition is Friday, August 16th. Readers who are intending to send to the R.P.S. show this year should make a note of this date and not overlook sending their prints in good time.

A new D. & P. gaslight paper has just been put on the market by Criterion, Ltd. This is supplied in "soft," "ordinary" and "vigorous" grades, but has the novelty of being a "cream" glossy paper. Although it is being supplied principally to photo finishers, amateurs who make their own prints can also obtain it from dealers or from Criterion, Ltd., Stechford, Warwickshire. It is an excellent material with all the good qualities of the Criterion products.

A special "Cowes" Number is issued this week of "The Yachting World." Our readers who are interested in the photography of yachts, and have an opportunity of visiting the Solent to see the great yacht-racing events of the year should secure a copy. It contains much information that will prove useful to the yacht photographer.

After we had gone to press last week we received an intimation that the Summer School (announced for August 2nd to 5th) of the Independent Film Makers' Association had been unavoidably postponed. Further news of the meeting will be given in a later issue.

Awards in the Print-trimming Competition.—The final decision in this competition has been arrived at after a great amount of consideration and careful comparison between many thousands of entries. In some cases hundreds were very nearly similar, although on close investigation no two were precisely alike. After weighing up the pros and cons of the different groups, each including an astonishing number which

were less than postage stamp size, the following awards were made. Two prizes of one guinea each to: R. Jones, 49, Abbeystead Avenue, Netherton, Liverpool, 10; L. Abrams, 140, Elm Grove, Southsea, Hants. Two prizes of half a guinea each to: Robert G. Hammond, 10, Mildmay Road, Chelmsford, Essex; Thomas Hamilton, 183, Culrain Street, Shettleston, Glasgow, E.2.

Johnson's Holiday Competition has again been announced, and fifty cash prizes and fifty consolation prizes of photographic material are offered for holiday snapshots. The closing date is October 31st. There is no entry fee, the only condition being that labels or the title panel of a printed carton from certain of Johnson's photographic preparations must be sent with each entry of two prints. Holiday snapshots may be of any subject and on any make of plate or film. A leaflet with full particulars and rules will be forwarded free on application to any reader of "The A.P." who writes to Messrs. Johnson & Sons, Ltd., Hendon Way, London, N.W.4.

Paraphenylene-diamine as a developing agent for very fine grain has long been recognised, but unfortunately its big disadvantage of being poisonous and a disagreeable irritant to the skin has restrained its use by amateurs. By the recent introduction of Supramin, a fine-grain developer for negative material, the toxic properties of paraphenylene-diamine have been entirely removed, so that we now have a harmless developer giving extraordinarily fine grain. This is not the only desirable quality of this developer. The bromine released from the blackened parts of the negatives has little or no effect on the developing agent, with the result that the developer can be used over and over again with no loss of quality in the negative and no cumulative

increase in developing time. As with all developers of this type, Supramin, at its normal dilution, takes anything from fifteen to thirty minutes, according to the emulsion characteristic, at a temperature of about 65° Fahr. to give normal contrast negatives; but, if desired, by dissolving the contents in only half the normal quantity of water, the developing time is reduced by approximately half, the image still retaining its fine grain. Although it has a port wine colour there is no staining of the gelatine, but there is just enough stain in the image to give a stronger printing density. The user will, therefore, find it advantageous to keep the development time on the short side. It is also claimed by the makers that Supramin compensates for over-exposure, and, on test, this has proved correct. Another interesting fact about this developer is that temperatures up to 80 degrees Fahr., while not advised, do not make the difference in the grain size that one would expect; in fact, our own test at 78° Fahr. showed no perceptible increase of grain. Supramin is available in tins sufficient for 36 oz. of normal developer at 1s. 10d. per tin, and larger quantities are available at cheaper rates. It is supplied by all photographic dealers, or direct from L. A. Leigh, at Balfour House, 119/125, Finsbury Pavement, London, E.C.2.

Under the name "Superfix" a new photographic mountant has recently been placed on the market. It is remarkably adhesive. One portion of a piece of paper was coated with "Superfix" and rubbed into contact with another piece of similar texture. Immediately afterwards, an attempt was made to pull these apart. The resulting pull caused the uncoated part of the paper to tear, leaving the treated portions firmly joined together. "Superfix" is contained in tins, with a compartment for the brush. The bottom of the brush-holder contains a thin layer of paste, this keeping the bristles of the brush moist for use. It is manufactured by Middlemass & Co., Ltd., Islington Wharf, Penryn, Cornwall, who will be pleased to send full particulars.

## Exhibitions and Competitions CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, August 31. Rules in the issue of July 31.

California Pacific International Exhibition, San Diego.—May 29–November 11. Particulars from Miss Ruth Kilbourne, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Szeged (Hungary) International Salon.—August 4–21. Particulars from Secretary, Magyar Amatortenykepek, Szovetsege, Csoportjonak, Szeged, Hungary.

Southern Counties Salon (organised by Camberwell C.C.).—August 11–31. Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.

South African Salon (Johannesburg).—August 26–31. Hon. Secretary, Johannesburg Photographic Society, P.O. Box 7024, Johannesburg, South Africa.

Amsterdam International Salon.—September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London Salon, 52, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Entries, August 16; open, September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Entries, October 1; open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict

any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

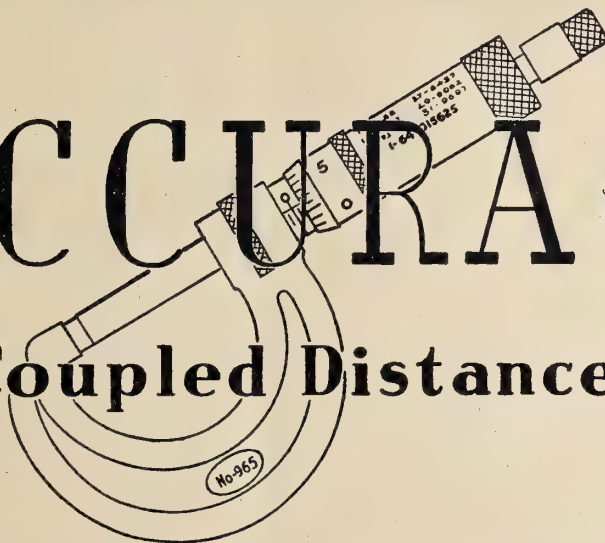
Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.



# ACCURACY

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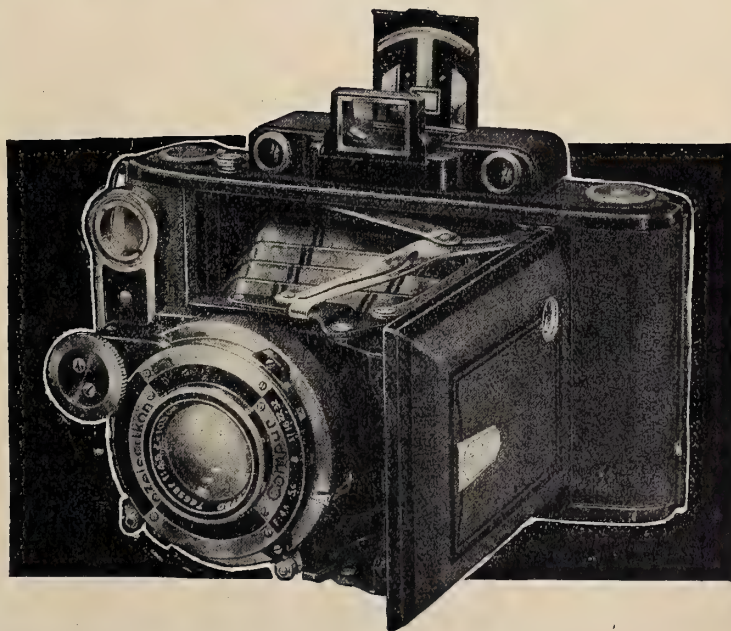
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# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCXCIII.

Miss AGNES  
B. WARBURG.

From information communicated to our Special Representative.

"EARLY in my photographic career I formed the habit of looking for pictures as I went about, noting how objects fell into a more or less pleasing arrangement as one moved one's position, and trying to gauge the monochrome values of receding planes. This has been a useful aid to work in the field, helping one to decide which is to be the main subject of a picture, and to find one's viewpoint quickly; whilst in travelling, and at times when a camera is not available, it adds immensely to one's enjoyment of a beautiful world.

"It is difficult to say in what the peculiar charm of picture-making lies, and just why one particular scene or person seems

to claim to be made into a picture, or, for that matter, why the subject which attracts one day leaves one unmoved the next. Apart from any intrinsic interest in the subject itself (as in an eminent person, an old building, a beautiful landscape), and the pleasing balance of form and mass, light and shade, which constitute a 'picture,' there must be some special and indefinable quality which gives the key to the character of the thing depicted.

"For this reason, the subject which attracts must be photographed *when seen*. One may return another day, but so seldom are all the conditions repeated that often the picture has vanished altogether. Yet on coming to a new district it may take some days before one is able to distinguish what is characteristic from what is merely unfamiliar.

"Most of my exposures are made away from home, when I have more free time and the detachment of the holiday spirit. Considerations of weight, cost and convenience have now made me one of the army of miniature camera workers, but I do not pretend that bromide enlargements from tiny negatives give me either the happy compositions or the printing quality of the platinotype prints I used to make from negatives secured with my old whole-plate stand or 5 x 4 reflex cameras.

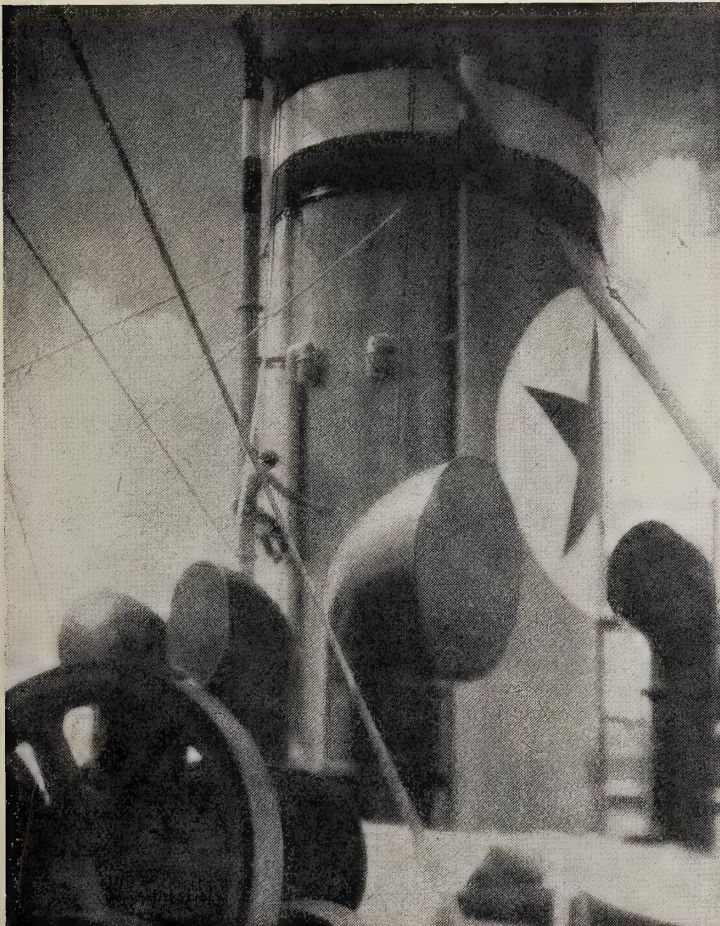
"My first article of faith is that correct exposure is the secret of good photography, and I consider panchromatic emulsions with suitable filters essential for landscape work. Since, however, one cannot always live up to one's principles, a careful choice of printing paper and print developer will often draw success from an unpromising negative.

"I use films to save space and weight, and develop by time and temperature; and I use vertical enlargers to save time and temper. I may add that I have never had, or seen, a really practical enlarger to suit my requirements, and that even with the vertical type the problem of even illumination seems to be inadequately coped with.

"*'Camogli'* is a print on Royal bromide from a Rolleiflex negative on Ilford panchromatic film. I like the group of gaudily-painted boats in the shadow of the old building, and the way the composition is helped upwards by the drying sail, and the rising tiers of tenement houses which are characteristic of the Italian Riviera. The knot of folk on the little quay, and the old man musing in the hanging cafe, supply a human note.

"I admire much of the modernist work for its frank outlook and disregard for non-essentials, and for the amazing quality of its technique. *'Painting the Funnel'* was an attempt to group a number of bold shapes in the modern manner, but the light and shade are treated as atmosphere rather than pattern, and the pygmy clinging to his work high above the ocean is more emblematic than decorative. This print is from a 5 x 4 negative exposed in mid-Atlantic."

(A further example of Miss Warburg's work is reproduced on one of the centre Art pages.)



PAINTING THE FUNNEL.

Miss Agnes B. Warburg.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SHRIMPS," by A. P. F. Service.

**E**XCELLENT as it is in its portrayal of a mood of childhood, this picture is also interesting for its attractive expression of the feeling of luminosity, and noteworthy in the degree to which the choice of viewpoint has resulted in the elimination of anything that might prove incongruous from the setting.

The two childish figures are well caught; their scale in relation to their surroundings is important enough to ensure their dominance in the scheme, but not so exaggerated as to suggest an inclination towards restriction; their poses are natural, and free from the slightest hint of camera or self consciousness; and, as the comparatively dark tone of their figures is shown against the lighter portion of the setting, they are properly isolated, and their tone helps to stress the impression of light and luminosity.

This latter quality is further emphasised by the introduction of the deeper darks of the reflections at the top, and by the slight increase in depth of tone from centre to base. By means of this arrangement of the light and shade, the principal mass of lighter tone is ranged around the centre and in the neighbourhood of the figures.

Besides stressing their importance as the centre of interest and aiding the manner in which they are displayed, the arrangement is calculated to enhance the unity of the composition, partly by directing the attention to the juxtaposition of figures and effect and the combination of the two attractions, and partly in view of the implied suggestion of framing or enclosure. Inasmuch, the picture is remarkably well designed, and, as far as placing is concerned, the figures, as a group, are sufficiently off the centre to avoid any impression of formality, and far enough away from the edge to prevent any idea of weakness.

Their position is perfectly adequate, and, incidentally, it may be mentioned that its strength is enhanced by the

fact that the points where their limbs enter the water—that is to say, their foundation—happen to fall along one of the diagonals.

This may be, and probably was, more or less fortuitous, but, if not deliberately designed, its good effect would, no doubt, be instinctively appreciated, for it is, to some extent, the reason why the second (1) of the

height—aided, in a measure, by the fact that the features of the second figure are visible and the first barely disclosed—is sufficient to give priority to the farther; the proximity of the nearer prevents her from becoming unduly insignificant, and provides her with an adequate claim for a share of the attention.

Another feature that is worthy of notice is the way in which the intentness of the children upon their self-imposed task has been recorded. Apart from its attraction as an element of the mood, which provides the major portion of the pictorial content, the feature is one which guards against the inclusion of a suggestion of camera-consciousness.

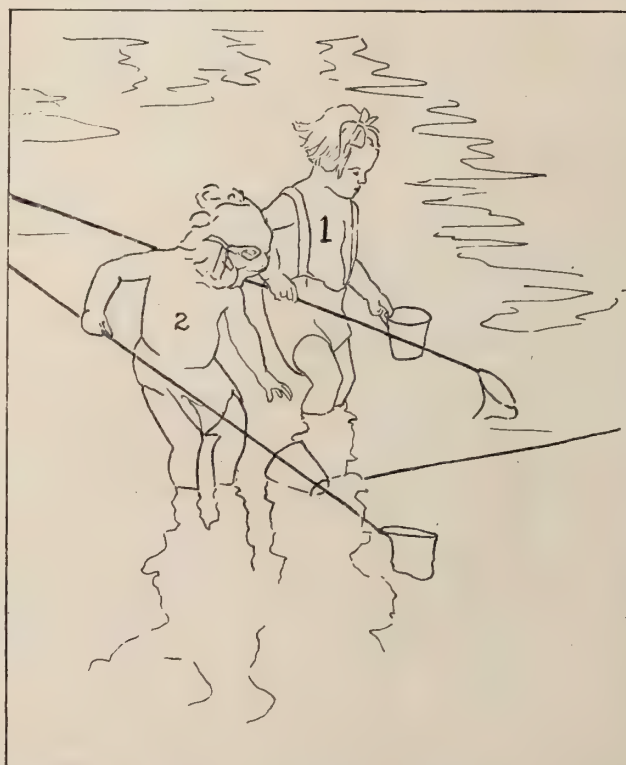
This is one of the greatest drawbacks in subjects of this type. It is the enemy of naturalness and a disfiguring note whenever it appears. Too often it spoils pictures that might otherwise be regarded as successful; but, when the figures are so absorbed as they are shown in this instance, it is comparatively simple, given reasonable care and avoiding bringing the camera forward until the last possible minute to get the subject without it.

Once the camera has been seen, it is next door to impossible to prevent it, nor, with children of this age, is it feasible to pose them without it making an appearance or without some loss of spontaneity.

In this instance, that attribute is fully in evidence. It enhances the expression of the mood, and, with its engaging charm and the aesthetic appeal of the effect, the picture exhibits an attraction that is simple and sincere.

It might further be said, perhaps, that the presence of visible sunshine would lend a greater vivacity, but, at all events, the feeling of luminosity does, to some extent, take its place, and, on the whole, the effort is worthy of commendation, and provides a good object lesson.

"MENTOR."



two figures is endowed with a somewhat greater significance than the first (2).

It places her higher in the picture space, and, other things being equal, such a position ensured pre-eminence. In a group of two, such as this, it is necessary that one of the figures should have a greater pull than the other, though it should not be so much in excess that the attraction of the second is rendered negligible. The appropriate adjustment of the two is always a matter of some little difficulty. Here, it has been well managed, for, while the difference in





SHRIMPS.

By A. P. F. SERVICE.





CAMOGLI.

BY MISS AGNES B. WARBURG.

(See article, "How I make my Exhibition Pictures")



August 7, 1935

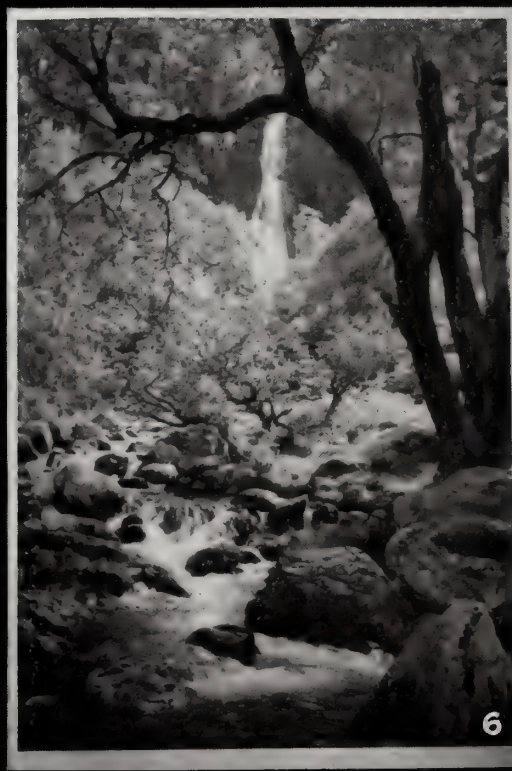
THE AMATEUR PHOTOGRAPHER  
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WELL AWAY.

By  
B. P. BRITTAN.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Whipsnade."  
By C. H. Carnarvon Brown.

2.—"Heddon's Mouth"  
By H. E. Stopher.

3.—"The Observatory."  
By J. G. Halley.

4.—"Where Nelson Landed—Teneriffe."  
By K. B. Allan.

5.—"A Place in the Sun."  
By W. Collins.

6.—"The Mountain Stream."  
By John H. Kaye.



# PICTURES by Novices

*SOME CRITICAL COMMENTS on  
the Beginners' prints reproduced on the opposite page*

"WHIPSNADE," by C. H. Carnarvon Brown—No. 1 of the prints reproduced on the opposite page—is quite an excellent effort in its class. The proportions of landscape to sky are nicely judged; the trees on each side are graceful in shape; the foreground is well modulated, and has sufficient depth of tone to carry the weight of the trees and large area of sky above; there is a pleasing suggestion of distance, and the sky itself has not only a hint of cloud forms but conveys an admirable sense of luminosity.

## **Balance and Formality.**

The figures in the middle distance are unimportant, but serve to add an interest, and, while the work is decidedly good, it does suffer from the drawback of too near an approach to formality in its arrangement.

This arises from the practical equality of mass between the groups of trees on each side. The balance is too exact. One or the other should be appreciably the more significant, and, as the shape of those on the left is rather more graceful, the fault could be corrected by trimming, say, a quarter of an inch from the right-hand side. That being done, the greater weight is on the left-hand side, and, though the impression of equality and formality is removed, the artistic balance is complete.

It is only in exceptional cases—and this is by no means one—that anything approaching an equal balance can be adopted in pure landscape, and, as a general rule, it is wise to see that what balance there is, is a balance of unequals.

The suggested adjustment brings this about in the case under discussion, and in another landscape subject—No. 5, "A Place in the Sun," by W. Collins—the proper relationship is seen between the chief element, the tree on the right, and its balancing accent, in the slender and much less significant birch towards the left-hand side.

## **Weight and Scale.**

Both by weight and scale, the tree on the right is the more important. Its mass is the greater, and its tone, as a light against a dark, is rightly more insistent than the tone of the

other. Yet the balance, from the pictorial point of view, is perfectly adequate, and certainly the composition does not seem to need any more forceful note upon the left-hand side.

At the same time, the bit of sky showing through the foliage on the right and between the fork of the tree bole proves a somewhat disturbing note, and might, with advantage, be toned down till unnoticeable.

It is inclined to conflict both with the light on the tree and that on the foreground, reducing their values, whereas, if it did not exist, the feeling of sunshine—which forms the artistic motive—would be much more effective and pleasing. The single light in No. 4, "Teneriffe," by K. B. Allan, tells with appreciable power, and consequently holds the attention because there is no other light as bright elsewhere and nothing to compete with it as the centre of attraction.

## **Centre of Interest.**

The remainder of the print has an appeal, it is true, but it is subordinate to the interest excited by that little bit of light. It is the supreme point of attraction in an interesting whole, and, because there is but the one definite centre of interest, it seems right from the point of view of arrangement; or, put in another way, the eye can view it comfortably and take it all in.

If another patch of light of equivalent power were introduced elsewhere, the eye would tend to stray from the one to the other, would be distressed by the dodging about, and the restful feeling that the present impression imparts would be utterly destroyed.

On the other hand, there is an excess of foreground, and at least a quarter of an inch of it could be dispensed with. A similar addition to the top, if possible, would improve the picture proportions; but, at any rate, the first consideration towards obtaining a successful composition—that of providing an effective centre of interest—is satisfied.

The effect of having two lights of equal, or nearly equal, significance is illustrated in No. 6, "The Mountain Stream," by John H. Kaye, for, with the light of the fall itself and the light in the stream below, the eye first looks

at the one, then at the other, and back, again and again.

## **Divided Attraction.**

There is, consequently, a division of interest, whereas, in the former case, interest was unified. In order that this subject might be made to show an equal degree of unity, either one or the other points of attraction must be cut out, or their pull must be made to coincide.

By a slight change of viewpoint, it might be possible to hide the fall, or, by a greater change, to avoid the inclusion of the note of competition in the stream; but this could only be definitely determined on the spot, and, whether the pull of the two could be united or not—a real and visible connection would have to be shown—could, likewise, only be found out by searching the vicinity.

In No. 3, "The Observatory," by J. G. Halley, there is a good, but unequal balance, between the two masses of foliage on each side. The lights on the building are sufficiently connected to count as one, and, viewing the print not too critically, it forms an adequate centre of interest. The dark foreground is a good point, too; but to allow the bush which falls on the left-hand side to obstruct the view of the observatory is an obvious oversight, particularly as, by moving a little to the right, its ill effect could have been entirely avoided.

## **Subjects with Figures.**

The figures in No. 2, "Heddon's Mouth," by H. E. Stopher, may have been intended to serve as a group forming the centre of interest, but their scale is somewhat small for the purpose, and they do not stand out too well from their surroundings.

Their importance, besides, is seriously impaired by the proximity of the extreme dark on the left-hand edge, which is over-insistent for its position, and, except for arranging for it to be excluded by the choice of a standpoint more to the left, and by waiting for the figures to assume a more prominent position, no effective remedy suggests itself. That, unfortunately, involves retaking, which is a pity, for, technically, the work is very sound. "MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## A SIMPLE CAMERA AT THE ZOO.

I PROMISED recently to say something about the possibilities of using a simple  $3\frac{1}{4} \times 2\frac{1}{4}$  camera at the Zoo, and the other day I managed a flying visit. Those who are not attracted by this sort of work, or who have no place accessible for practising it, will find that much of what I am going to say applies equally to other kinds of subjects. Chancing being misunderstood, I may mention that there is not such a difference as might be supposed between photographing a woman and a parrot, or a photographic journalist and a bear. The principles involved are the same.

The  $3\frac{1}{4} \times 2\frac{1}{4}$  size is mentioned only because that was the one a reader enquired about, but other small sizes may be regarded as included, the main point being that the camera shall

be of simple form, with distinct limitations; and not, for example, an elaborate and costly reflex.

My own camera was by no means a cheap and simple one, but I soon took the conceit out of it. I set the lens at  $f/8$ , and the shutter at  $1/25$ th of a second, and without altering either I made a score of exposures in a couple of hours. Of these I scrapped four, but from the remainder I can find several to add to my collection of whole-plate prints of similar subjects. I could have done better if I had not deliberately taken things merely to illustrate certain points.

I certainly used the focussing scale, and ranged from 6 ft. to infinity. With a "fixed-focus" camera this cannot be done, and in that case the only plan is to find the shortest dis-

tance at which an object will be sharply defined with a given stop, and take nothing that is at closer quarters. If a camera can be focussed, and is scaled for certain distances, it becomes necessary to judge those distances at sight, and with reasonable accuracy. I know that many photographers say they are unable to do this, but that only shows that they have not taken the small amount of trouble necessary to learn to do it.

Even with a fixed-focus camera, long shots like that of the elephants are easy and safe. You can hardly miss them. This is assuming the elephants are there; very often enclosures are empty. If I had had my reflex I should have used a long-focus lens and picked out the animals from their surroundings.

What may be called "middle" shots, like those of the bear and the spotted deer, are also generally safe with a fixed-focus camera, although care is necessary to make sure that they are not appreciably inside the minimum safe distance for good definition. The deer is a matter of chance; the odds are against its being at a suitable distance, especially as it is so often tempted to the railings by offers of entirely unsuitable food. The bear is easier; it will repeat the same walk and turns over and over again, and the moment for exposure can be awaited.

The other print in this group is to show what happens when a bar of the fence is in front of the lens. The Zoo has been vastly improved since I first knew it, but in making alterations the authorities do not







consider the convenience of photographers. Close-meshed wire does not make matters easy for the snapshotter, although it serves useful purposes.

I do not think that modern workers at the Zoo are likely to get photographs of penguins, for example, anything like as good as some I have got. They look very much as they do in their wild haunts. Now they are in surroundings that suggest a circus, or a turn at a variety show. The general public apparently admire it; the penguins, I understand, approve it; I myself hate it.

The vulture I took as an example of

one of the things to avoid. The surroundings are hopeless. The vulture is there all right, but he is lost and overwhelmed, and there are no easy means of remedying the dreadful state of affairs. Many an otherwise good subject, and not at the Zoo only, must be missed on account of complicated and inharmonious surroundings. At the Zoo particularly it is a rare thing indeed for an animal or a bird to present itself in a good pose, properly lighted, at a practicable distance, and with a setting that gives it a chance to look natural.

When such a chance does come it is wise to make several exposures on variations of the same subject, using in this way the films that have been saved by refraining from taking obviously unsatisfactory subjects.

I took several owls, as the changeable light happened then to be favourable, but they were too close for most non-focussing cameras. It is certainly an advantage to be able to focus for "close-ups." The image of the owl reproduced is just half an inch high in the negative, but I can enlarge him, and the necessary quantity of tree stump, up to whole-plate without any trouble.

And that brings me to what I consider is a vastly important point. I would earnestly advise every owner of a small simple camera to beg, borrow, steal, make or buy some sort of enlarger, and learn to use it himself. Without it he is only half a photographer, or less—a mere vulgar fraction.

Almost every negative I took on this occasion needs to go into an enlarger. Look, for example, at the



one with the bar shadow across it. I can enlarge the dismal animal so that the result will hold its own well. It was an awkward subject, anyhow, but I took two others without the bar, and with these the enlarger will give me still better results. Use a small simple camera, by all means, but consider an enlarger as an absolutely necessary adjunct.

W. L. F. W.

## A Competition specially for Novices

### SUBJECTS.

Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition.

Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

### PRIZES.

The prizes will consist of supplies of roll film or of plates (if any winner happens to use a plate camera).

THE FIRST PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

THE SECOND PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

THE THIRD PRIZE WILL BE ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

### RULES.

Each print must have affixed firmly to the back, a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

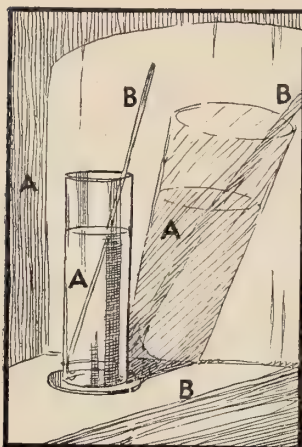
The latest date for receiving entries is September 7th, 1935. This will give new readers, who are novices, who intend entering this competition every opportunity of improving their work during the next two months by reading "The Amateur Photographer" every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further references to the competition will be made week by week, and hints given for the best treatment of groups and figures.

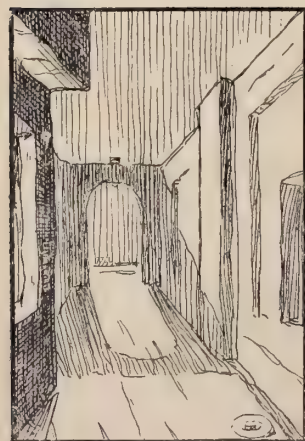




Showing the effect of repetition. The parts marked 'A' are in varied repetition as well as the parts marked 'B.'



Above, repetition carried to the extreme, and, below, repetition used with discrimination.



# Picture Points

## for Beginners by RICARDO

### Repetition—More Examples

IN last week's series of "Picture Points" we examined the value of repetition in pictorial work. By repetition we mean the re-occurrence of similar lines, tones or masses in the same picture.

Repetition, like many other devices in composition, can be a good servant but a bad master. It must be handled sparingly and with discrimination if it is to be really effective. One of its chief advantages is that it is possible to make a really good picture out of what would otherwise look most unpromising material.

For example, in sketch on the right the simplest of landscapes is converted into something that has not only interest, but definite pictorial value. Here the repetition is well defined. Over the tree on the right we have a cloud which subtly repeats the shape, and again on the left another cloud repeats the shape of the house. Notice particularly that this second cloud does not repeat the first large cloud in either size or shape. This would only carry it to the extreme, and would result in a symmetrical cloud on either side of the picture, and, because they predominate in this particular subject, all pictorial interest would be lost.

In the still-life subject, other forms of repetition are shown. These are evident in the shadow of the glass jar and rod, and in the dark mass on the left and top, and again in the right-hand corner. For clearness' sake the parts marked A are in varied repetition, and again with the parts marked B. The ellipses in the glass jar also are repeated in the shadow and top of the picture.



Here the clouds are repeating the shapes of the tree and cottage.

### Repetition—Good and Bad

ANOTHER example of repetition—good and bad—is shown in the two sketches on the left.

The top sketch shows the effect of monotonous repetition, where, not only have the figures been repeated, but each sailor has precisely the same position and direction, while the tone values are also identical. Compare this with the second sketch. The repetition occurs twice—in the men themselves and again with the men and the ships. It will be seen, then, that the items need not always be of the same material to allow of successful repetition.

In this example it is the tone masses of the two ships which repeat the tone masses of the sailors. Of course, it is obvious that one cannot wait until other items turn up in the picture before one is justified in making an exposure. In this last example it would be far quicker to snap the men and then, later on, make another snap of two boats, and print them in with the men.

### Watch the Corners

THIS is, comparatively, only a small point to look for in exposing or printing, but one that might easily catch the sensitive eye of a judge in competition work.

Whenever we make two straight lines meet at an angle we immediately encourage the eye to their point of meeting. If we add another line and make it join the other two lines at exactly the same point the attraction is much stronger. It is stronger still when the two angles, thus made, tend to equal each other.

If we examine the corners of the first sketch on the left, we can see this effect. The edges of the sketch make an angle at each of the corners, and the lines of the subject matter meet them in the exact corners. The only remedy after the print is made is to use the trimmer.

In this particular sketch we would trim the top and bottom, and so bring the radiating lines to finish along the top and bottom edges instead of in the corners.

Another example is given with the landscape on the right. The tree, the cloud, the path and the edge of the pond, all finish in the corners. A trim off the top and bottom is suggested.





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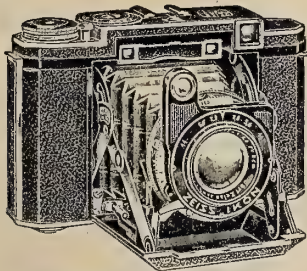
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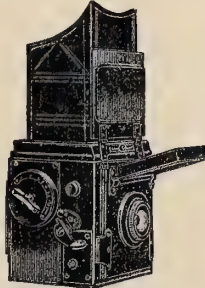
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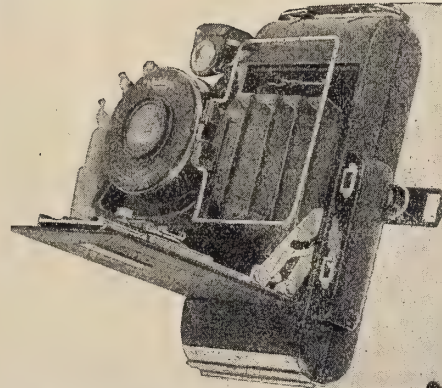
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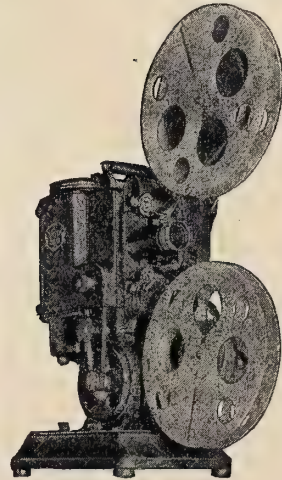
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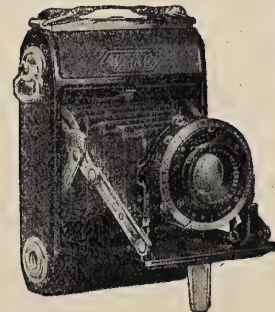


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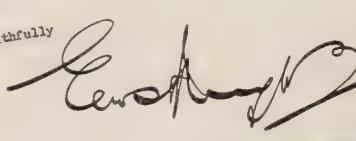
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# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Women Technicians and Ciné Society Executives

By GEOFFREY BYRON.

**I**N a recent number of "The A.P. and C." a contributor draws welcome attention to the part that women now play in ciné society activities. The writer mentions the fact that several clubs possess women secretaries—but goes on to show an astonishing lack of knowledge concerning the more material work performed by women amateurs in various parts of the country.

True, mention is made of the fact that Miss Huggins (of the Finchley Amateur Ciné Society) is directing a 16-mm. "problem picture"; but the writer amiably asks, "Are there any other women club directors, I wonder?"

"I have yet to hear of a club 'camera-woman'!" is another disturbing quotation from the article, which finally remarks upon the "fugitive beauty" women have long lent to film production, and urges them *now* to "aim at making a worth-while intellectual contribution as well."

Remarks of this character tend to create the impression that intellectual women have not yet become interested in these great activities; whereas the truth is that women have worked on the production executives of amateur ciné societies since their early formation. It is on record that there were at least two women directors in the London A.C.A., whilst the A.W.C.S. (the *all-women* society) borrowed masculine assistance only for the time that its technical crew were undergoing instruction.

Round about the same time, the Film Guild of London and the East Anglian Film Guild—known as the "highbrow" ciné societies—each had women technicians on direction and camera work. And Florence Kelsey, of the East Anglian, only two years ago, was entirely responsible for the direction of "Blue Elegance," which was favourably commented upon in "The A.P." and elsewhere.

### Recent Activities.

Coming to more recent times, several women well known to amateur societies have had directorial experience. These include Irene Nicholson, Arabella Hayne, Nancy Bodington, Anita Gillow, Adriane Hanné and Joan Dunlop. Miss Nicholson's great effort was in "Beyond This Open Road" (initial item in a recent performance of the Film Society), which she directed with B. Vivian Braun for the London Film Art Group.

Arabella Hayne, member of the Film Art Group and of Independent Films, was on Mr. Braun's executive in "Exhilaration," and is one of two directors engaged on Independent's documentary of an Essex farm. Nancy Bodington was one of the directors of "Flight," recent production of the amateur Film and Photo League; whilst Anita Gillow's work in the unit of "Discord in A Flat" proceeded with that of Erle Broadbent, director-member of the F.I.M.A.

There is a marked tendency nowadays for young directors to work in pairs, not the least accomplished pair being Evelyn Spice and Alex. Shaw. These workers have now co-operated in the direction of four films of holiday cruises; and, what is more, they have had two of them shown by the North London Film Society. A similar high understanding of amateur possibilities is shown by Adriane Hanné and Michael Burke, who together directed "Revolt of the Fishermen" for Independent Films.

### Practical Assistance.

In other directions, but mainly in connection with camera work, women have shown their interest in the serious side of amateur ciné society activity. Most of the directors already mentioned have been through the hard school of practical filming, whilst in addition a fair number of others can claim to have been actually in charge of camera work on location.

The Co-operative Film Group, for example, recently voted three camera-girls and one assistant to work on topical subjects. And Jean Ross, Hon. Sec. of the Film and Photo League, not only has three or four experienced camera-girls attached to the League, but is herself an intelligent cinematographer.

Apart from these activities, women have been known to assist with "the lights," and in a number of additional ways have shown their aptitude for the more practical tasks of film work. Mrs. Bernard Vorhaus, to quote an outstanding



One of several women technicians engaged on club work, Arabella Hayne is here shown checking a sight for the film she is now directing. Miss Hayne became interested in amateur cinema whilst studying at the R.A.D.A., and is associated with other important productions.



case, does a vast amount of executive work in connection with her husband's 35-mm. productions, and is also working as continuity-girl in Sigurd Moir's latest film of industrial life.

### In General.

In the provinces, Judith Todd has done much to foster amateur film production by the Preston and other Film Societies; though she is greatly opposed to the existing tendency (current in certain quarters) for "trying to ape Hollywood." Miss J. M. Harvey, of the London Film Society, is another who has contributed to the effort for raising

the standard of amateur intentions. Miss Harvey, incidentally, is in charge of the renting arrangements for the Braun-Nicholson film, "Beyond This Open Road."

Finally, mention must be made of the services of club women in the field of writing. Only where they are practical workers have they been able to give reliable advice and to assist amateurs of both sexes to find greater enjoyment in their delightful hobby. Included amongst those who have written on both the practical and æsthetic sides of cinematography, are Arabella Hayne, Marie Seton (who has

worked with V. I. Pudovkin, author of "Film Technique"), Irene Nicholson and Nancy Cunard.

Nothing has yet been said of the many other feminine workers closely concerned with the real activity of ciné societies. This is in part due to the fact of their having worked with people whose names are more or less synonymous with their own. Thus we may remember Mrs. and Peter Le Neve Foster, Gladys Wright and Basil Wright; whilst the assistance rendered her husband, Robert Flaherty, by Mrs. Frances Flaherty is (probably!) too well known to need any mention in this place.

## Avoid Mechanical Troubles By S. E. L. MOIR.

The time-honoured advice to "leave well alone" is undoubtedly well meant; but when dust and film deposits threaten efficient working even the sweetest of adjustments must be disturbed. This article deals with effective cleaning, and draws attention to the more prevalent blunders of replacement.

AT this season of the year, dust and other accumulations within the camera necessitate its frequent cleaning. Sometimes, purely local attention with a dampened brush is sufficient to render the instrument safe for future use; but in other cases the conscientious amateur feels that a thorough overhaul is the only thing that will put the camera right.

There is no need here to say where one must look for the dust. It will, of course, be most obvious in or about the place where it was originally remarked; but deposits will also be found behind the toothed cylinders, between the gate and pressure pads, and on all surfaces not actually rubbed during loading or working. Such deposits should be removed with as little fuss and disturbance as possible, and always a camel-hair brush (moistened with water or methylated spirit) is preferable to a cloth duster; blowing, since it merely transfers much of the dust from one place to another, being rather less efficient than either of the wiping methods.

### Ruined Shots.

One very important point about all cleaning is the necessity that exists for properly replacing every piece of mechanism temporarily removed from the ciné camera. This was brought home to me very forcibly when a friend (ordi-

narily an exceedingly able ciné-photographer) recently exposed 200 ft. of stock on topical matter which I required to complete a documentary film. He had omitted to replace a tiny screw taken from the turret lens plate of his camera. The result, of course, was bad "fogging" on most of the shots; and only when light values fell to the equivalent of full f/1.5 was the trouble reduced to negligible proportions.

The loss of the stock is unfortunately the smallest part in most of these accidents (it is always the subject that counts most), but even so the saving in film stock is ample recompense for the little trouble involved in checking-up the replacement of parts removed.

Other pieces of mechanism that might possibly be omitted are the retaining screws on the toothed cylinders, the cylinders themselves and their "riders." All or merely one of these omissions would be sufficient to cause a seizure during the running of the film—with or without attendant film-scratch. The lazy-screw and the retaining catch of the gate may also prove subjects for possible omission. Here the effect would be to tear the perforations on one side of the stock, and certainly for the great majority of images to be right out of focus.

Out-of-focus effects may also be caused by a failure to preserve proper adjustment on the film-gate pressure pad.

This adjustment depends upon the proper manipulation of one or two screws—which, in most cases, are so situated that accidental movement can readily upset their somewhat delicate adjustment.

Whilst attending to these details, care must be taken that the back of the shutter blade is not in any way struck with the screwdriver or other implement being used to effect the adjustments. Similarly, when the lenses have been removed for cleaning, the front of the shutter and other exposed mechanism should be carefully protected by giving the turret the usual one-sixth of a turn to the locking position.

The spring-coil belts or gears that actuate the shutter and take-up mechanism are not as a rule entirely accessible or removable, but the cinematographer with an enquiring turn of mind should in any case avoid tampering with these—unless he be qualified to replace the parts exactly in the position they occupied before being disturbed.

Faulty synchronisation of the shutter and intermittent will yield not pictures but an unusable, blurred strip. The effect of a twisted belt on the take-up is obviously to rewind the stock wrong way round on the spool—and (not so obviously) to scratch the emulsion surface of the exposed film, especially towards the end of the reel.

## NEWSPAPER PHOTOGRAPHIC COMPETITIONS

WE have already referred to the competitions run by certain daily and weekly newspapers in which cash prizes are offered for amateurs' snapshots during the summer season. For the benefit of readers who missed the previous announcement, we give this list again. Those intending to compete in these competitions should obtain copies of the papers themselves, wherein they will find particulars of the competitions in full in each issue:

*Daily Herald* offers a cash prize of no less than £2,500 for a snapshot. This is probably a record for this type of competition and should attract an enormous entry. In addition to the big prize, there are unlimited two-guinea prizes that are given for snapshots reproduced daily in the *Daily Herald*. Additional prizes go to dealers who supply the materials, etc., of the winning prints.

*Daily Mail* is offering weekly prizes of £15, £10 and £5 in three competitions, (a) town snapshots, (b) country snapshots

and (c) seaside snapshots, with a final prize of £50 for the best photograph in each section at the conclusion of the competition.

*Daily Sketch* offers £1,000 for photographs of "bathing belles," with weekly prizes for the snapshots reproduced.

*News Chronicle* is holding a "Britain" contest, with prizes of £50, £25 and £10 in each of two sections: (a) Pictures of Picturesque old Britain; (b) Pictures of new Britain. Thirty shillings is paid for every photograph that is published, in addition.

*Sunday Referee* offers £50, £25, £10 and fifteen prizes of one guinea each for "Beauty snaps."

*Sunday Pictorial* offers £5, £3 and folding Kodak cameras as weekly prizes for "Happy snaps."

*Weekly Illustrated* has a competition for pictorial snapshots, and £100 will be paid for the best picture entered during the competition. £1 is paid for each photograph published. A monthly prize of £25 or a cruise for two is awarded also.



# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## AN ENLARGER PROBLEM.

SIR,—In reference to the complaints regarding the shadow which appears on the enlarging easel when using electric lamp, I think it will be found that this is caused by the lettering on the top of the bulb.

This may be ascertained by racking back the lens, when the shadow will become clearer, and eventually the operator will be able to read the inscription on the easel.

The above, of course, only applies when a diffuser is not used. The lettering can be removed with fine glasspaper.—  
Yours, etc., M. E. MUMMENY.

## COLOUR FILMS.

SIR,—As an enthusiastic colour worker, may I add my quota to Mr. J. H. Clark's article, "Snapshots in Colour," in your issue 10th July.

When using a Rollex roll-film adapter on my reflex the film is reversed, so, apart from the economic side, I, too, had to work out the positions of the pictures. I found the actual film measured  $20\frac{1}{4}$  in., and this divided by six gave exposures of  $3\frac{1}{2}$  in. for each picture (with a small space for separation). Also, when the hand was showing in the window no film was then facing the lens, so that  $3\frac{1}{2}$  turns then brought the first film into place;  $3\frac{1}{2}$  more turns for the second;  $3\frac{1}{2}$  more turns for the third;  $3\frac{1}{2}$  more turns for the fourth; 3 more turns for the fifth, and 3 more turns for the sixth, giving six exposures of equal size. This suggestion may be helpful to other photographers.—Yours, etc., (MISS) B. TANNER.

## EXPOSURE METERS.

SIR,—Your correspondent S. L. Carter seems to me to be inconsistent in his reasoning and in his criticism of A. J. Bailey's reckoning. I was always led to understand that in using a  $\times 3$  filter, the exposure, as indicated by a meter, had to be multiplied by 3; hence, it would follow that an exposure of  $1/100$ th with a  $\times 3$  filter would be  $1/300$  or  $1/333$ rd, just as A. J. Bailey states.

S. L. Carter, in his first calculation divides by 3, which appears to me to be wrong, while in his second he multiplies by 3, which seems right.

I should like to know who has really misunderstood the  $\times 3$  filter.—Yours, etc., A. H.

SIR,—Mr. A. J. Bailey replies in your issue dated July 3rd to a letter by Mr. A. C. S. Irwin, published under the above heading in your issue dated June 5th.

Mr. Irwin stated that an exposure of  $1/40$ th sec. at  $f/6.3$  with no filter is equivalent to about six times the exposure of  $1/200$ th sec. at  $f/4.5$  using a  $\times 3$  filter.

Mr. Bailey, on the other hand, tries to prove that there is

practically no difference between these two exposures, but he makes a *faux pas*.

If he will examine Mr. Irwin's statement he will find that the second exposure cited was  $1/200$ th sec. at  $f/4.5$  when actually using a  $\times 3$  filter. Had no filter been used the equivalent exposure would have been  $1/600$ th sec. at  $f/4.5$ , or about  $1/230$ th sec. at  $f/6.3$ .

Thus the first exposure quoted of  $1/40$ th sec. at  $f/6.3$  is about six times this second exposure of  $1/230$ th sec. at  $f/6.3$ , as originally stated by Mr. Irwin.

I think Mr. Bailey will see his mistake if he reads his own letter again now.—Yours, etc., FRED BICKSTONE.

## CONCENTRATED DEVELOPER.

SIR,—I was very interested to read the question of your reader, S. V. (Sheffield), and your reply concerning "concentrated developer" in a recent issue, as this confirms my own experience.

I made up some of this developer, which I find very useful, using half the quantities of first quality chemicals as stated in the article, rigidly following the technique given, but using a glass beaker in place of an enamelled saucepan. After the addition of all the potassium metabisulphite, no precipitate whatever was produced in the solution, even after standing at room temperature for two days.

The statement that a precipitate was formed led me to wonder if some chemical reaction had occurred of which I was unaware; but realising that the addition of alkali must be made, I then decided to add the caustic soda and use as an end point the reaction of the solution to a suitable indicator. This I found unnecessary, as the addition of a small quantity of the caustic soda solution produced a heavy white precipitate, which, after the continued addition of further caustic, increased in amount up to a point, after which it re-dissolved.—Yours, etc.,

JOSEPH PRITCHARD.

## EXPOSURES FOR FILMS.

SIR,—One day, whilst on a recent trip to Germany, I ran out of films, and on going to a near-by general shop I was shown a good selection of films for my size camera,  $6 \times 9$  cm. The film that I eventually bought caught my eye on account of its metal screw-top container. On opening it, I was surprised to find an exposure card computed for this particular film in the form so popular with Continental manufacturers, namely, the "adding-factor" system.

Could not this idea of exposure guide be carried out in this country? It would clear up once for all the manufacturers' problem of emulsion speed factors, since they need be concerned only with the exposure card enclosed with the film.

Incidentally, the film was enclosed in very thick single sheet tinfoil, and vibration was prevented by means of a tapered coil spring in the bottom of the tin.

On the back of the exposure guide was a guarantee, together with the serial number of that particular film.

The price of the film was the same as for the other makes of this particular speed— $26^{\circ}$  Scheiner,—i.e., 1 R. Mark.—Yours, etc., ALEC JAMESON.

# THE WEEK'S MEETINGS

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, August 7th.

Rochdale P.S. Suggestions for Winter Syllabus.

## Thursday, August 8th.

Hammersmith H.H.P.S. Discussion on One-man Show. E. Orton.  
N. Middlesex P.S. "The Value of Outings."

## Saturday, August 10th.

Dennistoun A.P.A. Linlithgow.  
Cripplegate P.S. Epping Uplands.  
Exeter C.C. Helton and Steps Bridge.  
Hackney P.S. Chorley Wood to Chénies.  
Hanley P.S. Consall.  
Sheffield P.S. Ecclesfield and Whitley.  
Southampton C.C. Motor Boat Outing down Southampton Water.  
South London P.S. Dulwich. Meet at North Dulwich Station, 2.30 p.m.

## Sunday, August 11th.

Ilford P.S. Loughton to High Beech. Meet at Ilford Station, 10 a.m.  
Worthing C.C. Arundel.

## Monday, August 12th.

Oldham E.P.S. Tinting Demonstration.  
Southampton C.C. Beginners' Evening.

## Tuesday, August 13th.

Hackney P.S. Lecture by A. B. Richardson.  
Nelson C.C. Mounting.

## Wednesday, August 14th.

Leigh Lit. Society P.S. Winwick.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Angle of View.

How can I calculate the "angle" of a lens when the focal length of the lens and the diagonal of the plate are known? If I use a  $\frac{1}{4}$ -plate adapter in a 5x4 camera would this make any difference to the angle? J. P. J. (Carshalton.)

When the angle of lens is given by the makers it is based on the circle of effective illumination; but the working angle of a lens depends upon the size of the plate with which it is being used. If you use a quarter-plate instead of a 5x4 you are including a smaller angle. An easy way of arriving at the angle included is by means of a diagram. Draw a line AB equal to the diagonal of the plate. Bisect it at C, and erect a perpendicular CD equal to the focal length of the lens. Join DADB and measure the included angle ADB. This is the angle of view in the existing circumstances, although the lens may be capable of including a greater angle.

## Weak Prints.

The prints I make are inclined to be insipid compared with those of a D. & P. firm. How can I get the same crisp contrasts and distinct colouring? A. J. M. (Fulham.)

If you want to get stronger and more contrasty prints this is partly a question of the negative itself and partly of the paper used for the print. We do not quite know what you mean by "crisp" contrast nor "distinct colouring." If you make a print from one of your negatives and then get a print from the same negative by a professional firm, and send all three to us, we shall no doubt be able to tell you what is the cause of your trouble.

## Developing Roll Film.

I develop roll films by the see-saw method. Can I wear rubber gloves to prevent scratches from finger-nails, etc., or would unwanted chemical action result? E. S. L. (Didsbury.)

There is no reason why you should not wear rubber gloves during develop-

ment. It is usual to hold the films, not with the fingers, but by means of wooden or plated metal clips. You should learn to handle wet films without damaging them; you cannot always wear gloves.

## Glossy Surface.

Although I have been using a glossy paper you will see that the enclosed print looks very dull compared with those done by a dealer. Have I got the wrong kind of paper? H. S. (Leeds.)

The paper is all right, but the high glaze is only obtained by special treatment. The wet prints are put face down on glass or other suitable surface such as ferrotype plate, squeezed into perfect contact, and allowed to dry. They then peel off with a glass-like surface.

## Weak Negative.

I send a sample of the sort of negatives I obtain. Do you consider it suitable for enlarger purposes as regards density, etc.? A. E. M. (Ipswich.)

Although the negative is clean and full of detail we consider it decidedly on the weak side. Even for enlarging you would have to use a very contrasty or vigorous paper, and it is better to make negatives that will give good prints on a normal paper. You can get a much better range of tones. All you have to do is to increase your development time. Try carrying on development for half as long again as you have been giving, and test results until you learn by actual experience the best degree of strength and contrast to aim at in the negative.

## Subdued Background.

Herewith is an illustration from a newspaper. The chief figures are bright and clear, but all those in the background are subdued. Is this due to the lighting, or was the photograph taken by some special method? If so, how is it done? E. L. M. (Dover.)

Such effects are now very common. The object is to emphasise the principal

objects, but this is done at the expense of truth. The original photograph is very different; but rather dark colour is sprayed over the whole of it except those parts which are to remain bright. These are protected, by masks or otherwise, from the spray. In the form in which it appears in the print it is something for you to avoid rather than imitate, at any rate for ordinary pictorial purposes. As it stands, it is merely an artificial convention.

## Fixing Time for Prints.

With bromide paper I have been accustomed to leave prints in the fixing bath sometimes for at least half an hour. I now find that with chlorobromide this seems to weaken the prints. Is this only my fancy, or is it a recognised fact? J. B. (London.)

It is a fact, especially in the case of an acid fixing bath. Prolonged immersion tends to remove the delicate tones from a chloro-bromide print, and the maximum time in a normal bath should be about fifteen minutes.

## Persulphate Reducer.

I wish to treat some negatives with persulphate. Will you give me a hint or two as to procedure? A. F. (Rochester.)

You might make up a stock solution to Bennett's formula:

Ammonium persulphate ..	1 oz.
Sodium sulphite ..	2 oz.
Sulphuric acid ..	48 min.
Water to ..	10 oz.

The working solution is 1 dr. of stock solution to each ounce of water. Directly the action has gone far enough, rinse quickly, and give the negative two or three minutes in 10 per cent sodium sulphite. Wash well, and dry.

## Fixed-focus Camera.

My box camera has no focussing arrangement. How can I find the nearest distance for sharp definition at the largest stop, which is f/8? R. M. (Highgate.)

The details you give are insufficient. What is "sharp" definition? There are different standards. And what is the focal length of your lens? This is an important factor. You can get an approximate idea of the distance by taking the focal length of your lens in inches, multiplying the figure by itself, and calling the result feet. Thus, if you have a 4-in. lens the distance will be 16 ft. At f/11 it will be rather less; at f/16, less still.

## Over-printed S.T.P.

I sometimes print self-toning paper too far. Is there any remedy? A. A. (Salisbury.)

A certain amount of reduction can be secured by prolonged immersion in the hypo bath, but the colour suffers. A better plan is to put the print first in a potassium permanganate solution of a pale pink colour. This slowly reduces the image. Rinse the print, and proceed as usual.

## Clearing Bath.

Can you recommend a clearing bath for foggy bromide prints other than the usual cyanide one? L. E. (London.)

The following is safe and efficient:

Water ..	10 oz.
Thiocarbamide ..	20 grs.
Citric acid ..	10 grs.



# The AMATEUR'S EMPORIUM

## Business Notices Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, 3edist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 26, Deansgate, Manchester, 3; 23b, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

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The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

## Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

## Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**31**×2½ Kodak Graflex, Kodak f/4.5 special lens, revolving back, F.P.A., velvet-lined case, and Goerz 60-mm. Tele-negative lens for use in conjunction with the Kodak f/4.5; all in very good condition, £8; approval deposit.—Akroyd, Albany Rd., Victoria Park, Manchester. [8519]

**SUPER** Ikonta 3½×2½, 8 or 16 pictures, Tessar f/4.5, D.A. Compur to 1/400th sec., de luxe case; scarcely used, £15; bargain.—Box 4873, c/o "The Amateur Photographer." [8651]

**1-PLATE** Soho Reflex, Ross Xpres, Telephoto, 6 4 D. slides, velvet-lined case, F.P.A., £16.—8, Caxton Avenue, Blackpool. [8653]

**A** GFA Speedex Roll Film Camera, 3½×2½, f/4.5 anastigmatic lens, Compur shutter, 1 to 1/250th sec., £3/3.—Apply, J. Armstrong, 1, Westbourne Terrace Rd., W.2. Telephone, Abercorn 3259. [8654]

**IKOFLEX** Twin-lens Reflex, Novar f/4.5, auto. focussing and film-winder, 3-speed shutter; in perfect condition; bargain, £5/5.—Patrick, 21, Moores Rd., Leicester. [8655]

**31**×2½ Ensign Reflex, slides, F.P.A., no lens; 2 almost new, £4.—Kille, Avenue, Minehead. [8657]

**ENSIGN** Reflex, f/4.5, with F.P.A., new condition, £7; F/4.5 Tropical Carbine 3½×2½, £3; or Exchange Prism Binoculars.—95, High St., Scunthorpe. [8658]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**ENSIGN** Roll Film Reflex, Aldis Uno f/4.5, focal-plane to 1/500th, leather case; new condition, £4.—Bullen, 136, Malden Rd., Chead, Surrey. [8659]

**ROSS** Xpres f/4.5, Saalex Focal-plane ½-pl., 9 slides, screen, 135/-.—71, Lovelace Gardens, South-end-on-Sea. [8661]

## CAMERAS AND LENSES

**RETINA** £10, 2 films, Panatomic, 1 zip bag; only used once, in perfect condition, £8.—Higson, Burnlea, Crossways, Gidea Park, Essex. [8663]

**41**×3½ Popular Pressman Reflex, 5½-in. Aldis-Butcher f/4.5, reversing back, 4 single slides; bargain, £3.—W. Cooper, 5, Grove St., Wilmslow, Manchester. [8666]

**31**×2½ T-P. Reflex Junior Special, Aldis f/4.5, 6 slides, F.P.A., stiff canvas case, Diaphot meter, filter; good condition, £6 or nearest.—Warner, Flint Cottage, Mount Ephraim Lane, S.W.16. [8667]

**L**ATEST Contax, Sonnar f/2, in ever-ready case, Triotar f/4 8.5-cm., Tessar f/8 2.8-cm. wide angle lens, view-finder for W.A. lens, lens hood, pan. and iso filters, all as new and perfect; list £75/12; sell £49.—10, Oakbank Grove, Herne Hill, S.E.24. [8668]

**1-PLATE** T-P. Special Reflex, f/4.5 Zeiss Tessar, 4 rising front, revolving back, 9 slides, F.P.A., solid leather case; all in almost new condition, £7/10.—Hobbs, Architect, Maidenhead. [8669]

**ERNEMANN** 6×9 cm., Ernon f/3.5, 3 plate-holders, 1 pack-holder; cost £27; £9, deposit.—69, Wymering Mansions, Maida Vale, W.9. [8670]

**REFLEX**, Ensign 2½×3½, f/3.4 Aldis-Butcher, reversing back, F.P.A., R.F.A., slides; perfect, £7/15.—Bowen, 5, Westland Rd., Wolverhampton. [8672]

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TELEPHONE: VICTORIA 4797  
ONE MINUTE FROM VICTORIA STATION. (UNDER BUS SERVICE) CAN BE REACHED BY 17.

## CAMERAS AND LENSES

1-PLATE Adams' Tropical Minex, fitted 6-in. f/3.5 Ross Combinable f/5.5, swing front, 6-in. f/3.5 Ross Xpres lens, also 13-in. f/5.5 Ross Teleros lens, 6 teak double slides, F.P.A., 2 tropical changing-boxes, set of light filters, morocco case; just been overhauled by the makers; can be seen at 113, Queen's Rd., Bayswater, W.2; cost £180; quick sale, £60. [8424]

ROLLEIFLEX Automatic 6×6, Zeiss Tessar f/4.5, Compur shutter, ever-ready case, yellow filter, lens hood in case, all as new, £15.—Richards, 8, Darmonds Green, West Kirby. [8673]

31×2½ N. & G. Sibyl, f/4.5 Zeiss Tessar, 12 slides, leather case, filters, etc., £4/15.—59, Denman Drive, N.W.11. [8674]

OFFERS Wanted.—16-on-3½×2½ Wirgin, f/2.9 Schneider, D.A. Compur, 1 to 1/250th sec. E.R. case, Ensign yellow and graduated filters with holder, Optochrom tank; all new June; cost £12/15.—Box 4911, c/o "The Amateur Photographer." [8678]

LEICA III, f/3.5 Elmar, new and perfect, £19/10.—Saville, c/o Distr. P.O., London, S.W.6. [8681]

ETUI 3½×2½, D.E., Tessar f/4.5, D.A. Compur, slides, F.P.A., R.F.H., Zeiss lens hood, filters, Distar, Proxar, leather case; excellent condition, cost £22; approval deposit system. £12.—Howard, 75, Glanville Avenue, Sounthorpe. [8682]

31×2½ Zeiss Ikon Roll Film Cocarette, Tessar f/4.5, D.A. Compur shutter, 2 view-finders, radial focussing; perfect; new condition, £6/10.—Gerrard, Hildene, Upholland Rd., Billinge, Wigan. [8684]

LEICA Model I; excellent condition, £10.—Percy, 20, Bond St., Ealing, W.5. [8685]

BALDAX, 2-on-3½×2½, f/3.5, Compur, 1 to 1/350th, £4/15; perfect condition.—J. B. Redfern, 34, Marine Approach, South Shields. [8686]

POPULAR Pressman 4-pl. Reflex, 6-in. f/4.5 Aldis-Butcher, reversing back, 6 slides, hide case; all in perfect condition; cost £26; for quick sale, £6.—Redman, 16, Coulston Rd., Lancaster. [8687]

LEICA III, f/3.5, £17, in purse; Hektor f/1.9, rectilinear motion, £19/10; Elmar f/4.5, 13.5-cm., £9/10; Elmar f/3.5, 3.5-cm., £5/10; Large Universal Finder, £2/10; Frame Finder, £1/2; Angular Finder, £1/7/6; Supplementary Front Lenses, 15/-; Universal Setting Device, £3; Negative Viewer, £1/9.—Crompton, Dowry Cottage, Greenmount, Bury. [8690]

LEICA, as new, Elmar, reduced price; bargain.—Box 4913, c/o "The Amateur Photographer." [8692]

1-PLATE Ensign Reflex, Ross Xpres f/4.5, revolving 4 back, 3 double slides, light-proof; as new, £6/17/6.—Below.

f/4.5 Cooke 7-in., sunk aluminium, 37/6; and f/4.5 Zenoster 5½-in., Compur, £2/7/6.—Below.

ZEISS 10×50 Dekka Prism Binoculars; unscratched; as new, case, £12/12; cost double.—Box 4914, c/o "The Amateur Photographer." [8693]

ETUI, 4-pl., Zeiss f/6.3, with 6 slides, double extension, perfect and new condition, offers.—Hurner, Kinniel, West End Avenue, Pinner. [8499]

1-PLATE T-P. Junior Reflex, Dallmeyer f/4.5, 12 slides and F.P.A., in case, 12-in. f/5.6 Teleros, interchangeable; Postcard Ensign, f/6.3 Tessar, Compur, roll films or film packs, in case; T-P. Coronet Horizontal Enlarger, 4-in. condenser, with carrier for showing slides, no illuminant; particulars.—W. McLeod, Rosehill, Shotts, Lanarkshire. [8696]

KODAK, 4½×2½, with Zeiss Tessar lens f/6.3, in Compur shutter, 1 to 1/250th sec., fitted with latest pattern Leitz range-finder, portrait lens and Wratten screen, leather case, £5 or nearest offer.—Rackham, 58, Chancery Lane, London. [8699]

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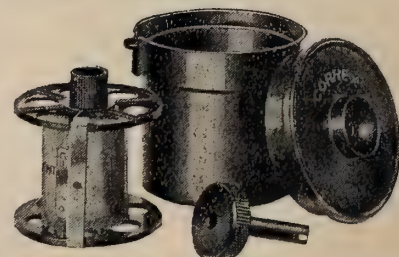
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**ZEISS** Ikon Tropical, 9×12 cm., f/4.5 Tessar, Proxar and Distar lenses, 10 single metal slides, filter, leather case, carefully used and in practically new condition; cost over £45; accept £18; deposit system if desired.—Ormerod, Briarmade, Middleton, Manchester. [8704]

**DOLLOND** 3½×2½ Folding Roll Film, f/4.5, 3-speed, case, £2; perfect.—1, Ringwood Crescent, Wollaton Rd., Nottingham. [8707]

**V.P.** Vanity Kodak, f/6.3 anastigmat, Diomatic shutter, cases, perfect condition, 30/-; Exchange 3½×2½ Ensign Speed Film Reflex, f/4.5, F.P. shutter, antinuous release, scarcely used, for Rolleicord.—Sewell, 135, Rathcoole Gardens, Hornsey, N.8. [8709]

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**3½×2½** Zeiss Ikon Roll Film, f/4.5, Compur, radial focussing, leather case; new condition, £4.—Hayward, 21, Fairacres Rd., Bebbington, Cheshire. [8711]

**LEICA** III, Elmar f/3.5, chromium; perfect condition, £20.—Keene, 14, Westbourne Grove Terrace, W.2. [8715]

**ROLLEIFLEX**, Automatic, 6×6 cm., f/3.8 Tessar, Compur to 1/300th sec.; list price £22/10; in perfect order and condition, £14.—Below.

**ROLLEICORD**, Zeiss f/4.5, as new, E.R. case, list £11/11, £7; Ombrux Meter, as new, £3.—8, Silverdale Rd., Birkenhead. [8716]

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**3½×2½** Zeiss Roll Film Icarette 500/2, Tessar f/4.5, Compur, D.A., case, Leica range-finder, £8.—Colley, 5, Sutherland Drive, Newcastle, Staffs. [8719]

**ZEISS** Ikon Miroflex, lens f/2.8, Biotessar f/16.5, 9×12, hand-made leather case, filters, used few times since bought new; £55 cash; no offers; after 7.—Dr. S., 78, Auckland Rd., Upper Norwood, S.E.19. [8720]

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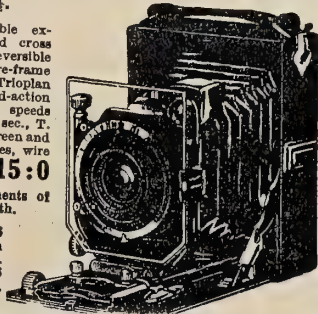
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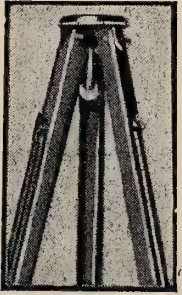
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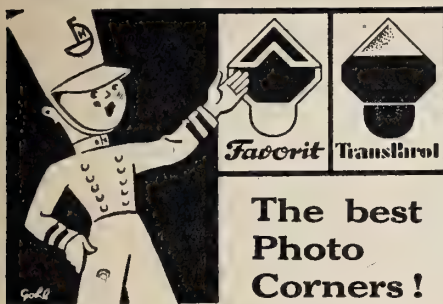
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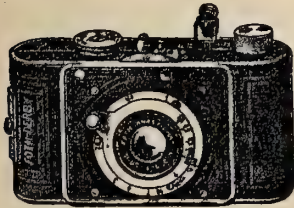
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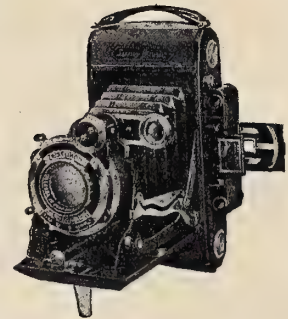
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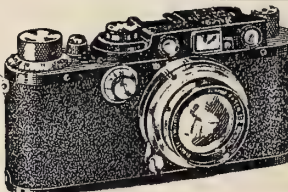
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THE LEADING MOTORING JOURNAL

# The London Salon of Photography

## 1935.

*SENDING-IN DAY, Wednesday, September 4th.*

THE TWENTY-SIXTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 14th September, to 12th October, 1935.

**CONDITIONS OF ENTRY.**

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written, (a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes— $25 \times 20$ ,  $20 \times 16$ , or  $15 \times 12$ , but no mount to exceed  $25 \times 20$ ; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON.

SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, September 4th, 1935. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8.—To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "Photographs for Exhibition Only. No Commercial Value. To be Returned to Sender."

No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked kindly to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.

Due notification of acceptance of pictures will be sent out as soon as possible.

All work submitted to the Selection Committee will be carefully and impartially considered, and no preference will be given to pictures by Members of the Salon.

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ZEISS  
ENSIGN  
KODAK  
IHAGEE

VOIGTLANDER  
ROLLEIFLEX  
ROLLEICORD  
BALDAX  
AGFA  
FOTH  
ETUI  
T.-P.

PAILLARD  
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at 12, George St.,  
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## Bargain List and Guide

to Modern Cameras, Projectors, etc., also lists of Leica, Rolleiflex, Ensign, Kodak, Ihagee, Balda, Zeiss Ikon, Paillard, T.-P., Dekko . . . . . Binoculars, Telescopes, etc. . . . free on request. . . . Please let us know what interests you so that we can help you.

Expert service at all addresses.  
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Salisbury.—17 & 19, Catherine St.  
Newport (Mon.).—43, Commercial St.  
Yeovil.—2, High St.

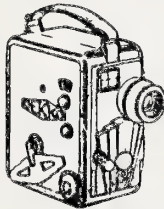


# CAMERAS TO COMPLETE THE HOLIDAY JOY



## EASY TERMS

Nine months to pay for any purchase. Only 5 per cent added to cash price, or 5s. if under £5.



## 9.5-mm. "DEKKO"

Three speeds—half, normal, slow. Can be used for snapshots, time exposures, single and animated. With Dallmeyer f/3.5 lens **£6:6:0**

With Ross or Dallmeyer f/1.9 lens. .... **£9:18:6**

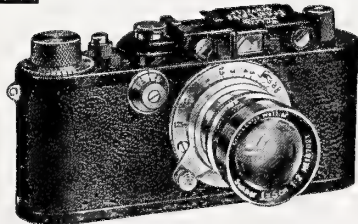
Nine monthly payments of 14/9 or 23/2.

Wallace Heaton ALWAYS offers the best selection in the country, and gives free service-after-purchase in the form of periodical aids and advice, to all who register their cameras with us. Choose YOUR holiday camera from Bond Street—first easy payment secures any purchase.



## THE LEICA SPECIALISTS

Wallace Heaton are not "mushroom" dealers in Leica cameras, but specialists in this marvellous camera ever since its first introduction to the British public. Any and every Leica query that crops up can be answered or put right by the expert technical staff at Bond Street.



Leica lenses, flash outfits, 12-exposure films, developing sundries, and everything connected with Leica is always in stock. Why not go to Bond Street for your needs—you'll find a mutual interest existing which makes it a pleasure to buy from Wallace Heaton's.

**LEICA III** The wonder camera for holidays. Makes a record worthy of cherishing. **£39:10:0**

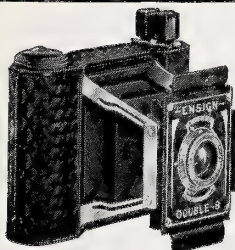
With f/2 Summar lens. .... Nine monthly payments of 92/2. **£30:10:0**

With f/3.5 Elmar lens. .... Nine monthly payments of 71/2. **£26:10:0**

**LEICA II** With f/3.5 Elmar lens. .... Nine monthly payments of 61/10. **£43:0:0**

**NEW LEICA IIIa** speeded up to 1/1,000th sec. With f/2 Summar lens. .... **£43:0:0**

Nine monthly payments of 25 0s. 4d. 22/6/35.  
"I think it only right to let you know how satisfied I am with your Leica service, which is both prompt and efficient. Nowhere else can I obtain such high-class work. The advice given by your technical department is the best piece of help I have ever received." D. E.



## ENSIGN "DOUBLE-8"

With ENSAR f/4.5 ANASTIGMAT. 16 pictures on V.P. (Size 27) Film. Hinged back, 3-speed Everest shutter, depth-of-focus scale, direct optical sighting view-finder. Fits comfortably in pocket or handbag. Remarkable value.

Price, including leather slip case **£3:12:6**  
Nine monthly payments of 8/8.



## SUPER IKONTA

Takes 16 pictures on 3½×2½ roll film. Has coupled distance meter. Self-erecting front. Optical direct-vision finder. Anti-glare shield. Zeiss Tessar f/3.5 lens and Compur shutter speeded to 1/500th sec. **£18:12:6**  
Nine monthly payments of 43/6.

Write now for our fine free list of second-hand bargains—2d. postage.

## GUARANTEED HOLIDAY BARGAINS!

1—Duo Kodak, f/4.5 anastigmat lens, Compur shutter, 1 to 1/300th sec. Cost £2 2s. 6d. **£6:6:0**

2—Baby Rolleiflex, f/2.8 Tessar lens, Compur shutter, 1 to 1/300th sec. Cost £22 10s. **£16:16:0**

3—3½×2½ Ikonta, Tessar f/4.5 lens, Compur, 1 to 1/250th sec. Cost £11 5s. .... **£7:7:0**

4—Ensign Selfix 20, f/4.5 Ensar. Cost £3 15s. .... **£2:19:6**

5—Auto. Rolleiflex, 2½ square, Zeiss Tessar f/3.5 lens, Compur shutter, 1 to 1/500th sec. Cost £22 10s. .... **£18:18:0**

6—Voigtlander Superb Reflex, 2½ square, Skopar f/3.5 lens, Compur shutter, 1 to 1/250th sec. Cost £19 10s. .... **£14:14:0**

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.



7—Ikonta 16-on-3½×2½, Zeiss f/3.5 lens, Compur shutter, 1 to 1/500th sec. Cost £11 17s. 6d. **£9:9:0**

8—Six-16 Kodak, f/4.5 lens, 3-speed shutter. Cost £5 15s. .... **£3:3:0**

9—Exakta Roll Film Reflex, V.P. size, Ihagee f/3.5 lens, focal-plane shutter, 1/25th to 1/100th sec., also Dallmeyer f/5.6 6-in. focus lens. Cost £21 10s. .... **£14:14:0**

10—Makette Roll Film Camera, f/2 Supracomar lens, Compur shutter, 1 to 1/300th sec. Cost £25 10s. .... **£16:16:0**

11—3½×2½ Cocarette Folding Roll Film, Tessar f/4.5 lens, D.A. Compur shutter, 1 to 1/250th sec. Cost £8 8s. .... **£5:5:0**

12—Ross Stepnada 7×32 Prism Binoculars, central focussing, £10:17:6 tan case. Cost £13 15s.



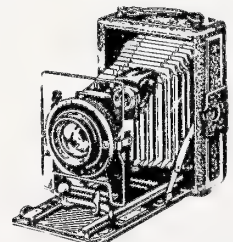
## "ROLLEIFLEX"

The fastest roll-film mirror reflex in the world. Easily manipulated. Takes 12 pictures on 8-exposure 3½×2½ roll film for 1/-. Fitted with Zeiss Tessar f/3.5 lens and Compur shutter speeded up to 1/500th sec. .... **£22:10:0**  
Nine monthly payments of 52/6.



## EXCHANGES

We make the highest allowances anywhere to-day on used apparatus sent in part payment for a better camera.

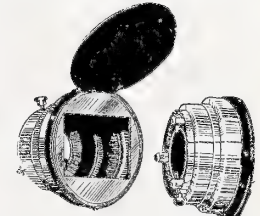


## ZODEL DE LUXE

WITH ALL-METAL BODY.

Built for good wear. Small and compact. Rising and cross front. Double extension. For 3½×2½ plates. Fitted with high-grade f/4.5 lens and Compur shutter **£6:17:6**

Nine monthly payments of 16/1.



## ZODEL LENS HOOD

(Patent applied for) allows you to take pictures almost directly into the sun. Combining portability with light weight and the greatest possible measure of protection. Telescopic and folds flat for carrying. Eliminates internal reflections from the camera bellows, and ensures brighter pictures. Adjustable screw fixing. In two sizes: "A" to suit lenses from 1 to 1½ in. diameter; "B" for lenses from 1½ to 2 in. diameter, 7s. 6d. each.

Filter Rings, 2s. 6d. each.

## ENTER the BEST of YOUR HOLIDAY SNAPS IN OUR "LIFE PHOTOGRAPHS" COMPETITION

First prize £10 : 10 : 0. Second £5 : 5 : 0. Third £2 : 2 : 0. Send at once for full details—closing date, September 30th. Hosts of consolation prizes.

... and you do  
**BEST OF ALL** at

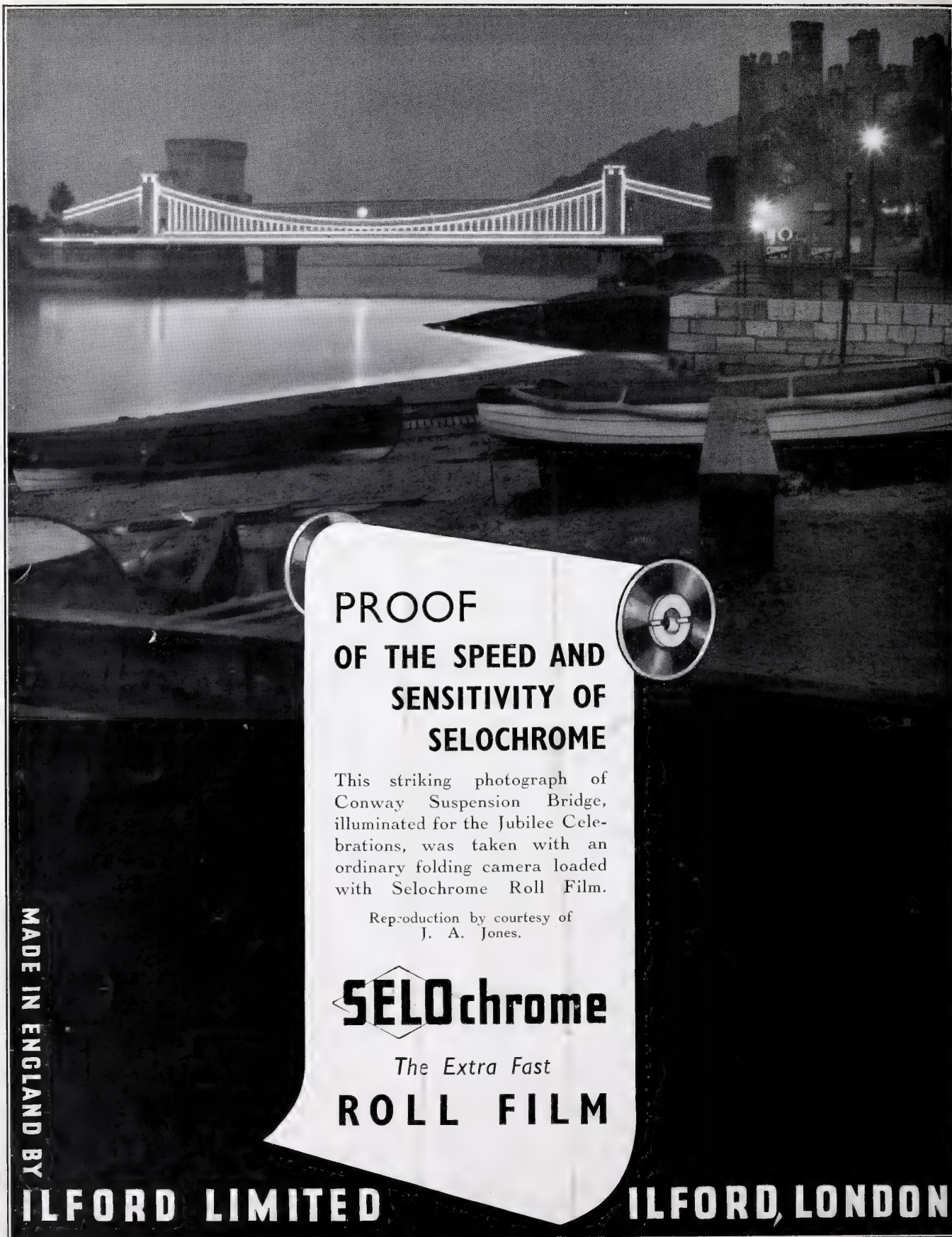
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119, NEW BOND STREET, LONDON, W.1

And at 47, BERKELEY STREET, W.1.

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**PROOF  
OF THE SPEED AND  
SENSITIVITY OF  
SELOchrome**

This striking photograph of Conway Suspension Bridge, illuminated for the Jubilee Celebrations, was taken with an ordinary folding camera loaded with Selochrome Roll Film.

Reproduction by courtesy of  
J. A. Jones.

**SELOchrome**  
*The Extra Fast*  
**ROLL FILM**

**MADE IN ENGLAND BY**  
**ILFORD LIMITED** **ILFORD, LONDON**



# The AMATEUR <sup>3<sup>D</sup></sup> PHOTOGRAPHER

& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, August 14th, 1935.

No. 2440.



ENSIGN MIDGET

"No holiday complete without it"

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



*Let's talk about*



No. 1 of an explanatory series describing the finest all-purpose film in the world

## DOUBLE COATING



'Panatomic' Film is coated with two sensitive emulsions: one fast, the other slow. The fast emulsion is quick to pick up shadow detail; the slow to retain high-light detail. Together they assure balanced exposure throughout, a long scale of gradation, and wide latitude

Besides the two coatings of sensitive emulsion there is a super-coat of gelatine to protect the emulsions from injury by scratches, etc. On the back of the film is a green anti-halation coating. This absorbs stray light that would otherwise be reflected back from the film into the emulsions, causing light-spread and blurring round light objects.

NEXT WEEK . . . COLOUR SENSITIVITY



(a)

(b)

(c)

- (a) Fast Emulsion prevents this black, sooty effect by helping to prevent UNDER-exposure.  
 (b) Slow Emulsion prevents this weak, washed-out effect by correcting OVER-exposure.  
 (c) The two combined give you this clear, crisp picture, fine in gradation and rich in detail.



KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.





# STEREO PUCK 21/- CAMERAS or 25/- with Magnifiers

Complete with Viewer

Canvas Case 5/-

Photographs taken with these cameras and looked at through the Viewer  
COME TO LIFE AND STAND OUT AS IN NATURE.

IDEAL FOR

## DUFAYCOLOR FILMS

The Stereo Viewer supplied takes these Films when suitably mounted.

## COLOUR PHOTOGRAPHS IN PERSPECTIVE

with a 21/- Camera.

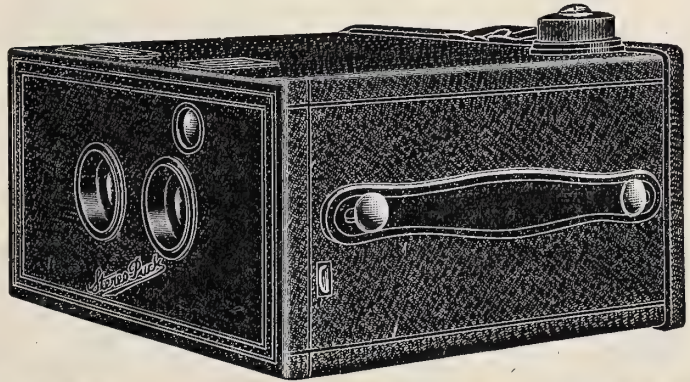
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# THORNTON-PICKARD

ALTRINCHAM, 7

ENGLAND



**YOU GET ALL THE  
REFINEMENTS SO FAR  
RESERVED Exclusively  
to the 16-mm. WORKER**  
with the New

## PAILLARD CAMERA

(Made by the makers of PAILLARD-BOLEX Projectors.)

This camera marks a tremendous widening of scope for the 9.5-mm. film user—combining as it does, the low price advantage of 9.5-mm. film with camera refinements hitherto only obtainable with 16-mm. apparatus.

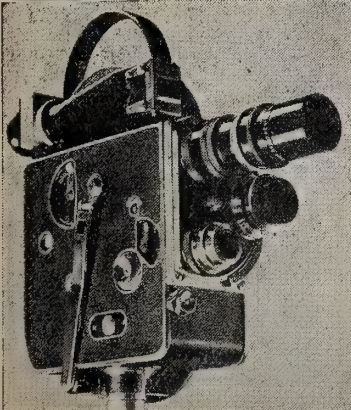
Here are a few of its many advantages :

- 1 SEMI-AUTOMATIC DAYLIGHT LOADING of spools, 50 and 100 ft. (any make).
- 2 SEMI-CIRCULAR TURRET HEAD of entirely new design, avoiding bulk. All leading makes of lenses can be used.
- 3 PICTURE PER PICTURE DEVICE for trick work. Exposures from 1/10th to 1/100th. Camera will make fades, superimpositions, lap dissolves, etc.
- 4 TRI-FOCAL TUBULAR VIEW-FINDER with accurate correction of parallax down to 2 ft.

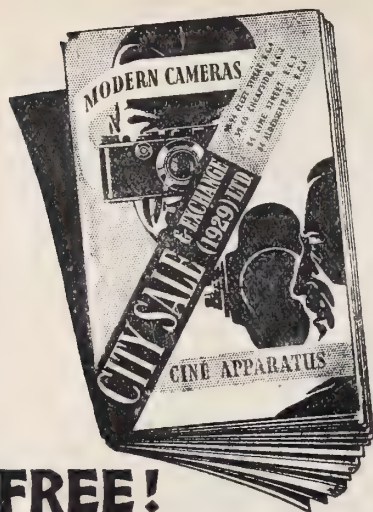
PRICE : Model H.9, for 9.5-mm. films, with Dallmeyer f/2.9 lens.. **£49** Model H.16, for 16-mm. films, with Dallmeyer f/2.9 lens.. **£49**

Folders free from

**CINEX LTD., 70, HIGH HOLBORN, London, W.C.1**







# FREE!

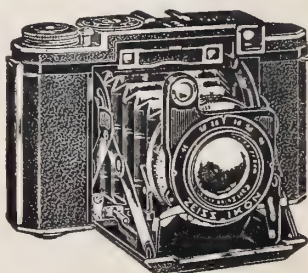
## 70-PAGE CATALOGUE OF LATEST APPARATUS

Cine Apparatus, Cameras, Enlargers, Binoculars, Lenses, and everything you need for still and cine photography. Fully illustrated and specifications of every article. Get it now. **POST FREE!**

# EXCHANGE YOUR LAST YEAR'S

## LET US SAVE YOU MONEY ON YOUR CHOICE OF A NEW

Don't continue getting mediocre results from an out-of-date camera. Our Exchange allowances are the highest offered by anyone to-day!



### NEW SUPER IKONTA

Model No. 530/18.

Takes 11 pictures on 3 1/2 x 2 1/8-exposure roll film. Distance meter coupled with the focusing. Direct built-in view-finder, 1935 model, Compur Rapid shutter, speeded to 1/400th sec., film transport, leather bellows, body covered with fine-grain morocco.

With f/2.8 Zeiss Tessar lens. **£28:5:0**  
Nine monthly payments of 8/-.

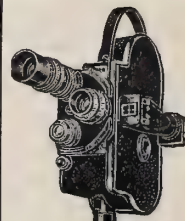


### 9.5mm. DEKKO

Three speeds—half, normal, slow. For snapshots, time exposures, single and animated. Dallmeyer f/3.5 lens **£6:6:0**

Ross or Dallmeyer f/1.9 lens **£9:18:6**

Nine monthly payments of 14/9 or 23/2.



### PAILLARD

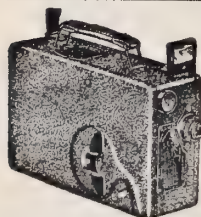
9.5 and 16 mm. Cine Camera.

Semi-automatic loading. Footage indicator. Semi-circular three-lens turret. Tri-focal view-finder, speeds 8, 16, 24, 32 and 64 frames per sec. Still-picture device. Automatic rewind. Dallmeyer f/2.9 lens **£49**  
Nine monthly payments of 55 14s. 4d.



### NEW! 9.5mm. 'MILLER'

Five speeds, interchangeable lens, matched finder. Takes 30-ft. spools.  
F/1.9 Dallmeyer lens **£9 18 6**  
F/1.5 Dallmeyer lens **£12 12 0**  
F/3.5 Dallmeyer lens **£6 16 6**  
Any model on easy terms.



### CINE-KODAK

You'll be sure of good results with this camera. The dealer model makes "Kodascope" pictures.

With f/3.5 lens

**£13:13:0**

With f/1.9 lens

**£18:18:0**

Nine monthly payments of 31/11 or 44/2.



### TEMPOPHOT

THE NEW CELL-METER FOR 'STILL' AND CINE CAMERAS WITH AN AMAZING RANGE OF 2 MINUTES TO 1/3,000th SECOND. No calculations whatever. Little bigger than a cigarette case **ONLY 75/-**  
Morocco zip-fastener case 5s. extra.



### ROLLEIFLEX

With f/3.5 Zeiss Tessar and Compur shutter speeded up to 1/500th. The fastest roll-film mirror reflex in the world.

**£22:10:0**

Nine monthly payments of 52/8.

## NINE MONTHS TO PAY!



### REFLEX-KORELLE

Takes 12 pictures on 3 1/2 x 2 1/8-exposure roll film. Film-wind and shutter-wind are coupled. A counter indicates number of exposures. Lenses are interchangeable. Stop and distance scales read from above. Collapsible frame finder. Focal-plane shutter, gives time, bulb and instantaneous exposures from 1/10th to 1/1,000th sec. With f/3.5 Schneider Radionar **£10:10:0**  
Nine monthly payments of 24/6.



### ENSIGN DOUBLE-8

With ENSAR f/4.5 ANASTIGMAT. 16 pictures on V.P. (Size 27) Film.

Hinged back, 3-speed Everast shutter, depth-of-focus scale, direct optical sighting view-finder. Fits comfortably in pocket or hand-bag. Remarkable value. Price, including leather slip case **£3:12:6**  
Nine monthly payments of 8/8.

i-pl. Ensign Tropical Reflex, 7-in. Aldis f/3.4, self-capping focal-plane shutter, revolving back, 3 slides, F.P.A., and leather case. Nice order. **£11 5 0**  
35-mm. DeVry Cine Camera, Dallmeyer Pentac f/2.9, 100-ft. capacity, motor drive and leather case. Excellent condition. **£27 10 0**  
9.5-mm. Coronet Cine Camera, f/3.9 anastigmat, motor drive. **£1 17 6**  
i-pl. Goerz Roll Film Camera, Frontar lens, speeded shutter, U-form front and leather case. **£1 10 0**  
6-in. Ross Xpres f/4.5, sink mount, iris. **£5 12 6**  
i-pl. Goerz Autofoc Tessar, Ensign f/7.7 anastigmat, liso shutter, and leather case. **£1 12 6**  
3 1/2 x 2 1/8 Minimum Palmos Focal-plane, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 2 double slides, F.P.A., and leather case. **£11 11 0**  
12 x 10 Triple Extension Vito, Dallmeyer Sigmatic f/6, Dallmeyer 7 1/2-in. wide angle, interchangeable, roller-blind shutter, triple extension, every movement, 3 slides, tripod and leather case. **£25 0 0**  
2 1/2-in. square Rolleicord, Carl Zeiss Triotar, Compur shutter. Nice order. **£8 17 0**  
8 x 4 1/2 cm. V.P. Tropical Sonnet, Carl Zeiss Tessar f/4.5, Compur shutter, 6 slides and 2 purses **£5 17 6**  
i-pl. T-P. Reflex, Polytot f/3.9 anastigmat, self-capping focal-plane shutter, speeds to 1/1,000th, reversing back, 12 slides, F.P.A. and case. **£7 17 6**  
3 1/2 x 2 1/8 No. 1 Series III Kodak, Carl Zeiss Tessar f/4.5, Compur shutter. Nice order. **£5 12 6**  
Dremmeyer Extinction Type Meter. **£1 1 0**  
6 x 2 1/4 Zeiss Telaxem Prism Binocular, and leather case. **£8 5 0**  
i-pl. Soho Reflex, Carl Zeiss Tessar f/4.5, rack focusing, Kershaw focal-plane shutter, revolving back, 3 slides and leather case. **£11 17 6**  
3 1/2 x 2 1/8 Ensign Roll Film Reflex, Aldis Uno f/7.7, T. and I. shutter. **£1 9 6**  
3 1/2 x 2 1/8 T-P. Horizontal Reflex, Dallmeyer f/4.5, Popular Telephoto f/5.5, interchangeable, self-capping focal-plane shutter, 3 slides, F.P.A., Rite-way roll-holder and case. **£11 17 6**  
3 1/2 x 2 1/8 Apem Reflex, Cooke Apem f/4.5, rack focusing, focal-plane shutter, speeds to 1/1,000th, and 6 slides. **£3 15 0**  
10 x 15 cm. Mentor Folding Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 2 double slides, F.P.A. and leather case. **£8 17 6**  
4 1/2 x 2 1/8 No. 2a Folding Autographic Brownie, Rapid Landscape lens, speeded shutter from 1/25th to 1/1,000th. **10s. 6d.**  
4 1/2 x 2 1/8 No. 1a Apem Roll Film, Kershaw f/6.3, General Everast shutter, speeds from 5 to 1/100th sec. and leather case. **£1 12 6**  
3 1/2 x 2 1/8 Certix Roll Film, f/3.8 Corygon anastigmat, delayed-action Compur sector shutter speeds from 1 to 1/250th sec. **£6 7 6**  
3 1/2 x 2 1/8 Goerz Manufo Tessar, Dornar f/4.5, Compur shutter, double extension, U-form front, 3 slides, F.P.A. and case. Nice order. **£6 6 0**  
3 1/2 x 2 1/8 Etni Folding/Pocket, Radionar f/4.5, Vario Everast shutter, speeds to 1/100th, 3 slides, F.P.A. New condition. **£4 15 0**

Baby Ikonta, f/4.5 Novar anas., Derval shutter **£2 7 6**  
Model I Leitz Leica, f/3.5 Pimar, L/case. **£10 0 0**  
i-pl. Pressman Reflex, f/4.5 Aldis anas., 12 slides, L/case. **£5 5 0**  
i-pl. T-P. Special Ruby Reflex, f/4.5 Ross Xpres, 1 D.D. slide, Mackenzie slide, 18 envelopes, Ross Xpres lens f/4.5, also f/5.5 Ross Telephoto, filter, mags. **£14 0 0**  
3 1/2 x 2 1/8 Latest Soho Reflex, f/4.5 Ross Xpres, 3 book-form slides, F.P.A. and case, also f/5.5 Telephoto, L/case, Luc shutter. Unsold. Cost £50 **£28 10 0**  
Model C Siemens Halske Cine Camera, f/1.5 Meyer lens, range-finder, slow motion, etc., L/case. Cost £61 10s. **£40 0 0**  
Model B Cine-Kodak, f/1.9 anas., 3 in. f/4.5 Telephoto, interchangeable L/case. **£23 10 0**  
5-cm. f/3.5 Coupled Elmar, for Leica. **£8 6 0**  
i-pl. Sanderson Hand and Stand, f/8 E.R.A., Universal shutter, 3 book-form slides. **£3 3 0**  
3 1/2 x 2 1/8 Mentor Folding Reflex, f/4.5 Zeiss Tessar, 3 D.D. slides, L/case. Cost £36. **£7 10 0**  
Vertical Enlarger, for 3 x 4 or Leica negatives, f/4.5 anas., electric fitting. **£4 17 6**  
5 x 4 Goerz Anschütz Press Focal-plane, f/6.8 Dagor lens, 3 D.D. slides. **£3 3 0**  
3 1/2 x 2 1/8 16-ex. Ikonta, f/4.5 Zeiss Tessar, D.A. Compur shutter, L/case. **£8 17 6**  
Miniflex Miniature Camera, f/4.5 Vidar lens, Compur shutter, L/case. **£2 17 6**  
Ombrux Electric Coil Meter, L/case. **£3 5 0**  
3 1/2 x 2 1/8 Sinclair Una, revolv. back, f/4.5 Aldis anas., Compur, 1 D.D. slide, F.P.A., L/case. **£7 17 6**  
16-mm. Bell-Howell Filmo, 1-in. f/3.5 anas., 1-in. f/1.9, L/case. Perfect. **£25 0 0**  
16-mm. Victor Cine Camera, variable speed shutter, turret head, 1-in. f/1.5 Dallmeyer Speed, 4-in. f/4.5 Telephoto, L/case. Cost £53 10s. **£35 0 0**  
1a Super Ikonta, range-finder, f/4.5 Carl Zeiss, Jena, Tessar, D.A. Compur, L/case. **£13 17 6**  
16-ex. on 3 1/2 x 2 1/8 Super Ikonta, range-finder, f/4.5 Zeiss Tessar, Compur, L/case. **£14 14 0**  
i-pl. T-P. Reversing Back Reflex, f/4.5 Cooke, focal-plane shutter, 3 slides. **£4 17 6**  
3 1/2 x 2 1/8 Icarotte de Luxe, double ex., f/4.5 Tessar, Compur, plate back, screen, L/case. **£11 11 0**  
6 x 6 Voigtlander Superb Reflex, f/3.5 Skopar lens, D.A. Compur. **£12 17 6**  
3 1/2 x 2 1/8 Latest Tropical Caribina, Florentine bronze, f/4.5 Tessar lens, D.A. Compur. Unsold **£8 15 0**  
1a Special F.P. Kodak, f/5.3 anas., Veloto shutter **37s. 6d.**  
4 x 4 Baby Rolleicord, automatic, f/2.8 Zeiss Tessar, Compur L/case. Unsold. **£16 16 0**  
Fathé Motocamera de Luxe, f/3.5 anas., portrait attachment, vignetter, case. Cost £12. **£6 6 0**  
**SPECIAL CASH BARGAIN.**—6 x 13 Stereo Bentina Reflex, self-capping focal-plane shutter, speeded to 1/1,000th, pair f/3.5 Triotar lenses, F.P.A., stereoscope and L/case. Cost £45. **£11 11 0**  
Several Good Microscopes by high-class makers, at moderate figures. Details on application.

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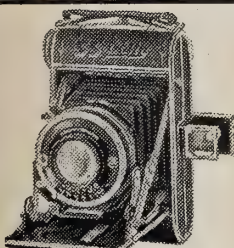
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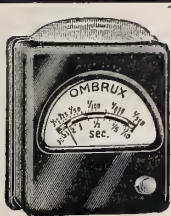
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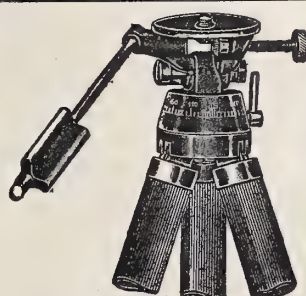


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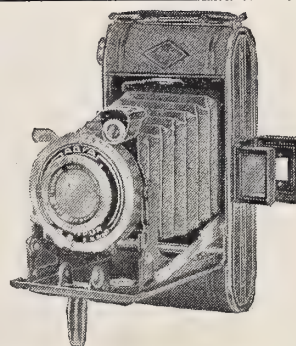
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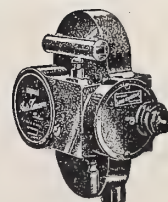


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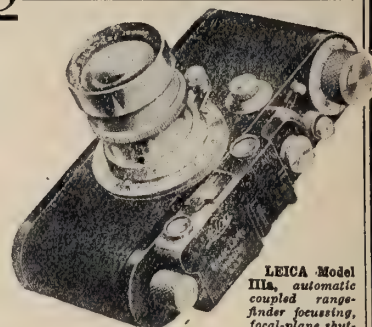
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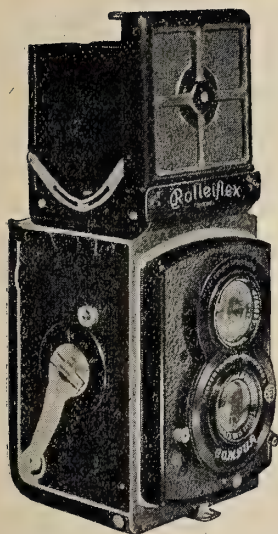
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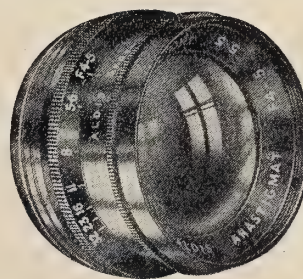
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## & CINEMATOPHIL

EDITOR  
F.J. MORTIMER

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"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

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WEDNESDAY, AUGUST 14TH, 1935.

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JUDGING by our own letter-box, this is the hey-day of the year for picture postcards. They come from all quarters accompanied by a few commonplace and self-absorbed lines, to the effect that this is a delightful spot, that the weather is lovely, that the sea is blue, that the fields are green, that excursions have been taken here, there and everywhere. How poor in personality the postcards are, as a rule. The stock sentences match the hackneyed view—or the other way about, as you like it. If only these people who are enjoying themselves so hugely would have postcards made of their own pictures—and, of course, they are taking pictures, because everybody is—and send these to their friends, how much such correspondence would gain! Probably the fact that it was their own picture would stimulate them to be a little more original in the space on the postcard left for correspondence. It would certainly save the postcard from going into the wastepaper basket, and would evoke in the recipient some sentiment of a kind which the ordinary purchased postcard nearly always fails to elicit. Convention has settled upon postcard size as the most suitable one for correspondence, and it is also a very suitable size—if not the most suitable—for one's pictures.

### The Seal of Satisfaction.

A last visit to the Royal Academy just before closing day discovered the red label on about 260 of the 1,700 exhibits. Which, considering the depression of the times, and the low level of artistic appreciation, is not to be "sneezed at." But it is not the total of sales, it is the choice which is really interesting.

## TOPICS of the Week

### A Weather Forecast FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, AUGUST 15th.

While remaining warm and fairly bright, a good deal of cloud is probable, with thundery weather during the afternoon over parts of the Southern Counties of England and Northern Ireland.

#### FRIDAY, AUGUST 16th.

Continuing warm and fine, but it may become dull and rather overcast during the afternoon, also some showers are quite likely to occur.

#### SATURDAY, AUGUST 17th.

Fair intervals, some cloud and quite warm temperatures, although inclined to be cooler in the South of England than of late. A few showers across the hilly districts are probable.

#### SUNDAY, AUGUST 18th.

A somewhat changeable day, giving varied opportunities for different types of photography. An early breeze will develop, causing it to be cooler, and tending to give a fairly clear atmosphere.

#### MONDAY, AUGUST 19th.

Similar conditions are probable during the day, becoming unsettled towards the latter part of the afternoon, causing some dark clouds which may lend themselves to good photographic effects. Scotland should remain fairly warm and fine.

#### TUESDAY, AUGUST 20th.

Continuing breezy, with fair periods in the Southern Counties and across the Midlands. The coastal seaside resorts are likely to have some choppy to somewhat rough seas in the exposed places, which may give opportunities for wave and cloud views.

#### WEDNESDAY, AUGUST 21st.

It will be still rather changeable and disturbed, but now will slowly improve, and warmer temperatures are likely, giving rise to a softer light and probably some misty conditions off the East Coasts and through Scotland.

It suggests that while people in general like to see vivid paintings in a gallery, they prefer to live with something quiet—the grey angel rather than the scarlet woman. It is not so much the oil paintings as the drawings, the engravings, the etchings that sell. Some of this black-and-white work was sold six times over, much of it three or four times over. Even among the oil paintings purchasers seemed to have a preference for subdued tones. What is probably the highest-priced oil painting in the whole exhibition, for which £1,500 has been asked—and obtained, for it bears the "sold" label—is a work entitled "Zeitgeist," which has no splashes, but a wonderful delicacy in its low tones. The cardinal's robes, the academic hoods, the duchess's frocks are quite wonderful in the gallery, but at home——!

### The Building of To-morrow.

If the Architectural Room of Burlington House is any indication of what we may expect in the next generation or so in the way of public and private building, architectural photographers, who have concentrated rather on old churches and castles, and cottages that were thatched ones, will have occasion to adjust themselves to new angles. There will be quite astonishing transformations of the suburbs. The pretty, pretty box-like type of house will disappear in favour of sweeping blocks of flats which look for all the world like ships with projecting galleries, these being the balconies where the flat-dwellers get the sun. It is also a good sign that while in our own young days no one ever thought of giving any architectural expression to a post office or a railway station or an



elementary school, the artistic people have now got away with it, and here in this architectural room, in addition to the show-rooms of a gas company, a garage, a sorting office, and a telephone exchange, there are the drawings of three exquisite public-houses and three equally exquisite police stations. It will presently be an artistic experience to get "run in."

### The Portrait.

The presentation portrait shows no signs of decline. On the contrary, when we visit annually certain professional institutes and halls of companies and colleges and the like we observe another portrait added to the walls—the newly-retired president or master or whomsoever it may be. But is it the influence of photography which brings about a change in these presentation portraits as compared with those of

generations back, or is it just the effect of our speedier age? To-day the sitters give a suggestion of restlessness. We saw a portrait the other day in which the gentleman was portrayed sitting on the edge of a chair, his walking-stick in one hand and his gloves in the other, and we really expected that after we had turned round he would get up and walk out of his frame—a tribute to the realism of the painter, but perhaps even more an indication of the restlessness of the sitter. The subjects of these presentation portraits must now be making a speech all the time, or writing in furious haste, or tinkering with something. Not the ladies, it is true. It is part of their profession to look restful and languorous. But the men seem to want to be up and doing, as though they were all murmuring to the wielder of the brush, "Why don't you have a camera and get it over?"

### Filming in the G.P.O.

One of the most energetic film units in the country was that attached to the old Empire Marketing Board, and it is good to hear of its continued activity under the auspices of the General Post Office. Since being taken over it has produced many synchronised films (that is, picture and sound), and also silent films, and various "shorts." One of the silent films which we saw some time ago is a very ambitious and useful piece of work, showing the installation and working of the automatic telephone service. It bears the title "The Coming of the Dial," and certainly brings home to us this modern miracle. Not only so, but it has great pictorial merit, and makes ingenious and decorative use of lines and angles, giving the poetry of the telephone achievement as well as its prose. But will the "dial" itself be superseded?

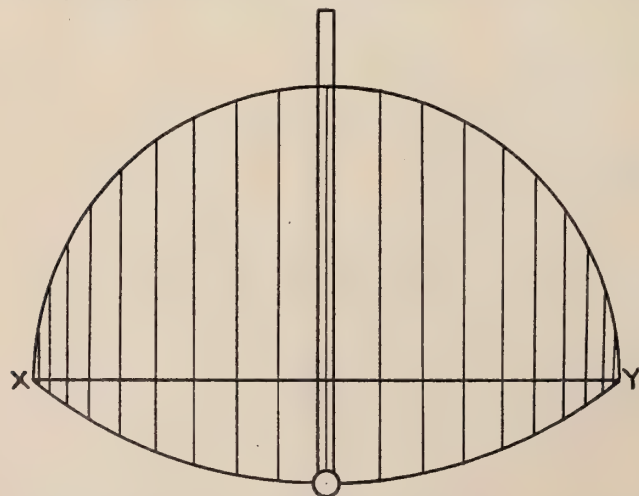
## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Shutter Testing.

*I am rigging up a shutter-testing gadget with a pendulum swinging seconds. I know the divisions of the arc are not equal, but how can I arrive at them?* F. R. W. (Clacton.)

You have to remember that the pendulum is at rest at each end of its swing, and that its highest velocity is at the middle point of the arc; hence the divisions must be so made that the time taken by the bob to pass any one of them must be the same.



The diagram shows a method of procedure, but to make it clear it has not been drawn to anything like the actual proportions, the swing being exaggerated in proportion to the length of the pendulum.

The points X and Y indicate the limits of the swing, and the arc between them has for its centre the point from which the

pendulum swings. Draw a straight line joining X and Y, and from its centre, with radius to X (or Y) describe a semi-circle. Divide this semi-circle, by trial, in any convenient number of parts. From each point draw a line perpendicular to the line XY, and continue it till it meets the arc of the swing.

In the diagram twenty divisions are shown, so that the pendulum will swing through one division in  $1/20$ th of a second; four divisions would indicate  $1/5$ th of a second; half a division  $1/40$ th; and so on. For the more rapid speeds, further subdivisions should be made.

It is advisable, when testing the shutter, to make the exposure when the bob is near the middle of the swing rather than the ends. In the latter case, with a slow exposure, the bob may traverse the same part of the arc twice.

### Stripping a Negative.

*Is there any reliable way of stripping films from glass negatives without using hydrofluoric acid? I should like to treat several negatives in this way, but do not like using the acid.*

F. F. (Runcorn.)

We believe it was Mr. John Sterry who first suggested a method which has often been used with complete success.

Make up a fifty per cent solution of potassium carbonate, and then mix one ounce of this, half an ounce of glycerine, half an ounce of formalin (40 per cent) and 25 ounces of water. This is a cloudy solution, and must either be filtered or allowed to stand and the clear liquid decanted.

In this solution the negative is placed dry, and allowed to soak for half an hour. It is then removed, surface dried with a soft rag, and put to dry in a cool place. Drying may take twelve hours or more.

With a steel rule and a sharp penknife cut through the film down to the glass all round, say an eighth of an inch from the edges. Insert the point of the knife under a corner of the film, which will easily leave the glass. Lay it face downwards for a few hours, and it can then be used in the same way as an ordinary film negative, although on account of its thinness it needs more careful handling.



# THE EXTRA HOUR of SUNLIGHT

In this article it is shown how the longer sunny days may be turned to account by the photographer in a variety of ways, and with different subjects. Some technical hints are also given.

THE amateur photographer at this time of year has cause for thankfulness for two reasons. There is the extra hour of summer light, and there are also plates or films of super speed, and lenses of wide aperture. These, in combination, permit of photography being carried on until quite late in the evening, and allow of the photographer taking advantage of those effects of late evening sunshine that are often much more attractive than those at any other time of the day.

## Evening Sunshine.

These evening sunshine effects can be employed for a great variety of subjects. In landscape or woodland there are abundant possibilities, and especially towards sunset, when shafts of sunshine provide accents which transform commonplace material into subjects worthy of any pictorial worker. It is a fact that many subjects are found under these conditions which would not be worth a glance at any other time. The interest in most cases centres in the foreground, where the play of luminous light forms attractive patterns.

## Portraits.

Portraiture in sunshine attracts many photographers, but the results are frequently disappointing. During the later hours the lighting is not as strong, and the softer character not only produces better modelling on the faces of the sitters, but the strained expression of the eyes that is so often seen when out-of-door portraits are taken during the brighter hours is avoided. The sunshine during the late evening is quite strong enough for photographic needs, especially if super-speed panchromatic materials are employed.

In such cases it is well to arrange the subject so that the lighting comes from behind and the sitter

is outlined by sunlight. This type of illumination is very effective for child subjects taken under natural surroundings. It is often possible to place the model in sunlight, against a background that is in shadow.

## Architecture.

Architectural subjects often pass from the plane of mere records and are endowed with pictorial interest, through the introduction of sunshine. The present practice of allowing many of the larger abbey and cathedral churches to remain

open to visitors until a late evening hour will be hailed with thankfulness by all keen photographers. It is very easy to find subjects in these buildings, upon sunny summer evenings; which could be taken at no other time. When the sun is due west, these buildings are often flooded with soft light and many delightful effects are presented.

The photographer at the seaside, or who has access to dockland, should not neglect the possibilities of the late evening hours. With regard to the technical aspect of late evening photography an exposure meter should be regarded as essential.

The lighting conditions are such that it is very difficult to estimate exposures accurately, even after considerable experience. While the light appears strong to the eye, it is of lessened actinic power, and there is often a large proportion of shadow, often more shadow than sunshine. These shadows need full exposure if they are to be rendered successfully.

## Plates and Films.

Fast plates or films should be used, preferably super-speed panchromatic material. This can cope successfully with lighting which is inclined towards yellow or red. Films of the 'chrome type are quite successful. When developing, care should be taken to keep the negatives of contrasty subjects on the thin side, or the high-lights may be hard and unprintable. This applies especially to portraiture under evening sunlight conditions.

To make sure of the best possible final result, careful attention must be given to the print. A paper must be selected that will render the soft lights and the transparency in the shadows that are characteristic of so many evening pictures.



*A typical seaside snapshot. A low viewpoint to bring the figure clear against the sky is advisable for this kind of subject.*



# Take your Camera to CAMP

By SYDNEY MOORHOUSE.

THERE are few forms of holiday so rich in subjects for the photographer as one spent under canvas. Whether your camp be of the mobile or fixed variety there is no dearth of material to work with, and a splendid opportunity for both scenic and human interest pictures.

The freedom from restraint which is the camper's lot is an advantage. He can spend more time in finding the correct and best viewpoint, and can stop when and where he chooses. Further still, his day-long intimate contact with the open places him in the position of being able to make his pictures just when the light is most suitable for his purpose.

The amateur photographer who camps with friends should take every opportunity of introducing them into his pictures. There are so many amusing and laughable incidents which happen daily in camp life, and should be recorded if the collection of holiday pictures is to be complete.

In order to make a success of pictures of this nature it is imperative that you should avoid "posed" photographs. Most people seem to be subject to a kind of "camera fright" and assume the most awkward



*Making light of one of the less pleasant tasks of camping.*

positions when they see the lens focussed upon them. A good way of getting rid of this is to exhibit your camera so often that in time your friends become so used to its presence that they take no notice of it, and thus afford you some excellent opportunities for unique pictures.

The lone camper would appear to be rather at a loss for introducing the human element into his pictures, but this difficulty can be overcome by either the acquisition of a camera with a delayed shutter or one of the automatic exposure devices which can be obtained for about five shillings. These are quite simple to work. The camera

is fixed upon a convenient ledge or a tripod and focussed. The automatic device is then fixed so as to allow sufficient time for the user to get into the picture.

The camper's camera should be one which can be carried about easily, so that the folding variety will be found more convenient than the fixed type. The best instrument for camp use will be found to be of the folding variety with direct-vision finder and taking snapshots of  $3\frac{1}{4} \times 2\frac{1}{4}$  in.; lens, f/6.3 anastigmat; shutter, three-speed,  $1/25$ th,  $1/50$ th,  $1/100$ th.

Great care should always be taken to see that the camera is never left lying about on the grass or inside a tent. Keep it inside a case when not in use, and you will also find that the best storage place is that where the camp food is kept.

Remember that landscape pictures are best when a filter and time exposure are employed, and that many scenes gain an added charm if they are not taken in brilliant sunshine. Early morning and late afternoon will be found the best times for this type of work, as the long shadows and softer lighting are helpful in bringing out the texture of the picture.

This, of course, means that a tripod should form part of the kit, although there are now on the market small clips which can be screwed on the bottom of the camera and a fence or tree thus used to support the instrument.

Campers have also a fine chance of obtaining some pictures of sunset silhouettes, made by setting a friend between the camera and the setting sun and giving an ordinary snapshot exposure.



*In the trough of Bowland.*



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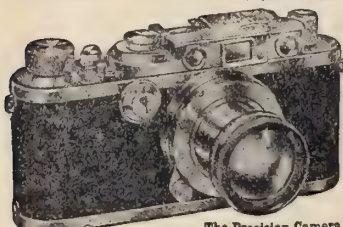


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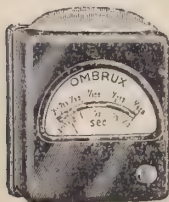
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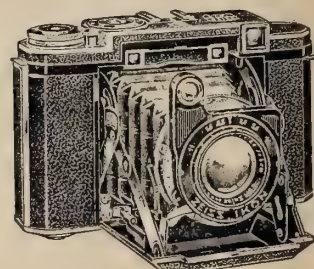
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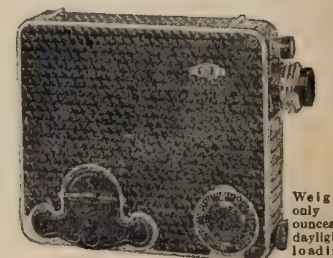
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August 14th, 1935

# Close-up Pictures of Details with the Miniature Camera

This article shows how the miniature camera may be used with success for subjects which appear outside its range.

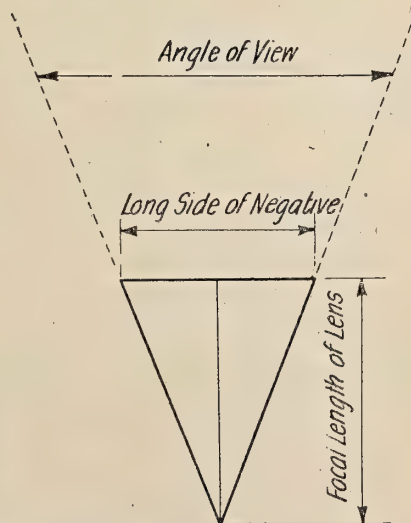
THE user of a miniature camera will probably often want to secure records of comparatively small details close to the camera, for which this type of apparatus is not well adapted. Apart from the small reflex, and the high-grade miniature equipped with a parallax compensation device, the photographer is in some doubt as to whether the subject is included upon the film, and also whether it is sharply defined.

Although it is admitted that the miniature camera is not well adapted for such subjects yet they may be attempted successfully, and without a great deal of calculation.

The first consideration is to decide whether the whole of the subject is included by the lens. In order to find this the following diagram is drawn. Upon a sheet of white card a vertical line is drawn equivalent to the focal length of the lens; for a 4 x 3 cm. camera this will be about 5 cm. At the base of this another line is drawn equal to the longer dimension of the film, in this case 4 cm. A triangle is then formed as shown by the dotted lines in the diagram. This indicates the angle of view included by the lens.

All that is necessary is to place this over the camera so that the vertical line first drawn is central with the lens and central with the negative. By

following an imaginary continuation of the dotted lines the angle included by the lens will at once be seen, and all included within the angle will be found on the negative.



Care must be taken to see that the camera is placed central with the subject. This can be seen by placing a pencil

against the lens, the pencil pointing straight towards the centre of the subject. The next consideration is the sharp definition of the negative, and this is a matter of careful measurement between the lens and the subject.

Most miniature cameras focus to a distance of three feet, and there is rarely need to be closer than this. When the subject is on a small scale it is safe to focus upon the nearest distance marked upon the scale, and to stop the lens down to the smallest stop. This will ensure sharp definition.

It is a good plan in such cases to be content with a small but sharp image which can be enlarged, rather than spoil the definition by bringing the camera too close to the subject. As enlarging is part of the procedure in any case this imposes no limitation, and ensures better general definition.

Finally, in the case of close-up subjects the exposure should be on the generous side, as they need more exposure than is the case when the subject is at a normal distance from the camera. These hints may be useful to those photographers who when on holiday equipped with a miniature camera wish to photograph a subject that seems rather beyond their scope. By proceeding as suggested they will be surprised at the successful results obtained.

## NEWSPAPER COMPETITIONS

By  
M. TAYLOR.

DURING the summer the great number of photographic competitions, most of them running for several weeks, gives the amateur a chance to get some of his money back. For photography can be an expensive hobby, and a little more money to spend on apparatus or materials is always welcome. The amateur who goes about it in the right way might even make a substantial profit on the year's working.

The first thing to do is to study the papers concerned. Some seem to prefer pictures of bathing belles, others usually choose children, while others again like a picture to be nicely composed and technically good before they will publish it.

Strong "human interest" is absolutely essential for newspaper competition work. The figures should be large in the picture space, and as a rule should have pleasing or humorous expressions. They must be clear and the background must not be confusing. Humorous "action snaps" with the action well up in the foreground, are almost certain winners.

Glossy bromide prints have most chance of being reproduced, and if you can get them glazed so much the better, though this is not really necessary. They should, however, be enlarged to a fair size, as then they are more likely to catch the selector's eye. Eight and a half by six and a half inches is reasonable, though I have had more success with pictures enlarged to ten by eight inches. Larger than this the packing gives more trouble, and, of course, the bromide paper is more expensive. Mounts add something to the attractiveness, but also to the cost, and if double-weight paper is used they can be dispensed with.

It is best not to send too many prints at once, but if the duration of the competition permits, to send them singly at regular intervals. Thus each print probably gets more consideration than it would if it were glanced at cursorily among several others.

In spite of the trouble it entails, competition work is good fun, and the excitement of seeing one's work in print is almost as welcome as the prize money.



Awarded First Prize in "News Chronicle" "At Play" Competition. By Mrs. M. Taylor.



August 14th, 1935

# Kiddies and



*The Yacht.*

**N**OW that the summer holidays are here once again, our thoughts turn hopefully towards the boundless opportunities for picture-making offered by the sea, the sands and—last, but not least—the children.

The seashore is the kiddies' Paradise and the photographer's too, for where are kiddies to be found in jollier mood or a more delightful setting? Bathing, boating, shrimping, paddling, building castles or riding donkeys—these are but a few of the joys of the seaside. Just think of the thousands of pictures awaiting the camera at every turn.

On a crowded beach it is often very difficult to isolate one's subject from its surroundings, and many an otherwise delightful snapshot is spoilt by the muddle of deck chairs, arms and legs sticking out all round the main picture



*Anticipation.*



*Catch!*

in a hopeless jumble. The background is therefore all-important, and it is best, if possible, to coax the kiddies away to a less frequented corner of the beach. There is no better background than the sand or the sea itself, but do beware of that sloping horizon which is ruination to so many charming pictures. Viewpoint, too, makes a vast difference, especially in leap-frog and jumping pictures, when the use of a low viewpoint gives the appearance of the figures being much higher in the air than is really the case.

It must be remembered that the light at the seaside is extremely



# Cameras at the Seaside

By  
WINIFRED M.  
TURNER.

brilliant, and therefore over-exposure must be carefully guarded against. Many photographers on holiday prefer to develop their films after their return home, but it is a wise precaution to have one spool developed on the spot, in order to make certain that one is on the right track with regard to exposure.

The keynote for success in holiday photography is in



*Helping the sea to get full.*

enter into the fun of the thing and thoroughly enjoy helping to arrange the picture.

Children's bathing and paddling pools are never-failing sources of charming pictures, whilst the ice-cream cart often provides some humorous incidents.



*Lazybones.*

the ability to portray happiness in all its forms—and the kiddies will provide you with this. A smallish camera is best so that one may stalk the children un-awares, for the moment they become conscious of the camera much of the natural spontaneity of the picture is lost and a feeling of "stiffness" creeps in. Sometimes it is necessary to pose the children, and provided they are approached in the right spirit they will soon



*Bliss.*



*Heave ho!*

Above all, do try to get something a little different in your pictures—so many of the holiday pictures one sees have a certain "sameness" about them, and it is a refreshing change to come upon something a little out of the ordinary. Hundreds of awards in the various photographic competitions go to pictures of children—especially children on the seashore—and such awards are a material help towards holiday expenses. But even when the pictures are of personal rather than general interest they are none the less worth taking.



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

We have received a copy of "Amateur Photography in India," published by Thacker & Co., Ltd., Bombay. This is not only a good general guide to photography, but its application to India and tropical countries is particularly stressed. It should be of extreme interest to amateurs living or travelling in those parts of the world. The price is Rs. 2/8.

"Let's Halt Awhile," by Ashley R. Courtenay, is a delightful little book about places of interest in Kent, Surrey and Sussex. It has now reached a second edition, enlarged from 96 to 132 pages, and is published at one shilling by the author at 19, Adam Street, Adelphi, W.C.2. It should be in the possession of every motorist, cyclist, pedestrian and (above all) photographer.

Messrs. Pathéscope, Ltd., North Circular Road, Cricklewood, N.W.2, announce that they now have available for "home movies" some 9.5-mm. "Mickey Mouse" films. They are also now supplying reloads of their Rapid Ortho Fine Grain films in cartons. Full details of these and other productions are set out in the August-September issue of the "Pathéscope Monthly," price twopence, from the address above.

A competition for snapshots of dogs is being run by the proprietors of "The Dog World," which can be obtained for 3d. from any newsagent. There are no entry fees, and three prizes are offered for the best prints submitted.

The Photographic Miniature Postal Portfolio is about to enter on a new year of its successful career. No fewer than five circles are already in operation, and there is every likelihood of the number increasing. Particulars as to membership, etc., may be obtained from the general secretary, Mr. Geo. A. Slight, 18, Ewelme Road, Forest Hill, London, S.E.23.

Every photographer finds the need for a reliable medium for spotting negatives and other purposes, and an excellent one is now prepared by Messrs. Johnson & Sons, Hendon, under the name of "Liquid Opaque." It fulfils its several uses admirably. Pinholes in negatives can be filled with a touch of a fine pen or brush; parts of the negative can be blocked out entirely; title slides can be made by writing, or by applying a solid coat and scratching the letters with a sharp point. Even clouds can be introduced by applying the medium in various degrees of dilution to the

"wrong" side of the negative. It is obtainable through dealers in 1 oz., 6 oz., or 12 oz. bottles.

Last year we reviewed the "Vauxhall de Luxe" Camera, for 16-on-8 roll film  $3\frac{1}{4} \times 2\frac{1}{4}$ , marketed by The Camera Co., 320, Vauxhall Bridge Road, Victoria, S.W.1. We have now examined a new model of this well-made and handy instrument. The body is now



made of a new unbreakable bakelite, with the appearance of fine-grained black leather.

The two windows at the back have an ingenious internal cover to facilitate the use of panchromatic film. An f/2.9 Meyer anastigmat in D.A. Compur shutter is still fitted, and the price remains the same as before, £6 15s. An excellent velvet-lined leather case is 7s. 6d. extra. At the low price asked the camera is well worth the attention of miniature workers.

## THE WEEK'S MEETINGS

### Wednesday, August 14th.

Leigh Lit. Society P.S. Winwick.

### Thursday, August 15th.

Hammersmith H.H.P.S. A Symposium on Negative Development.  
Medway A.P.A. Portfolio Circle Night.  
N. Middlesex P.S. "Snowdon and its Pictorial Possibilities." J. A. Hall.

### Saturday, August 17th.

Bath P.S. Ford and Castle Combe.  
Dennistoun A.P.A. Douglas Support. Bus, Clyde St., 2 p.m., to Bellshill.  
Hull P.S. Little Weighton.  
Leicester and L.P.S. Ulverscroft.  
N. Middlesex P.S. Wanstead Park.  
Nottingham and Notts P.S. Wingfield Manor.  
Plymouth Inst. P.S. Leather Tor.  
Sheffield P.S. Ford Valley.  
Southend-on-Sea and D.P.S. South Benfleet.  
Walthamstow and D.P.S. Ware. Meet at Ware Station, 3 p.m.

### Sunday, August 18th.

Blackburn and D.C.C. Fairy Glen. Longridge Bus from Station, 2 p.m.  
Hanley P.S. Caverswall and Dilhorne.  
Leigh Lit. Society P.S. Windermere.

### Monday, August 19th.

Oldham E.P.S. Enlarging Night.  
Southampton C.C. Instructional Outing.

### Tuesday, August 20th.

Hackney P.S. Lectures by S. C. Smith and F. D. Osborn.  
Nelson C.C. Utherstone.

### Wednesday, August 21st.

Dennistoun A.P.A. Dockland.  
Partick C.C. Print Criticism.  
Worthing C.C. Burpham.

## Exhibitions and Competitions CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate, and Advanced Workers. Entries, August 31. Rules in the issue of July 31.

California Pacific International Exhibition, San Diego.—May 29–November 11. Particulars from Miss Ruth Kilbourne, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Southern Counties Salon (organised by Camberwell C.C.).—August 11–31. Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.

South African Salon (Johannesburg).—August 20–31. Hon. Secretary, Johannesburg Photographic Society, P.O. Box 7024, Johannesburg, South Africa.

Amsterdam International Salon.—September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Entries, August 16; open, September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Entries, October 1; open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due,

October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

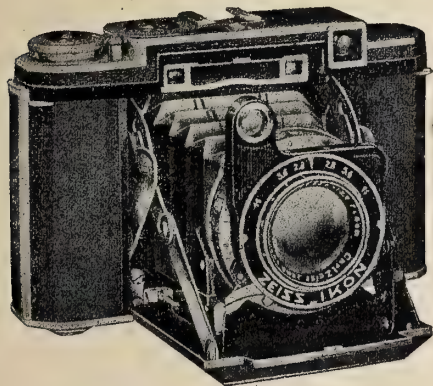
Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 140, Stockwell Park Road, London, S.W.9.



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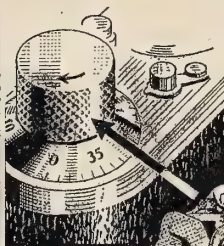
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# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCXCIV.

Mr. ERIC  
J. HOSKING.

From information communicated to our Special Representative.

"ALTHOUGH my early efforts in photography are of great interest to myself from the point of view of progress, I hardly feel them to be worth recording as a source of inspiration to readers of this article. Let it suffice to say, then, that I was influenced to a very large extent, when young, by the books and lectures of the Kearton Brothers, whose autographed works are among my most prized possessions. It followed that I, too, with a love of wild life, and an enthusiasm for the camera, should combine these two interests, and eventually specialise in photographing British wild natural history—birds, animals and plants in their natural surroundings. I should add that it was not until I joined the North Middlesex Photographic Society, and later the Zoological Photographic Club, that I made real headway with my exhibition prints.

"In addition to the joy of working among the delights of Nature, I also obtain great satisfaction from the thought that in this branch of photography the camera is doing excellent work, and is making possible many discoveries without which the naturalist would still be so much in the dark. No longer is he obliged to shoot and stuff an animal before recording an impression of it, and such inaccuracies as the picture of a seed-eating bird complacently holding insectivorous food in its beak are atrocities of the past.

"The ever-changing face of Nature provides me with ample work all the year round, but work on bird studies similar to 'Kestrel brings rat, as food, to its young,' is commenced at the beginning of May, when I journey forth to one of the many estates upon which I am so kindly granted permission to work.

"For natural history photography

I find a variety of 'plant' necessary. When photographing from the 'hide,' I prefer a  $\frac{1}{2}$ -plate Sanderson field camera, fitted with an  $8\frac{1}{2}$ -in. f/4.5 Dallmeyer Serrac lens, using the lowest aperture possible, and employing a Luc shutter as being the most effective for this type of work.

"For birds in flight, and other moving subjects, I find that a  $\frac{1}{2}$ -plate Soho reflex camera fitted with either a 12-in. or 17-in. Dallon Telephoto lens suits my purpose; and for still-life I use a Zeiss Ikon  $3\frac{1}{2} \times 2\frac{1}{2}$  folding plate camera fitted with a  $4\frac{1}{2}$ -in. f/4.5 Tessar lens. For most subjects I use either Ilford Soft-Gradiation or Hypersensitive Panchromatic plates (backed). I always make a point, however, of carrying with me a supply of hypersensitive film packs.

"The account of how I erect my hides and cunningly deceive the bird into thinking that I and my retreat are part of the landscape needs an article to itself. We must therefore suppose that I have made a number of exposures and am back in the dark-room to face further technicalities.

"I make no set rule about which developer I use, this depending upon details of exposure, etc., but I generally develop by tank. I always aim to produce a negative which, when directly enlarged, presents a finished picture, as it is an unwritten law that retouching is forbidden on this class of work, except, of course, the obvious necessities of subduing high-lights and reducing heavy shadows.

"To make the print, I enlarge to  $15 \times 12$  on chloro-bromide paper by using a horizontal enlarger. After drying, I scrutinize the work by daylight, as a chloro-bromide print presents a very different appearance, under these conditions, from its aspect when wet and viewed by artificial light.

"The final thrill of gazing upon the finished exhibition print in all its glory, is rivalled only by the intensely exciting moment at the birth of the picture, when the bird is poised and with swift movement I obtain its secret, and bear it away into the human world."

(A further example of Mr. Hosking's work is reproduced on one of the centre Art pages.)



GARDEN WARBLER.

Eric J. Hosking.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE CALL OF THE SEA," by P. N. Johnson.

THE subject of our discussion, this week, has points of resemblance with that reviewed in our last issue, inasmuch as both are of the holiday type, both deal with figures at the edge of the sea, and both exhibit a desirable simplicity of arrangement.

Here, however, the interest centres in a single figure in place of the two in the former instance, the sea is in a more turbulent mood, and sunshine, with its vitalising influence, is more fully in evidence and quite distinct from the diffused lighting of the other. With the single figure (1), and having regard to the fact that she is coming directly towards the camera, the more central placing is justified, though, it will be noticed, the actual centre has been carefully avoided.

On this account, symmetry, with its concomitant suggestion of formality, is prevented from making an appearance. The adoption of the present placing was wise, for, if the figure were put in the exact centre, the feeling would be static and not by any means in harmony either with the sense of movement or arising from the tumbled nature of the water or with the pose in which the figure is shown. Now, the factors of pose, placing, and the conveyance of a sense of motion are all in accord and play a mutually interdependent part. The pose, if not altogether graceful, is natural and gives an idea of being influenced by the swirl and rush of the incoming tide, while the inclination of the arms, as well as the angle at which the legs are shown, help the suggestion of movement by reason of their slanting direction.

In this connection, it may be mentioned that lines or directional impulses on the slant tend to convey an impression of movement, both upright and horizontal lines suggesting a more static feeling. Verticals might be said to create a sense of dignity and height, and horizontals peace and restfulness.

In this instance, the arms are inclined, the trunk of the body is off the vertical, and the legs are on the slant but in an opposing direction. In the immediate foreground, the lines of the surf are also inclined, and, just about the level of the figure, there is a directional tendency from both margins downwards towards the figure, but, in the upper reaches of the picture, the waves are more or less horizontal.

little, as, to some extent, it introduces a note of competition which attracts some of the attention which should be devoted to the figure.

It is true that the lights on the figure are more intense, and that they are very greatly enhanced in value by the presence of the near-by darks, but the suggestion of competition, even if it does not seriously impair the principality of the figure, does exist,

and needs to be removed by any treatment that may be considered appropriate.

Apart from this small point, the arrangement, in general, seems satisfactory, and, it will be noticed, has the advantage of a high viewpoint, which, besides avoiding another possible source of competition in the sky, also lends a touch of novelty to the presentment.

The fact that the outlook is seaward, too, avoids the inclusion of many of the disfigurements with which our holiday resorts are plentifully endowed, and, possibly for the same reason, intrusive and unwanted figures are also excluded.

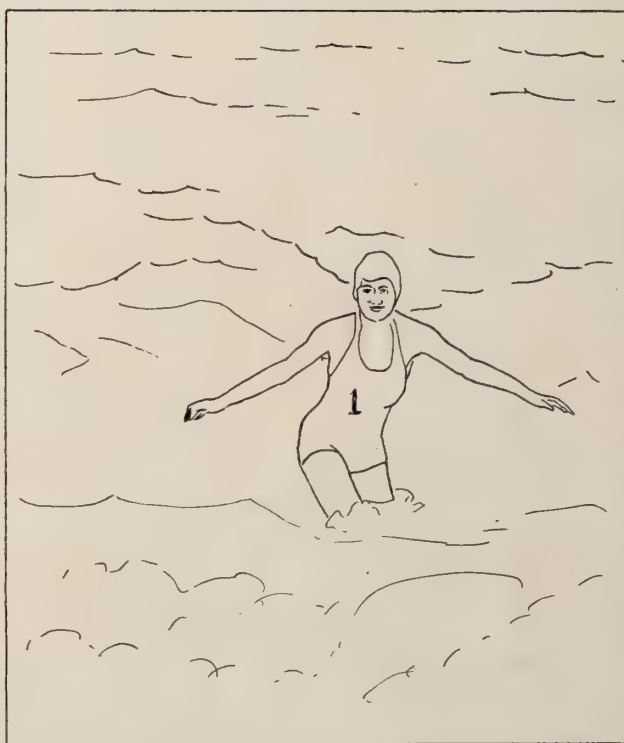
Choice of viewpoint and the selection of the right moment for making the exposure are also contributing factors, and, in this class of work, the picture attains quite a high standard. The way the feeling of sunlight is conveyed is very well done and decidedly out of the com-

mon, and the impression of joy of life and care-free vivacity are nicely suggested by the model's expression.

Altogether, it is a seasonable piece of work, and, after the holidays are over, one that, by the memories it stimulates, will recapture some, at least, of the spirit of the time.

It is, perhaps, hardly necessary to point out that in many cases a necessarily hurried exposure on such subjects as this does not come up to all the desired requirements in the finished result. That is why it is desirable, if the circumstances permit, to make more than one exposure.

"MENTOR."



The effect of the slanting lines is readily seen, but, in order to prevent the suggestion of motion from becoming too assertive, the horizontal lines at the top are retained, and admirably serve this purpose. The lines in question may, possibly, be more easily traced in the accompanying sketch than in the original, but it would scarcely do for them to be too obvious, for, if they were, they would attract so much attention that they would be unable to fulfil their function. As it is, they do well enough, but it might be as well to arrange for the tone of the splash of foam on the left-hand edge to be toned down a





THE CALL OF THE SEA.

By P. N. JOHNSON.





KESTREL BRINGS RAT TO YOUNG.

BY ERIC J. HOSKING.

(See article, "How I make my Exhibition Pictures.")



August 14, 1935

THE AMATEUR PHOTOGRAPHER  
& CINEMATOGRAPHER



AWAY TO THE WEST.

By F. J. MORTIMER.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"High Tide."  
By H. Bailes.

2.—"Dutch Fishermen."  
By E. Harrison.

3.—"In the Suez Canal."  
By W. M. Lee.

4.—"In Harbour."  
By John Stirling.

5.—"Shrimpers, Ostend Harbour."  
By C. W. Cousland.

6.—"The Seventh."  
By J. A. Holcroft.

7.—"Sunset on the Hooghly, Calcutta."  
By E. Garner.

8.—"Llyn Llydaw and Moel Liabod."  
By A. Cole-Hamilton.



# PICTURES by Novices

SOME CRITICAL COMMENTS on  
the Beginners' prints reproduced on the opposite page

THERE is an abundance of subjects, and of a high pictorial value, to be found in the neighbourhood of harbours and fishing villages. A lot of it has gone, of course, with the introduction of auxiliary power and the consequent diminution of sail, but, nevertheless, there is still plenty to be done, as some of the examples reproduced this week very well show. Probably more diligent search is now necessary.

## Sails and the Sea.

In only the remotest places, nowadays, is it possible to find the almost "set" pieces—vessels with their sails and nets disposed to dry—at all prevalent, but that steamboats are not devoid of attraction is demonstrated in No. 2, "Dutch Fishermen," by E. Harrison.

This shows the sterns of two vessels with a group on each as the centre of interest, and these are well displayed against a bright and atmospheric setting. The group in the centre, having regard to the greater prominence of the figures, is the more significant of the two, the nearer set forming a subsidiary interest. The water is diversified by a hint of reflections, and, taking it all round, the subject has been very well handled, and is sufficiently interesting.

The strip of sky at the top, if not unduly assertive, scarcely advances the interest, and its removal would tend to enhance the attraction below, but, otherwise, the only criticism that could be made is in connection with the way the figures are displayed.

It is understood, of course, that in this instance it is unlikely that any better arrangement could be found, for, while looking for it, the probability is that the existing grouping would be lost, but, if the contrast between the figures and their setting could be heightened, they would be better isolated and play their part in the scheme more effectively.

## Subject and Setting.

Dark against light or light against dark attract the attention better than when the distinctions are less. The isolation is decisive, and it is wise, whenever possible, to endeavour to show figures, in circumstances such

as these, so that they make the maximum contrast with their surroundings.

No. 3, "In the Suez Canal," by W. M. Lee, does, as it happens, include a boat in full sail. The boat itself is nicely caught, but the bank of the Canal, with its strong tone, seems somewhat out of tone with the rest. It is too forceful for the remainder of the composition, but, on the other hand, it is difficult to see how matters could be amended.

The subject seems to have been taken from another vessel, and it would be impossible to make any effective change in the viewpoint without risking the entire loss of the picture. It is more satisfactory, as a rule, to work from a quay wall, for then there is some choice of standpoint available, and, if the lighting is not all that could be wished at one time, another visit may offer better conditions.

## Reflections an Aid.

The group of boats in No. 4, "In Harbour," by John Stirling, would, for example, provide quite a lot of room for experiment. The existing arrangement has points of appeal, but under more powerful sunshine, or with an absence of wind, a no less attractive picture could be made up.

The relationship of the boats with one another could be considerably varied, and, if the reflections were not quite so obscured by the ripples, they would add a further embellishment.

It may be mentioned, however, that, when the sun is high and full on the water, the reflections do not stand out so well as when the water is in shade or when it does not receive the light from so high a source. In No. 5, "Shrimpers," by C. W. Cousland, where the water is still, the reflections are not so vivid as they might be for this reason, and later on, when the sun had gone off the water, they would be much more marked. This is a point to be kept in mind.

Here, sails do make an appearance, but they do not happen to show up very well—as compared with those in No. 3—and it is usually after a shower that they are so arranged that they show to the best advantage. At such a time, particularly if the sunshine is brilliant, the opportunities

for picture-making are prolific, and the point is one that should be kept in mind in case the eventuality arises.

## Pictorial Possibilities.

In the vicinity of the sea, however, there are other possibilities for picture-making apart from harbour scenes and studies of vessels with or without sails.

A rough sea, properly handled, can make a most attractive theme, and a hint of such possibilities is to be seen in No. 1, "High Tide," by H. Bailes.

The waves are, here, by no means as big as they can be, but, all the same, some idea of what can be done in this direction may be gathered. The splash of foam, which forms the centre of interest, is placed rather too much over to the left, and a little more space on that side would be an advantage, but the moment for making the exposure has been very well judged, and the swirl of the waters is nicely rendered.

"The Seventh" (No. 6), by J. A. Holcroft, does not tell quite so well, partly because the foam is shown against the sky, which is almost as bright, and partly because it is, comparatively, a good deal farther off.

## Contrasts of Extremes.

The value of the rule concerning the placing of extremes in contrast applies as much to subjects of this nature as to figure studies, and, had it been found possible to show the wave against a dark—as was done in No. 1—it would stand out much more effectively than at present.

Even in No. 7, "Sunset on the Hooghly," by E. Garner, which suffers to a not inconsiderable extent from its hackneyed nature, the value of the principle is evident, for the brilliance of the sun against its dark setting exerts a pull which is undeniably powerful. All the interest centres in that point, and it is simply this that makes the composition seem so strong in this case.

In comparison, No. 8, "Llyn Llydaw," by A. Cole-Hamilton, seems to lack cohesion, and, though the nature of the foreground is partly responsible, a like juxtaposition of extremes of tone would be useful in pulling it together.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### A SIMPLE CAMERA BY THE SEA.

LAST week I proved (I hope) that even with the difficult conditions at the Zoo it is possible to get photographs even with a camera so simple that it is limited to  $f/8$  for the stop and  $1/25$ th of a second as the only shutter speed. I pointed out, however, that if it is of the fixed-focus type this will certainly rule out certain close-up subjects. I hope to revert to this work soon.

If there is one locality where the simplest camera can shine it is on or by the sea. Here, as elsewhere, it has its drawbacks, but they are fewer than in most other surroundings. If no quicker exposure than  $1/25$ th of a second can be given this will hardly be fast enough for some subjects; but even cheap cameras to-day are fitted with shutters with three marked speeds, the favourite numbers being  $1/25$ th,  $1/50$ th and  $1/100$ th. In most cases they are merely nominal, and the  $1/100$ th is more likely to be about

$1/40$ th. At any rate, it is faster than the slowest, and may often be used with advantage.

Many cheap cameras also have a choice of stops, and their  $f$ /numbers should be found, if not already known. An exposure table or a meter will show how much exposure may (indeed, must) be cut down for open seaside subjects, and over-exposure is a real danger that must be guarded against.

The other day I made a dash for the nearest seaside place—Southend; and those who know it will admit that it is hardly an ideal place for picture-making. But I was not out for pictures, but for some simple illus-



Fig. 1.

trations on which to base a few hints.

For example, Fig. 1 is to show what is not the best view of a sailing vessel—broadside on; the same subject as in Fig. 3 is generally better. The barge in Fig. 2 is broadside on, but it is merely incidental to the sea and sky effect. (This is an old print, not from Southend.)

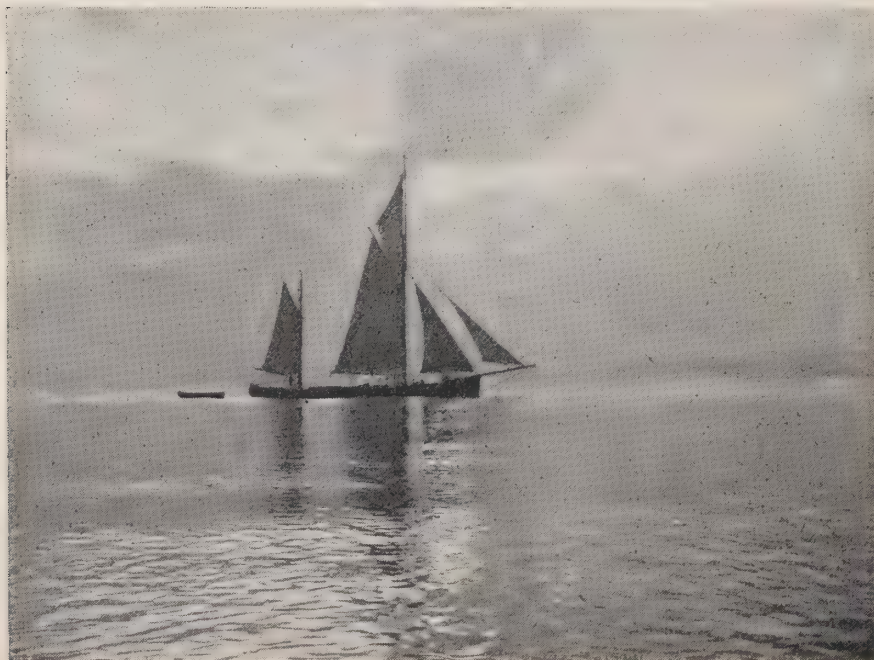


Fig. 2.



Fig. 3.





Fig. 4.

At Leigh, which adjoins Southend, the fishing fleet has adopted motor engines, but sails are still in evidence on these waters. A point to bear in mind is that distances on the water are deceptive. A yacht like that in Fig. 3 may be quite tiny in the negative, as this is, although knowing its size we think it will be larger. The lens knows better, and the finder will give us a pretty plain hint if we take note of it.

Steamers approaching or leaving a pier or landing-stage are easy game, if only a clear view can be obtained, free from intruding heads and waving

handkerchiefs. Fig. 4 was taken against the sun, which was somewhat obscured or there would have been trouble in the form of fog. I had left my lens hood at home, which was particularly foolish in view of this kind of work.

I saw one photographer, later on, pointing the lens bang at the blazing sun, and struggling in vain to locate some kiddies by peering into a tiny finder which must have looked like a

miniature fiery furnace. This operator was a lady in a bathing dress, and as she is not likely to be an "A.P." reader I venture to remark that she was about the worst handler of a camera I have ever seen.

I saw other ladies (more or less clothed) snapping each other with, I am sure, the most horrible results; but I saw no one photograph the subject in Fig. 5. I have seen a fine painting of this with the tide in, and a sunset behind it, but it is worth recording even with a camera. It is the Crow Stone, and marks the boundary of the jurisdiction of London



Fig. 5.

in the Thames; London Stone at Staines is the corresponding up-river mark.  
W. L. F. W.

## Variety in Holidays

By  
W. W. MORRELL.

A BUSY man at the end of a winter day often finds his best tonic in a quiet hour with his albums of photographs, which recall the brightness of summer and of days free from care. A renewed acquaintance with places, people and experiences of happy association lifts a man out of himself when he feels that things as they are have almost passed endurance. In making plans for a holiday, therefore, it is suggested that the amateur photographer should pay attention not merely to his whims and notions of July or August but to the needs of many a succeeding December. How then may one's photography be made the most potent of winter tonics for a tired man? I hope I have some sort of an answer to this important question.

There are those who find great joy in an annual return to some favourite spot. Its well-known scenes are soothing and the renewal of former friendships is highly valued. There are no worries in making arrangements, as one knows all about everything. But is not that a drawback to him who would prepare his winter's tonic during an all-too-short vacation? Neighbouring beauty-spots are all snapped in one or two holidays, and in a very few years the album will lead us in only one channel of thought.

Of recent years the touring holiday has gained merited popularity. On railways, highways and waterways, people are travelling great distances, seeing new scenes, studying new customs, and enjoying a multitude of delightful experiences. Thus the album is abundantly enriched, but one sometimes hears little regrets—"We would have liked to see So-and-so, but we had not long enough time ashore"; "We were going right to Such-and-such, but we lost a whole day with ignition trouble and had to cut it out." Thus the picture that might mean so much to the collection is never taken and the album is the poorer.

For some people there is a better holiday plan than any of these, and certainly it must invariably be fruitful in results for the amateur photographer. Some would say that it is a slow way of making a collection, and I confess that with myself the plan is only in its infancy after a dozen years; but great results are generally the outcome of slow processes.

Mentally, I have divided the world which I can hope to see into groups of places-that-must-be-visited, and to one of these I go each year, in no fixed order, but as opportunity and circumstance permit. I steadfastly refuse to allow any particular delights to lure me back to the same place a second time if I have done it reasonable justice with my camera on the first visit, believing that in this sense "the best is yet to be," and realising that life is short and the world is large.

Settling in one place for the several weeks of my holiday, I see everything there is to see within a radius of, say, a hundred miles, and return home with a load of spools giving me an exhaustive pictorial record of one more of the places-that-must-be-seen. So now, at my own fireside, I see again scenes that had to be sought out at hours and in lights for which I had to plan carefully—French fishing-boats returning home in the early morning; a beautiful horse at a Manx show; a Perthshire hill which Shakespeare knew; shy deer in a London park; a little white church near Aberdeen where the Scottish crown and sceptre were hidden in troublous times; a narrow street in Central Europe at the only hour when an amateur's humble apparatus could take it; a gala day at a Lancashire resort; a field of hay on a rocky headland far from any road; a Scottish kirk of which only a glimpse can be seen from any angle; a Swiss dungeon where a martyred patriot languished; a lonely donkey in a Cornish lane; the fishing-fleet in a Caithness harbour; and many another hidden beauty revealed only to the leisurely sojourner.



# Picture Points

## for Beginners by RICARDO

### Cutting out Unnecessary Surrounds

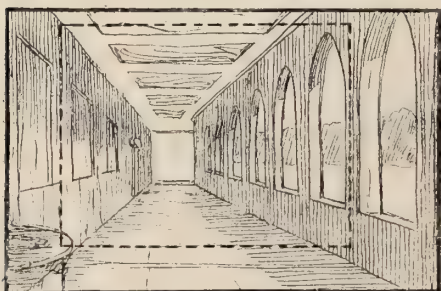
**M**OST beginners are loath to trim anything off their prints, particularly with contact prints. It may be due to the fact that the print will look skimpy after liberal trimming, and so reduce it down to a picture that could have been taken by a miniature camera. Others will argue that the lens was, say, an anastigmat, and therefore everything that the lens included in the picture was perfectly correct for perspective and quite free from distortion. This is partly true, but, as far as the print is concerned, it does not reckon with the æsthetic view.

Most beginners' cameras are fitted with lenses whose focal length is approximately the same

as the diagonal of the negative. This gives a "field of view" that is much wider than can be seen by the eye in any one position, and consequently looks "unnatural." This is most noticeable when we have subjects that lead away into the distance straight in front of the lens. This is called foreshortening. It must not be thought that this extreme foreshortening is a defect in any particular lens, as all lenses will show this same characteristic.

Most photographers are aware that a lens in a rising front will eliminate the intrusive foreground, like that shown in the two sketches, but they do not realise that extreme foreshortening is not concerned with the ground only, but applies to all planes, whether they are walls or ceilings, or whether the camera is pointing up a lift-shaft or down the stairs.

As we are concerned only with the pictorial side of the picture, it is better to take off some of the superfluous surrounding "field" when we have subjects like those illustrated. The dotted lines show the suggested trims. This helps us to concentrate the attention on the real subject matter without having unnaturally large foreground items in competition all the time.



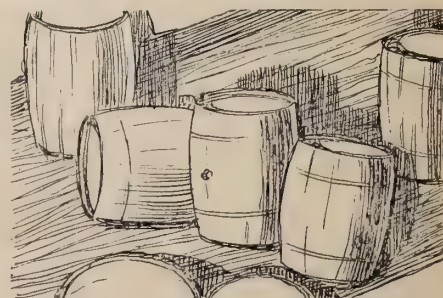
other remedies which are far better. The first, is trimming out the white patches wherever they occur, or, should that spoil the composition, we have the alternative of toning down the lighter patches by hand-work until they are suitably darker.

In the second sketch of the barrels, where the tops and corners have been left light, the same effect occurs. To trim them all away would immediately cramp the remainder, and in such a case we should have to resort to retouching, preferably on the print. This can be done in a variety of ways, but the beginner is advised to use a pencil first until sufficient experience is gained in matching tones, and then, later on, use a fine brush and water-colour tints.

### Light Tones on the Edge of the Print

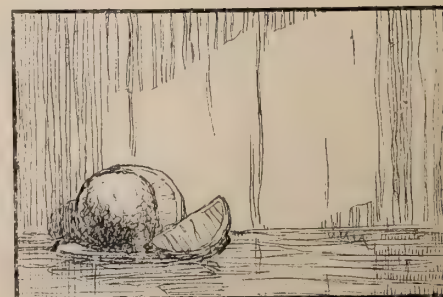
**T**HIS point is concerned chiefly with prints that are mounted on light mounts, particularly prints with dark heavy tones. If we had a picture like the sketch on the left and put it on a white or cream-tinted mount it would look as though it had been trimmed with scissors round the contour of the trees, and not with a straight-edge, as is usually done. The borders have been purposely left out in order to make this point clear and to show the effect.

We may, of course, mount it on a dark mount, which would then contrast the white patches and so reveal the straight edge. But this kind of treatment is to be deplored. There are two



### Monotonous, Unbroken Tones

**I**N an early issue of this series of "Picture Points" we discussed the fault of irritating, spotty backgrounds, and advised the use of plain, simple tones instead. There are exceptions to this rule, however, and an example is shown here in the still-life sketches. In the first sketch, although the orange is shown in a strong position on one of the "thirds," with good tone contrast, placed on a sufficiently strong base, against a background left perfectly plain, we are soon conscious of the overpowering effect of this plainness. The tone is unbroken throughout, and it is this that causes it to be monotonous. This can occur to all tones, whether light, medium or dark, and the larger the area, the worse it appears. We can, of course, trim it all away, but that is only an afterthought to bad arrangement. If we realise that in such a subject the background is to play a silent but effective part in the whole scheme, there are many ways by which we can relieve the monotonous, unbroken tones. This offers a wide scope to the enthusiast, bearing in mind that shades of grey are safer than colours, and that "simplicity of variety" should be the keynote.





# Not so Easy *to get* "Everything" Sharp

By ROY STONE.

THE indefatigable "W. L. F. W." in one of the most helpful Beginners' articles he has ever penned ("The A.P.," July 17th, 1935, page 64), dealt with hyperfocal distances and depth of definition. He worked out for the oft-puzzled amateur the distances to be observed by users of hand cameras with lenses of 3-in. and 6-in. focus, and said that when using a 6-in. lens it is "not so easy to get 'everything' sharp."

In other words, it is much easier to get "everything" sharp when using a 3-in. lens than when using one of 6-in. focus, a fact users of miniature cameras will appreciate. There is no need to reprint the figures given so recently in these pages, as most readers will be able to refer back to them.

Not having a leaning towards arithmetical calculations, the figures (distances) given by our teacher were of particular interest and usefulness to me, as I am in the habit of using a reflex hand camera fitted with an  $f/4.5$  lens of 6-in. focus, and am well aware of the difficulty of getting "everything sharp" when I wish to do so, particularly when using the camera in the hand and giving snapshot exposures. Detail is most important in the pictures I make, as I am keen on lantern-slide work.

A few days ago I photographed a 200-year-old cottage in which a once-famous witch is said to have lived, and the best I could do with the reflex and its 6-in. lens (used at  $f/6$ ) is shown here in Fig. 1.

The result, I believe, is technically good, but the broad expanse of uninteresting road as a foreground is not pleasing, and something is wanted in the bottom left-hand corner to balance the composition. The shadow of a tree on the bare road (which I took pains to include in the picture) is not strong enough to help the composition, but it is perhaps better than nothing.



Fig. 1.



Fig. 2.

A bramble and wayside flowers grew on the opposite side of the road, but they could not be included in the picture, because they were too near to the camera, and for a snapshot exposure, the depth of focus (with the  $f/6$  necessary for an exposure in the hand) did not allow foreground and distance to be in focus at one and the same time.

Thanks to W. L. F. W.'s calculations I was able to secure the picture shown in Fig. 2, which I consider to be a more artistic rendering. The calculations told me that if I focussed my 6-in. lens at 20 ft. and used  $f/16$  in the lens, objects from 9 ft. 8 in. to infinity would be in focus, and this proved to be the case. The focussing screen permitted me to check this before exposing; it is at the same time a useful fact for users of focussing-by-scale cameras to be aware of. Indeed, all the information and figures given on page 65 are of great value to all users of any kind of camera.

Using  $f/16$  a snapshot exposure was not considered advisable, as the exposure required with this stop is seven times longer than that necessary for  $f/6$ . By placing the camera on a tripod it was possible to give the necessary brief time exposure called for by the smaller stop.

It was also deemed advisable to make a vertical rather than a horizontal composition, mainly to make greater use of the foreground foliage, for as Ruskin once said, "The foreground is the doorstep to a picture."



# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## CAMERA MOVEMENT DURING EXPOSURE.

SIR,—It is true that my article did make the assumption that camera movement pivots round the lens, but if the movement is truly lateral (lens and plate together) it upsets the conclusions very little, as Mr. Buckmaster will notice if he sets out this movement on squared paper, on the line of my diagrams.

But Mr. Buckmaster will have to bring up heavier guns than mere sarcasm, if he wishes to dispute the point that the smaller the camera the more important camera-shake becomes. It is recognised by all writers on miniature cameras and is the painful experience of most new-comers to this work.

Mr. Messham shows that a rotation of the camera through an equal angle will produce an equal amount of focal "blur" for all lengths of lens. I agree to this at once, but I maintain my point. No one can hold a camera quite still. Assuming a swing of the body of even a fraction of an inch per second, then a fiftieth second exposure will produce a definite camera movement for any camera, and the angle of swing will be greater for the short-focus lens. I am convinced that this is the true explanation of the disappointments many people experience with ciné-film cameras.—Yours, etc., R. E. DICKINSON.

SIR,—Mr. Dickinson's article on camera-shake was very interesting, but I should like to cross swords with him, since I have not found miniature camera shake such a terror as he implies it is, and rather disagree with his theoretical reasoning.

Mr. Dickinson's diagrams are rather misleading, as they show *either* two cameras acting on objects at different distances, or on very near objects, in which case the plate-lens distances are not the focal lengths. Also I cannot grasp the significance of the term "length of subject blurred," for the eye assesses the value of the image on the plate, not the subject. This "length of subject blurred" obviously increases as the object distance becomes greater, whereas the blurred image of a distant object is generally less obtrusive than that of a nearer subject, to my mind. Thus the treatment should deal with the effect on the image when the camera is moved.

It would be interesting to know what the result of practical work, taking a camera and moving it, would show.—Yours, etc., M. L. HASELGROVE.

SIR,—Mr. Dickinson's article on the subject of camera-shake is entirely admirable, as far as it goes. I feel, however, that, in practice, bodily translation of the camera as a whole occurs much more frequently than rotation of the camera about the lens as centre, to which your contributor confines himself.

Analysis of the case in which the camera is moved bodily seems to show that with the same amount of movement, and ignoring as a separate issue the question of granularity, enlargements to the same size from a miniature camera and from one giving a larger negative would have the same degree of definition for objects in focus.—Yours, etc., D. HENNESSEY.

## DEVELOPING ROLL-FILM NEGATIVES SEPARATELY.

SIR,—I think the great difficulty in developing roll-film negatives is that the whole spool must be developed together. This results in uneven developing of every single negative so that one is over-developed and the other under-developed.

My opinion is that some notching or pinhole made by a pin on the margin of every negative when setting the shutter, and withdrawn when releasing, would be a great help for every possessor of a roll-film camera, because it would enable one to cut the film in as many pieces as exposures and enable them to be developed separately. Possibly some camera manufacturer will consider this suggestion.—Yours, etc., N. GURWICZ.

(Warsaw.)

## FILM OF LONDON.

SIR,—With regard to the article in your issue dated July 17th, called "Making a Film of London," your contributor says "It is possible to shoot off many reels of film on this historical pile."

In case some of your readers may misread this statement, may I say that under no conditions are ciné cameras allowed inside the Tower. "Still" cameras are allowed. I am writing this because I have seen several people warned about the matter.

Trusting that this will make the matter clear.—Yours, etc., D. BRENNAN.

## THE COMPUR SHUTTER.

SIR,—I would like to endorse the remarks of your correspondent BM/ZVTW in his reply to Mr. Green, who is of the opinion that the Compur shutter gives a kick that is detrimental to sharp photographs.

Personally, I have never experienced blurred negatives through camera movement during exposure. I find the Compur most reliable, giving perfectly sharp negatives, even when given exposures such as  $\frac{1}{2}$ ,  $\frac{1}{10}$ th,  $\frac{1}{5}$ th sec., etc.

As BM/ZVTW points out, such an obvious fault would surely have been discovered and rectified.

The popularity of the Compur shutter is in itself sufficient proof that it does its work efficiently.

In conclusion I would like to say that I have no interest in Compur shutters other than being a satisfied user.—Yours, etc., "COMPUR."

## OLD APPARATUS.

SIR,—For those readers who have not yet succumbed to the modern craze for miniature cameras, I would like to suggest that now is the time to acquire, second-hand, the older type of camera with that extra degree of perfection.

Those who have purchased a new miniature camera of the 35-mm. type will often be found willing to dispose of an older type, in most cases first-class instruments, to help defray the cost of the latest acquisition.

This is where the reader who wants a good camera comes in. The best means of tapping this source is by an advertisement in the "Wanted" column of "The A.P." This method (although few realise it, judging by the much greater number of "For Sale" advertisements), is preferable to watching advertisements or Sale Lists for the desired bargain to turn up as, when it does, you may be in competition with several others. By advertising yourself you eliminate competition, and will be able to con the offered bargains at your ease.

I can assure the bargain seeker he will be amazed and delighted at the number and variety of the replies. Do not make the advertisement too terse for the sake of saving a copper or two but leave plenty of latitude between the limits of your desires. You will be very hard to please if you are not satisfied with the result, and you will probably spend much less than you had anticipated (unless you do as I did, and buy two cameras).

Finally, when you do receive this consideration, don't forget to pass it on in the shape of your old camera at a reasonable price to encourage some other aspiring photographer for the sake of the best hobby in the world.—Yours, etc., T. LAW.

## "THE SHADOW ON THE SAND."

SIR,—I wonder how many of your readers noticed the peculiar appearance of the shadow in the picture "The Shadow on the Sand," by Forman Hanna, which appeared in the edition of July 24th, and it was surprising that it passed the keen eye of "Mentor" in his critical comments.

Although the model was bathed in brilliant sunshine, the extended arm which rested on the rocks cast no shadow, and the shadow of the whole body had a most unnatural appearance. One would have thought that so small a shadow in the midst of brilliantly-lit sands would have gathered some reflected light and would not have appeared much darker than the shadows in the crevices of the rocks. A closer comparison between the model and the shadow will reveal further peculiarities which give the "shadow on the sand" the appearance of not being the actual shadow of the model at the time of exposure.—Yours, etc., C. J. WILLIAMSON.



# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Minimising the Effect of Varied Lighting

By "ACTINOGRAPHIST."

Variations in the lighting and in exposure will continue to effect detrimental changes in image quality—until such changes are regarded as being quite unnecessary. The following deals with some common causes of the trouble and suggests methods for their elimination.

A FEATURE that may be remarked in several recent productions by practical amateurs is a pronounced tendency for the image quality of the film to vary according to the nature and position of the illuminant employed. Undoubtedly, the popularity of panchromatic emulsions—which definitely emphasize the trouble where earlier emulsions actually conceal it—may have a great deal to do with this; but the fact remains that the trouble must be eradicated, and this can be done only in the shooting stage.

This problem of eradication may seem simple enough—until we remember that it is necessary to employ many different varieties of lighting according to the dramatic requirements of action. And whilst this means that the lighting may vary from scene to scene, it does not imply that we cannot dispense with that unevenness in image quality which almost invariably accompanies any great change in lighting conditions.

### Indoors and Outdoors.

Perhaps the greatest unevenness occurs where the illuminant itself varies with the action—as, for example, where interior and exterior shots are spliced in juxtaposition in the same film. Here the interior artificial illuminant has not the same great abundance of blue light which is encountered out of doors; and in order to eliminate the practical effect of this it is necessary to counteract the excess of blue in ordinary daylight.

The use of a filter may, in such instances, accomplish everything that is expected of it, so that the interior and exterior shots will show no offensive or even appreciable change of image quality. Filters vary tremendously in colour and power, but for ordinary work it is found best to keep to two or three that do little more than bring the quality of indoor and outdoor shots approximately to a common standard.

"Extreme" filters are especially to be avoided. Nor is the popular "Gamma" green suitable for the present purpose, since this cuts out the orange as well as the blue—and artificials contain an unusually high proportion of orange light.

The simplest possible effective plan is to use no filter whatever for indoor work, whilst two moderate depths of yellow and a pale green will accomplish all the "quality" filtering out of doors.

### Direction of Lighting.

Daylight, even when used by itself, can show great variability in its effect on image quality. This is because the shadows and contrasts change with the direction of lighting. For example, many *contre-jour* or against-the-light effects are spoilt through a well-known flatness quite out of keeping with the vigorous quality of adjacent images which are probably perfectly normal.

Fortunately, this flatness can be eliminated in all back-lighting close-ups and medium shots. All that is required is a brilliant reflector—which device will in no way detract from the fundamental purpose of the back-lighting itself.

Similarly, lighting from the sun creates what are known as bright and shadow sides, and these may show quality variations when images from both form adjacent splices in the film. The use of two or more reflectors (this time placed farther away from the

subject) will almost entirely avoid the trouble in the case of medium shots and certainly in the case of close-ups.

### Exposure.

Exposure as much as any other factor exercises some influence upon image quality. Old "rule-of-thumb" ideas and the time-honoured method of doubling the meter reading are too haphazard for the precise requirements of reversal processing. Despite a lot of unnecessary nonsense still said and written about the exposure "problem," any modern photo-electric meter will show at a glance the correct exposure for any "straight" subject under any condition of lighting.

Calculations of a minor character are, of course, necessary when mattes, filters and certain other devices are employed; but since each of these has its own "factor" there is little need for the amateur to worry further over this aspect of technical work.



Variations of the usual bathing scenes can be turned to good account by the amateur ciné worker. A good setting for such a picture is suggested above.



# Virgin Soil

By  
R. H. ALDER.

**J**USTIFICATION of the amateur lies in experiment. In craftsmanship the professional is bound to excel, for he does all day and day by day, under the stimulus of competition, what the amateur can do only from time to time in moments of leisure. But the latter, while learning the craft, can apply it, as the professional cannot, in new directions. He is not bound to satisfy the public's immediate demand. The ideal only is his master.

Some commercial enterprises deserve great credit for excursions into the field of education, which cannot be monetarily profitable like the golden acres of entertainment. But deep research into the application of films to teaching can never be vindicated on a revenue basis, though socially desirable. Here is one opportunity for the amateur to distinguish himself and to dignify his hobby.

## Lone Adventure.

Moreover, it is an opening for the unattached cinematographer. Clubs can be left to play at professionalism; what is needed in the schools is nearer to the single-handed and single-minded documentary. The ideal collaboration is that of a cinematographer who knows something about teaching, with a pedagogue who knows a little about cinematography. Between them they will make an irresistible vanguard of a great army.

The film, like broadcast, cannot supplant, but can supplement, the teacher's personal activity. The film runs to a predetermined rhythm; the teacher is flexible, and alters his presentation to suit circumstances. Some classes by a quirk of mass-psychology, are quick in the uptake, but poor in memory; in others the new idea must be hammered home, but is then fixed for all time.

## New Technique.

Clearly there is room for wide research into the actual technique of using the screen as a kind of animated blackboard. A delicate balance must be struck; the picture must aid, but must not replace, visual imagination in the pupils.

When preliminary conclusions have been drawn regarding the best methods of using films, there is a vast region of experiment in the actual construction of films for different subjects. Some degree of specialisation will be forced on us; no pair of investigators can hope to cover the whole curriculum. Although natural science for boys and domestic science for girls offer themselves as pre-eminently suitable for illustration, any school subject can benefit from visual aid.

Some subjects may at first seem to lie beyond the amateur's scope. The basis of geography, for instance, is to link maps with scenery, vegetation, geological formation and industry. To do this on a large scale seems impossible; one cannot afford to go to South America to make two hundred feet of film for one lesson. One can, however, dig through the library catalogues. Cuttings from "interest" films, imaginatively spliced with shots of maps and charts, can vividly show the relation of reality to "diagrams," and every teacher knows that the ready and accurate translation of conventional symbols into imaged reality is the main aim of education.

## The Whole Truth.

For this reason there can be no poetic licence in the school film. Accuracy, or rather truthfulness, is essential. "Documentary" is nowadays frequently used euphemistically for "propaganda." The educational documentary is wrecked if any bias is introduced into it. It

must be utterly factual. If keen young eyes once observe suppression of the truth they will not again look on the cinema as anything but fiction.

In the past, popular instructional films were often constructed on the "powder and jam" principle; extraneous humour was dragged in to make the teaching palatable. This is well enough for adults, but single-minded, logical youth will not endure it. Cinematic treatment must bring out the interest in the subject itself; all boys and most girls are consumed with curiosity about things unknown, and an understandable presentation of something new holds their attention.

## If Youth But Knew!

Worse even than false humour is patronage. The class may lack experience, but their intelligence is keen and perception still keener. Talking down to a boy antagonises him and never passes undetected. The cartoon film had no permanent success with children until it was made for adults.

These notes are nothing but signposts pointing out a path lightly trodden. At present it twists and turns round obstacles, some day it will be a broad highway in education.

## Service to Posterity.

One can foresee the evolution of courses of lessons, with living illustrations instead of the lifeless wall-charts of our own childhood—courses on which the schoolmaster will impress his own personality as he does on the textbook of to-day. That future will be vastly hastened if every amateur cinematographer finds a collaborator and attempts to make at least one short class-room film for circulation.

Is that too much to ask?

# A Competition specially for Novices

## SUBJECTS.

Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition.

Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

## PRIZES.

The prizes will consist of supplies of roll film or of plates (if any winner happens to use a plate camera).

THE FIRST PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

THE SECOND PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

THE THIRD PRIZE WILL BE ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

## RULES.

Each print must have affixed firmly to the back, a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 7th, 1935. This will give new readers, who are novices, who intend entering this competition every opportunity of improving their work during the next few weeks by reading "The Amateur Photographer" every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further references to the competition will be made week by week, and hints given for the best treatment of groups and figures.



# Developing on board Ship in Hot Weather

**A**S a ship's officer, travelling at times in the Tropics, it has always been a problem developing at times when the tap water (or compactum water in older ships) rose much above 70 degrees.

Using iced water, which is easily obtainable on ships, often gave rise to reticulation, ruining negatives sometimes of unrepeatable pictures. Eventually a scheme was evolved which overcame all difficulties, and which will no doubt be useful to those going on ocean voyages or perhaps on cruises.

All that is required, with the exception of the chemicals and a thermometer, can be obtained on board. The steward, with an eye to his gratuity at the end of the voyage, will generally be found a useful ally, and will obtain a large can of iced water and a footbath such as are used in the bathrooms for fresh water, as well as three soup plates.

It is interesting to note that soup plates at all times form excellent developing dishes, not the least merit of which is that there are no corners, which in dishes are so difficult to clean thoroughly. Three beer bottles are also needed—easily obtainable in hot weather! These should be thoroughly washed out before use, and should preferably be of the screw stopper variety.

The chemicals consist of a small tube of pinacryptol green tablets eliminating the necessity of a safelight, "Tabloid" developer, and a tin of acid fixing salts. The tablets are crushed before solution by means of a toothbrush handle, or the bases of some makes of thermometer are specially strengthened for that purpose.

The solutions are made up in the bottles, which are then put in the bath of water, and the plates are put in the water, too. By the time everything is at the same temperature the water will have risen to a temperature at which developing can be commenced, though owing to the coldness of the water developing will take some time.

A plate is removed from the bath, a little desensitiser put in it, and after wetting the film thoroughly in the bath it is desensitised. This takes about a minute and is done in total darkness, and is best done at night.

The film is now removed to the hand-basin, containing a little water taken from the bath. The light, previously well shaded, is now turned on. Some developer is poured into another plate, floated in the bath, and developing commences.

When the film has reached the right amount of contrast it is removed from the developer and is again put into the basin, in some more water dipped from the bath. The plate of developer is removed, another plate is taken from the bottom of the bath, where it has been keeping cool, is filled with the fixer, and is floated as the other plate was for developing.

Great care must now be exercised not to drop any of this solution into the bath water itself, as this is to be used for washing the film afterwards. When fixing is complete the plate is removed from the bath and washing commences, in the basin, a little of the water being dipped into it at a time. By means of frequent changing of water this method of washing is as efficient as any.

A word of warning—do not attempt this process if the ship is rolling, or your little boats with their solutions will sink in the bath, contaminating your washing water, wasting the solutions and perhaps the films themselves. If film packs are being used a pair of thin long-nosed pliers are a handy tool for handling them, far more effective than many implements really meant for that purpose.



The films are wiped with wash-leather, the back of an old glove wetted and wrung out will do, and are hung up to dry.

In the more modern ships fans have been superseded by devices which blow fresh air into the cabin. These can be pointed in any direction at will. A good scheme is to send the air on to the bulkhead near the film, but not directly on it, and drying will be rapid.

L. J. C. KER.

## Photography in India

**P**HOTOGRAPHICALLY, the most backward country in the world until the last year or two has been India, according to Mr. Arthur Pereira. He built a film studio out there in The Deccan, and immediately his troubles began in the way of interference from the curious Indian. Hundreds of Hyderabaders tried to get into the enclosure in which the film was being made, and when denied, their recourse was obvious. Knowing that it was a talkie film, they made all the din they could, yelling and hooting in a way to make the sound track curl up.

At last the film studio capitulated and allowed the rollicking concourse

to come in, whereupon they became immediately silent and well-behaved. But, even so, there were Indian lads who seemed determined to cross and re-cross in front of Mr. Pereira's camera as many times as possible a minute.

Mr. Pereira had been warned not to take anything for granted in the way of photographic technique, and he took everything out with him that could possibly be required. The device for washing films is primitive enough—a cascade washer with three troughs built in concrete, each large enough to hold a frame. The native receives a frame from the developing-room, waggles it in the water of the first trough, passes

it to another, who does the same at the second trough, and he to a third by whom the operation is repeated, the film in the process receiving considerable damage from finger-nails.

The natives also have a fixed idea that for proper photography the bath must be at 65 degrees. In Bombay the temperature may be anything up to 100, and it is only on rare occasions that the bath can be got at 65, so what they do is to pour in ice in large quantities, so that the developer gets well diluted, and the film shows quite a surprising variety in tonal quality. Photography east of Suez can be rather short of joy.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1." and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Bromide Developer.

How can I prepare an all-round M.Q. developer for bromide paper? S. J. V. (Rugby.)

Start with, say, 15 oz. of hot water, dissolve the ingredients in the order given, and make up to 20 oz.

Metol	..	..	20 grs.
Hydroquinone	..	..	20 grs.
Sod. sulphite	..	..	1½ oz.
Sod. carbonate	..	..	1½ oz.
Pot. bromide	..	..	5 grs.

For use, take equal parts of stock solution and water.

## Hypo Alum.

Years ago I used hypo-alum for toning bromides, but although I know the procedure, I am not sure of the formula. Can you suggest one? P. S. (Wilmslow.)

Dissolve, in the order given, in about 30 oz. boiling water:

Hypo	..	..	5 oz.
Loaf sugar	..	..	1 oz.
Potash alum	..	..	1 oz.

Make up to a volume of 40 oz. and let it stand for a day or so with a few pieces of spoilt or old bromide paper in it to "ripen" it before use.

## Anhydrous Sulphite.

Is there any advantage in using sodium sulphite in the powder form instead of crystals? E. E. G. (Grantham.)

The cost is about the same, but the anhydrous form keeps better and dissolves more quickly.

## Cleaning Dishes.

What is the best way to clean white porcelain dishes from time to time? M. M. (Turro.)

Keep a bottle of this solution at hand; it can be used over and over again.

Potassium bichromate	..	..	4 oz.
Water to	..	..	32 oz.
Add slowly, sulphuric acid	..	..	4 oz.

Pour this into the dish, and run over the surface with rag tied on a stick. Pour back the solution and rinse the dish thoroughly under the tap.

## Bichromate Stain.

When bleaching negatives for chromium intensification how can I hasten the removal of the obstinate bichromate stain? Y. M. (Ipswich.)

There are several ways. After a preliminary wash place the negatives in a 5 per cent solution of potassium metabisulphite, and then continue washing.

## D. & P. Work.

I want to develop and print my own films. Will you tell me what I shall require? A. E. H. (Romford.)

We regret that we cannot undertake to give you a complete list of the things required for developing and printing, as this would far exceed the reasonable limits of a reply. Your only course is to get an elementary textbook on photography, and learn from that what are the requirements, and, not only so, but how to proceed. A mere list of apparatus and chemicals would not help you much.

## Removing Background.

In some prints of large heads I want to remove the whole of the background to make room for hand-work on the plain paper. How is this done? S. L. M. (London.)

Make up the following:

Ammonium bromide	..	..	25 grs.
Potassium ferricyanide	..	..	75 grs.
Water	..	..	5 oz.

On the dry print paint this round the outline with a fine brush. Bleach the rest of the background by using a large brush or a pad of cotton-wool. Wash quickly, fix in plain hypo and wash thoroughly.

## Glazing Trouble.

Using double-weight paper I can only get prints off the ferrotype plate while they are still damp. When dry, they stick. I have no trouble with single-weight paper. Could you advise me? W. L. L. (Ipswich.)

It is quite useless for you to remove the prints from the glazing slabs while damp.

We have had no trouble ourselves with double-weight papers, and they should not stick any more than do single-weight papers. As you say nothing about it in your letter we should advise you to give the prints three or four minutes in 10 per cent formalin after the final washing, and transfer them straight to the slab. It is quite possible that you are trying to remove the prints before the gelatine is thoroughly dry, as this takes much longer with a thick paper.

## Making Bellows.

Will you furnish me with a diagram showing how to fold bellows for an enlarger? F. G. H. (Wallasey.)

We regret that it is quite impossible for us to give you the necessary diagrams and instructions for bellows-making. This sort of thing used to be described occasionally many years ago, but is of little or no interest nowadays. The fact is that bellows to any specification can be obtained so cheaply that it is not worth while attempting to make them.

## Trouble with Focussing.

With my reflex camera the plane that appears sharpest in the mirror is not the sharpest in the negative. Why is this? J. A. B. (Edmonton.)

If you get a sharp image on the ground glass of your reflex, and it is not similarly sharp on the negative, something is evidently wrong. It is quite possible that the ground glass at the top of the camera is the wrong way up, and we should advise you to try the effect of reversing it.

## Exposure Meter.

Can you recommend an exposure meter, costing under ten shillings, for use with a V.P.K. with f/5.6 lens? S. M. C. (Wellington.)

We think you might well obtain a Watkins' "Bee" meter with the necessary accompaniments, as this comes considerably under the price you name. This is an actual actinometer, and we feel confident that it will do all you are likely to require, if you learn to use it according to the instructions.

## Enlarging.

Can I use 2½ x 2½ negatives in a quarter-plate vertical enlarger, or should I require a shorter focus lens? A. L. (Clevedon.)

There is no reason why you should not use the smaller negatives in your present carrier. The only real trouble you are likely to meet is the limit as to size of enlargement. You do not say whether your enlarger has automatic focussing, but, if so, you will upset this by using a shorter focus lens. Otherwise, a shorter focus lens will be an advantage.

## Making Block.

Will you tell me how to make a zinc block by photographing an original drawing and then etching a plate? G. J. J. (Woking.)

The question of making a zinc block is not one that can be dealt with briefly. It is a highly technical matter, and does not come within the scope of amateur photography. You will find in the issue of July 31st, under "News and Reviews," a brief reference to a book on how a block is made, and if you get a copy of this it gives you a very good outline of the process.



# THE London Salon of Photography 1935.

**SENDING-IN DAY, Wednesday, September 4th.**

THE TWENTY-SIXTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 14th September, to 12th October, 1935.

## CONDITIONS OF ENTRY (Please read carefully).

- No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.
- No. 2. When mounts are employed, they should conform to the following sizes—25×20, 20×16, or 15×12, but no mount to exceed 25×20; and it is suggested that white or light-toned mounts be employed wherever possible.
- No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.
- No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.
- No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
- No. 6. The sending-in day is Wednesday, September 4th, 1935. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.
- No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).
- No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "PHOTOGRAPHS FOR EXHIBITION ONLY. NO COMMERCIAL VALUE. TO BE RETURNED TO SENDER."
- No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.
- No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.
- No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.
- The submission of pictures will be understood to imply acceptance of the above conditions.
- Due notification of acceptance of pictures will be sent out as soon as possible.
- All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

**Readers of The Amateur Photographer & Cinematographer** who are preparing work for this year's Salon may use this page as an ENTRY FORM.

## SEE CONDITIONS.

**Intending Exhibitors** who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.

## FORM OF ENTRY.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

Reg. No. (leave blank).	A, B or C (leave blank)	Number on Picture.	Title of Picture.
		1	
		2	
		3	
		4	
		5	
		6	

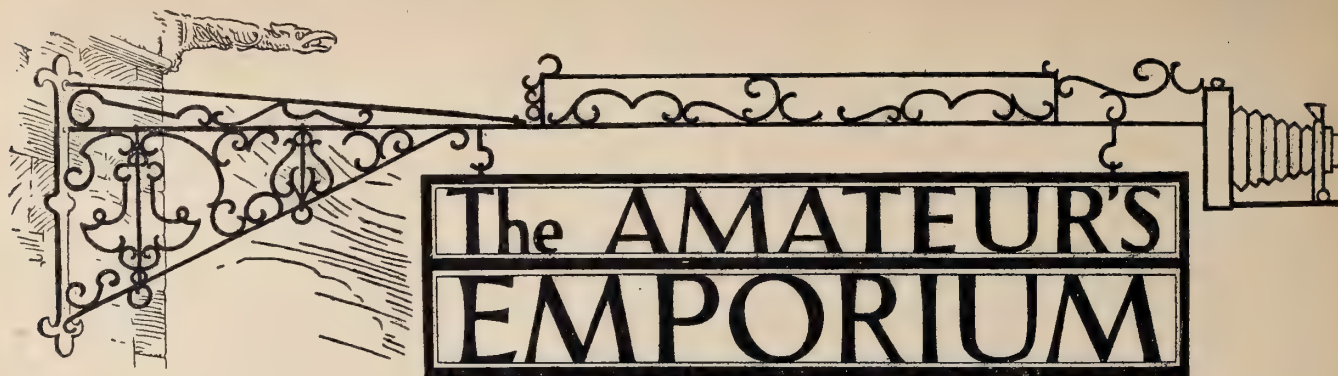
The attention of exhibitors residing in countries outside Great Britain is specially directed to Condition No. 8.

I AGREE  
TO CONDITION 10.  
YES OR NO.

Name.....  
(State Mr., Mrs., or Miss)

Address.....





## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
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**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 246, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin Wells Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

**SALE AND EXCHANGE: AMATEURS ONLY—**  
 12 words or less ..... 1/-  
 1d. for every additional word.  
**PROFESSIONAL AND TRADE:—**  
 12 words or less ..... 2/6  
 2d. for every additional word.

Each paragraph is charged separately.  
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 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 26, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**ETUI**, 4-pl., Zeiss f/6.3, with 6 slides, double extension, perfect and new condition, offers.—Hurner, Kinniel, West End Avenue, Pinner. [8499]

**LEICA III**, f/3.5 Elmar, new and perfect, £19/10.—Saville, c/o P.O., Walham Green, S.W.6. [8681]

**HOMEOS** Stereoscopic Outfit (cine film used), £11/11.—Delagrave, 21, Porthall Rd., Brighton. [8736]

**PRESS** Reflex, Zeiss Ernemann Mirror Reflex, f/1.8, 10.5-cm., focal-plane 1/20th to 1/1,200th, 6 slides and F.P.A. for 4.5×6 cm., yellow filter; list £49; sell £12; no lower.—L. W. Reinken, Kolster-Brandes, Sidecup, or phone Sidecup 1188. [8742]

**NETTEL** 3½×2½ Self-capping Focal-plane Press, speeded 1/10th to 1/1,200th sec., 11 single metal slides, black leather case, Cooke Series II f/4.5 anastigmat, rising and cross front; good condition, £7/10; deposit system.—14, Ash St., Heywood, Lancs. [8743]

**ENSGIN** Auto-Range 3½×2½, coupled range-finder, f focal-plane shutter, automatic film winding, f/3.5 lens, rising, cross front, cost £17/10, for £10/10.—Below.

**PALMOS** Press 3½×2½ Focal-plane, f/2.7 Tessar, 3 D.D. slides, F.P.A., hood, case; perfect, cost £35, for £11.—27, St. Giles, Norwich. [8745]

**SOHO** Reflex 4-pl., Ross Xpres f/4.5, 3 D.D. slides, film pack, £11; Folding Ernemann 4-pl., central and focal-plane shutters, Tessar f/4.5, slides, £5.—Allbutt, 55, Upperton Gardens, Eastbourne. [8747]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**ROLLEIFLEX** Automatic 2½×2½, Tessar f/3.8, 2 filters, Proxar set II, lens hood, ever-ready case; best condition, £20.—4, Cornwall Avenue, Finchley, N.3. [8749]

**SUPER** Ikonta 520, 16 on 3½, Zeiss f/3.5, Compur, range-finder coupled, filter, leather case; all as new, £12; deposit system.—Box 4934, c/o "The Amateur Photographer." [8750]

## CAMERAS AND LENSES

**1-PLATE** Sinclair Una, Ross Combinable lens in 4 N.S. Accurate shutter, Ross Teleneegative and Busch 14-in. Bistellar lenses, Sinclair lens hoods, 6 double plate-holders (cost about £60), £14.—Sykes, 38, Thurlow Place, S.W.7. Ken. 3595. [8748]

**OFFERS** wanted, no exchanges.—Dallmeyer V.P., f/2.9 Pentac, 6 single slides, filter, developing tank and case; V.P. Weeny-Ultrix Film Camera, f/4.5 lens, Compur, filter, purse; all excellent condition guaranteed.—Le Warne, 1, Louisville Rd., S.W.17. [8751]

**31×2½** N.-G. New Special Sibyl, f/4.5 Ross Xpres, 34 F.P.A., 6 double slides, also 9-in. Dallon Telephoto, leather case, £10/10; a bargain.—56, Westway, Caterham. [8754]

**GOERZ** Anschutz Focal-plane, 4-pl., Dagor f/6.8 lens, back extension, 6 D.D. slides, 2 Autochrome ditto, F.P.A., leather case, Amato 4-pl. tank, folding dark-room lamp, £10, or near offer.—Beattie, 2, Woodford Villas, Marsh Mills, Plympton, Devon. [8756]

**£7/9/6** Kodak Retina, Xenar f/3.5, Compur, 1 to 1/300th sec., 36 exposures, screw-in filter, case, Heyde's range-finder; brand new condition, real bargain.—Blackburn, Portland St., Pemberton, Wigan. [8761]

**MENTOR** Reflex, 9×12 cm., Zeiss Tessar f/4.5, 3 double plate-holders, F.P.A., focussing magnifiers, Wratten K 1 filter, leather case; perfect working condition, £9/10; deposit system.—Box 4965, c/o "The Amateur Photographer." [8765]



## CAMERAS AND LENSES

**B**ABY Ikonta  $1\frac{1}{2} \times 1\frac{1}{2}$ , 16 on spool, f/4.5 lens, £4 model, perfect as new, £2/10; Voigtlander Brilliant, with f/6.3 lens, £3/15 model, perfect condition, £2/5; Exakta Reflex, V.P.K. size, focal-plane shutter, 1/25th to 1/1,000th sec., f/3.5 lens, £15 model, with case, new condition, £11; deposit system.—Holroyd, Market Place, Driffield. [8757]

**I**A Kodak, f/6.3 anastigmat, excellent condition, with sky filter, portrait attachment, lens hood, 35/8; Vest Pocket Kodak, 5/6.—Ell, Penlea, Poole Rd., Wimborne, Dorset. [8759]

**V**OIGTLANDER Brilliant, f/6.3 anastigmat, leather case, cost 95/-, sell 50/-; Sanderson 1-pl. Mahogany Field Camera, lens, slides, case, 40/-; letters.—BM/VRGR, London, W.C.1. [8762]

**B**ARGAIN.—Leica II, f/1.9 Dallmeyer Super-Six, coupled range-finder, in really excellent condition; worth £20, but offered for £15 for quick sale.—Box 4962, c/o "The Amateur Photographer." [8763]

**I**CA  $2\frac{1}{2} \times 3\frac{1}{2}$ , f/4.5 anastigmat, F.P., 3 slides, double extension, Compur; perfect; 10 guineas, accept £4 or near.—240, Outwood Rd., Handforth, Ches. [8766]

**6**×6 Automatic Rollei-flex, f/3.5 Tessar lens, speeded shutter, 1/500th sec., leather case, £16; excellent condition.—A. V. Bibbings, 58, Queen St., Newton Abbot. [8768]

**1**-PLATE Ensign Reflex, Ross Xpres f/4.5, 6 S. 4 slides, case; as new; cost £20; take £10.—Goodall, 251, Lewisham High Rd., S.E.4. [8770]

**V**OIGTLANDER Brilliant, f/6.3 anastigmat, speeded shutter, leather case, 55/-.—40, Selworthy Rd., Catford. [8772]

**7**-IN. Cooke f/4.5, sunk, off 1-pl. reflex, also Voigtlander Heliar, ditto, 45/- and 75/-.—Below.

**3** $\frac{1}{2} \times 2\frac{1}{2}$  Orion Roll Film, Meyer f/6.8, 3-speed 34 shutter, 17/6; 1-pl. Kodak Roll Film, Rectilinear, 15/-.—Below.

**Z**EISS 12×40 Telonar Prisms, latest, brand new, case, lanyard, £14/14.—Box 4963, c/o "The Amateur Photographer." [8773]

**M**ULTISPEED Exakta (1934 model), f/2.8 Tessar lens, ever-ready case; as new, £18.—Box 4964, c/o "The Amateur Photographer." [8774]

**A**GFA 9×12 cm. Folding Plate, Agfa Solinar f/4.5, with Zeiss Proxar and Distar lenses, Compur, D.A., double extension, rising and cross front, Zeiss 3× filter, lens hood, Ensign range-finder, fitted 6 single metal slides, F.P. adapter, all with 1-pl. adapters; equal to new, £11.—H. Kohler, 51, Pimlico Rd., S.W.1. [8776]

**1**-PLATE Goerz Anschütz, f/4.5 Dogmar lens, 4 focal-plane shutter, 5 double slides, F.P.A., leather case, £6/10; bargain for quick sale.—W. Gallimore, 306, Stannington Rd., Sheffield, 6. [8778]

**E**NSIGN Cameo  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/4.5 Aldis-Butcher, D.E., Compur, 5 slides, F.P.A., R.F.H., filter, 2 cases, perfect, Kodak developing tank; nearest offer £6/10.—Sunman, 84, Canterbury Avenue, Sidecup. [8781]

**1**-PLATE Bedford, f/6.8, double extension, 3-speed 4 shutter, 6 slides, metal tripod; good condition, 25/-.—L. Saunders, 44, Queensgate Rd., Ramsgate. [8782]

**F**/1.8 Latest  $3\frac{1}{2} \times 2\frac{1}{2}$  Ermanox Focal-plane, 3 D.D., F.P.A., case, in nearly new condition, £25, cost over £60; also V.P. Nettel Focal-plane, f/2.7 Tessar, 6 slides, F.P.A., case, as new, £9/10.—E. Warrillow, Gas House, Etruria, Stoke-on-Trent. [8783]

**E**NSIGN Selfix Twenty, f/4.5 lens; as brand new; cost £3/15; £2/15.—McAlister, 63, Station Rd., Ashington, Northumberland. [8784]

**N**EWMAN-GUARDIA 1-pl. Sibyl de Luxe, double extension model, Zeiss Convertible double Protar lens f/6.3, 12 single plate-holders, F.P.A., leather cases, £12/10.—Riley, 188, Kings Rd., Reading, Berks. [8785]

**1**-PLATE Ensign Reflex, revolving back, f/4.5 4. Ross Xpres, 6 $\frac{1}{2}$ -in., self-capping shutter, 1/15th to 1/1,000th, 3 double slides, Mackenzie-Wishart slide, 12 envelopes, F.P.A., Wratten K1, magnifier, leather case, £10.—Hayward, 12, Headington Rd., Earlsfield, S.W.18. [8786]

**3** $\frac{1}{2} \times 2\frac{1}{2}$  Ihagee Duplex, f/4.5 Zeiss Tessar lens, 32 focal-plane and delayed Compur shutters, double extension, rising and cross movements, 6 slides and F.P.A.; cost £24; exceptional condition, £11.—Below.

**A**DON Variable Focus Telephoto Lens, cost £7/10; perfect, case, £2/10.—Clarke, 19, Ollards Grove, Loughton, Essex. [8787]

**I**HAGEE V.P. Camera, D.A. Compur shutter, f/3.5 Schneider Xenar lens; cost £10/10; condition as new, £5/10.—Hunter, Tudor Court, Cromwell Rd., South Kensington. [8790]

**1**-PLATE Goerz Anschütz Press, f/3.5 Dogmar, 4 6-in., F.P.A., leather case; hardly used, as new; best offer, or exchange Nettel Deckrullo Press.—Carter, 497, Worsley Rd., Worsley, Manchester. [8796]

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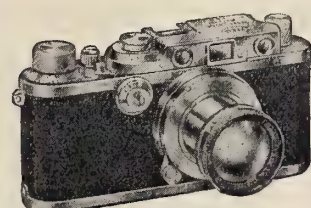
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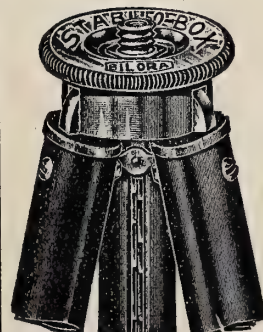
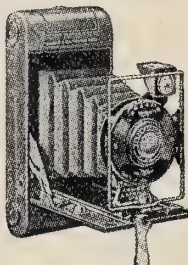
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## CAMERAS AND LENSES

**G**RAFLEX Reflex, 1-pl., R.B., D.E., case, Ross Xpres f/4.5,  $7\frac{1}{2}$ -in., F.P.A., slide, £10.—Below.

**K**ODAKS.—No. 1 Folding Pocket, 5/-; 1-pl. Film and Plate, R.R. lens, case, 9/-; Brownie No. 2, 4/-; V.P.K. Film Tank, 6/-; 2 $\frac{1}{2}$ -in. Film Tank, 10/-;  $3\frac{1}{2} \times 2\frac{1}{2}$  Camera, 6 slides, 4/6; 1-pl., 3 D.D. slides, case, lens, 10/-.—Below.

**M**ORE Oddments.—Watkins' Meter, chain pattern, 5/-; Houghton Envelope Adapter, 1-pl., 3/-; 1-pl. Graflex Roll-holder, 21/-;  $3\frac{1}{2} \times 2\frac{1}{2}$ , fit Adams', 17/6; Beck W.A. 9-in., 7/6; Dallmeyer No. 1, 7/6; deposit system.—25, Morden Hill, Lewisham, S.E.13. [8792]

**1**-PLATE T.P. Special Ruby Reflex, 6 slides, 4 roll-film holder and case, £5.—Box 4968, c/o "The Amateur Photographer." [8797]

**3** $\frac{1}{2} \times 2\frac{1}{2}$  T.P. Junior Special Reflex, f/3.5 Ross Xpres, focal-plane shutter, 1/10th to 1/1,000th, revolving back, 6 slides, R.F.A.; new December, 1934, £14.—Tubbs, 40, Aberdour Rd., Goodmayes. [8798]

**Z**EISS Super Ikonta 530/2, 8 pictures  $3\frac{1}{2} \times 2\frac{1}{2}$  or 16  $2\frac{1}{2} \times 1\frac{1}{2}$ , Tessar f/4.5, new Rapid Compur, D.A. to 1/400th, automatic focussing, recently cost £19, as brand new, £12/17/6; Avo Meter, 45/-; Mills, 161, Dudley Rd., Birmingham. [8799]

**R**EFLEX, 1-pl., 8 $\frac{1}{2}$ -in. f/4.5, £7; Anschütz Press, 5×4, f/4.8, £6; Blacknote,  $4\frac{1}{2} \times 6$ , 25/-; complete slides, cases.—29, Dennis Park Crescent, Wimbledon. [8800]

**N**. & G. 5×4 B Camera, Zeiss lens f/6.3, extra magazine for 12 plates, £3/10.—Kemp, 65, Downlands Rd., Purley. [8801]

**R**OLLEIFLEX, f/3.8 Tessar, speeds to 1/300th, de luxe case, very little used, variable colour filter, £15; offers; deposit system.—N. Girling, Portadown. [8802]

**F**ROTH-DERBY, f/3.5 anastigmat, as new, Kodak V.P.K. tank developing outfit for same, Zeiss supplementary lens covering to one foot of object, printing frame, yellow filter, complete, £5; deposit system.—46, Alexander Rd., Acocks Green, Birmingham. [8804]

**N**. & G.  $3\frac{1}{2} \times 2\frac{1}{2}$  Folding Reflex, f/2.9 Pentax, 6 N.D. slides, F.P.A., leather case, £16/10.—Hall, 67, Walnut St., Southport. [8806]

**L**EICA III, Chromium (latest), f/3.5 Elmar, equal to brand new, few weeks old, case, filter, tripod; cost £34; sacrifice, £25/10.—Jones, 40, Harebreaks, Watford. [8807]

**V**.P. Roll Film Goerz Tenax, f/4.5 Dogmar, Compur, case and filter; perfect, £4.—Below.

**E**RNEMANN Ditto, f/4.5 Tessar, 1 to 1/300th sec., case; perfect, £4.—Below.

**K**ODAK Special  $3\frac{1}{2} \times 2\frac{1}{2}$ , Cooke f/6.3, 1 to 1/300th sec.; perfect, 50/-.—Below.

**F**OCAL-PLANE Salex  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/4.5, slides, F.P.A.; sound, 50/-; cash only.—S. Reed, 17, Bridge St., Reading. [8808]

**Z**EISS Bebe  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/4.5 Tessar, in D.A. Compur, 6 slides, F.P.A.,  $3\frac{1}{2} \times 2\frac{1}{2}$ , leather case; cost £23; owing to illness has never been used, £10; no offers.—28, Beadon Rd., Bromley, Kent. [8810]

**N**EWMAN-GUARDIA  $3\frac{1}{2} \times 2\frac{1}{2}$  Folding Reflex, f/4.5 Cooke Aviar, Dallmeyer Telephoto, F.P.A., 6 D.D. slides, 12 single, filters, £22.—Lucy, Hollyhocks, Cranleigh. [8812]

**C**ONTAX f/2 Slow Speed, ever-ready case, 13.5 cm. f/4 Sonnar, Universal case, lens hood, adapter, Albada, cassettes, 8 filters, etc., £45; only 2 months old; cost £75; would separate; wanted Super Ikonta and 16-mm. Cine Apparatus.—Legge, 17, Grange Rd., Ealing, W.5. [8814]

**P**ICCOCHIC  $3 \times 4$  cm. (16 on V.P. film), f/2.9 Meyer Trioplan, focussing, Compur shutter, 1 to 1/300th sec., T. and B., D.V. finder, lens hood, Kodak Portrait attachment, little used, list £7/10, accept £5/10 cash; also Zeiss Helinox Enlarger, 3×4 cm. to  $2\frac{1}{2} \times 3\frac{1}{2}$ , £1/5; together £8/10; use deposit system.—A. R. Willets, 19, Widemarsh St., Hereford. [8817]

**V**OIGTLANDER Superb, f/3.5 Heliar, D.A. Compur, release, filter, hood, leather case; as brand new, £13, or exchange Rollei-flex, f/2.8.—Goldring, Fernhurst, Haslemere. [8818]

**1935** V.P. f/3.9 Speedex Roll Film, performance equals camera four times the price, £3/15; V.P. Correx Tank, new, 15/-; Collins, The Sladd, Nr. Kidderminster. [8820]

**L**EICA Model III, Summar f/2 lens, 2 extra spools, with ever-ready carrying-case, also Leica Enlarger to take Camera lens, Leitz daylight developing tank and other accessories; all as new, cost £50; accept £35 for quick sale; can be seen between 9 a.m. and 5.30 p.m.—F. Bright, c/o Dunhill's, 186, Campden Hill Rd., W.8. [8821]

**P**EGGY II Miniature Camera for 35-mm. film, f/2 Xenon lens, built-in range-finder, film-cutting device, Compur shutter, 3 cassettes, 5 filters, lens hood, ever-ready case; all perfect; cost £40 last year, £23; deposit.—Carswell, 11, South Tay St., Dundee. [8824]



## CAMERAS AND LENSES

**S**IX-16 Kodak, f/6.3, O.P.S. delayed shutter—latest model; hardly used; bargain, £3/5; deposit system.—V. Pye, 74, Petherton Rd., N.5. [8826]

**S**OHIO 3½×2½ Reflex, Pentac f/2.9, F.P.A., filter, case, developing tank, £17/10.—Below.

**A**DAMS' Minex Reflex ½-pl., Pentac f/2.9, F.P.A., filter, case, developing tank, £20.—Below.

**D**ALLMEYER Telephoto 12-in. f/5.6, £8; all above in perfect condition; owner uses Leica.—160, High St., S.W.15. [8827]

**1**-PLATE N. & G. Special Sibyl, Carl Zeiss f/4.5, 4 lens hood, 16 S.M. slides, case, £5; exchange considered.—Box 4973, c/o "The Amateur Photographer." [8835]

**3**1×2½ Miroflex, Zeiss Tessar f/4.5, F.P.A., solid 32 leather case, 12 slides in leather case; almost new; camera in good condition; offers.—Box 4975, c/o "The Amateur Photographer." [8837]

**3**1×2½ Ica Folding Reflex, f/3.5 Tessar, focussing 32 mount, 1 to 1/1,000th, 3 D.D. slides, F.P.A., leather case; cost £42 last year; take £14; seen London; exchange considered.—Box 4977, c/o "The Amateur Photographer." [8839]

**F**1.8 Ermanox Focal-plane, 1/1,000th, 24 slides, F.P.A., leather case; new in January; cost £35; price £14; require part exchange T.P. Press.—Box 4978, c/o "The Amateur Photographer." [8840]

**T**HORNTON-PICKARD Triple Extension ½-pl. Camera, time, instantaneous shutter, Recto-planat lens, 2 D.D. slides, tripod; fine condition, 50/-.—Danks, 24, Bonneville Rd., Clapham, S.W.4. [8841]

**V**.P. Speedex, fitted f/3.9 Solinar, in Compur, listed £5/5, accept £3; also 3½×2½ Icarette, fitted f/4.5 Tessar, in D.A. Compur, listed £11/17/6, accept £5.—151, Aldborough Rd., Seven Kings. [8843]

**L**EICA Summar f/2, collapsible, chromium, never used, £13; cost £17/14.—C. Whitehouse, 6, Endsleigh St., W.C.1. [8815]

**D**ALLON Telephoto 14-in. f/3.5, in perfect condition, like new; cost £48; offered at £24.—Box 4974, c/o "The Amateur Photographer." [8836]

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**1**-PLATE Sinclair Una Folding Hand or Stand 4 Camera, double extension, brilliant finder, rising and swing front, spirit levels, revolving back, fitted Dallmeyer Stigmat f/6, Acme shutter, 1 to 1/300th, cable release, 3 D.P. holders, F.P. adapter and leather case, £10.

**3**1×2½ Plaubel Makina Folding, focussing adjustment, direct and wire-frame finders, fitted Plaubel Anticomar f/2.9, Compur shutter, 1 to 1/250th, 3 slides, cable release, Plaubel roll-film holder, leather case; fine condition, £9/15.

**V**OIGTLANDER Virtus Roll Film Camera, taking 16 pictures on a 3½×2½ film, optical view-finder, with parallax compensation, fitted Hellar f/3.5, D.A. Compur shutter, 1 to 1/250th, £7/17/6.

**P**OSTCARD Ensign Cameo Folding Pocket, double extension, high rack rising and cross front, reversible finder, fitted Aldis-Butcher anastigmat f/6.3, Compur shutter, 1 to 1/200th, cable release, 3 slides; perfect, £3/3.

**3**1×2½ T.-P. Junior Reflex, rack focussing, rising 32 front, sky-shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted Dallmeyer Press anastigmat f/3.5, 6 slides, F.P.A., stiff canvas case; fine order, £9/17/6.

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**T**HE New Rolleicord Reflex, f/3.8 Zeiss Triotar anastigmat, Compur shutter, 1 to 1/300th, £12/15.

**Z**EISS Ikon Ikoflex Twin-lens Reflex, 12 pictures 2½×2½ on a 3½×2½ roll film, £7/15.

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**A** LLENS.—Old Type Rolleiflex, Tessar f/3.8, £6/19/6; N. & G. Reflex, Cooke Aviar f/4.5, £18/19/6; Ensign Auto-Range, Ensign f/4.5, Mulehro, £5/17/6; Kodak Retina, with zip case and filter, £7/19/6.

**A** LLENS.—Voigtlander Prominent, £16/19/6; Superb, £11/17/6; Tele Makina Lens for Makina II, £7/19/6; Automatic Rolleiflex 6×6, f/4.5, £14/14; F/3.8 Model, £15/15 (both practically new).

**A** LLENS.—Very Latest Exakta Multi-speed, Exaktar f/3.5 lens, £12/19/6; Interchangeable f/5.6 6-in. Telephoto, £5/19/6; Complete Case, 18/6; Super Ikonta, Tessar f/4.5, £12/19/6; Rolleicord, f/4.5 and case, £7/10.

**A** LLENS.—Leica f/2 collapsible lens, £9/17/6; Ensign Midget, 22/6; Box Tengor and case, f/6.3, 27/6; Baby Ikonta, Novar f/3.5, Compur, £5/17/6; Tessar f/3.5 model, £6/19/6.

**A** LLENS.—Foth-Flex, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £9/18/6; Kodak Six-20 (£5/5 model), £3/19/6.

**A** LLENS.—The Miniature Camera Specialists, write for cash bargain clearing list, now ready.—168, Oldham Rd., Manchester. Collyhurst 2980. Closed 7 p.m. [0087]

**C**AMERAS Exchanged; largest stock in S. London; special attention to Pathescopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [8510]

**B**OTH Latest, almost new: Rolleiflex, f/3.5 Tessar, Compur Rapid, E.R. case, £18; Super Nettel, f/3.5 Tessar, E.R. case, £17/10.—Bothwell's, Photographic Dealers, Chippenham. [8777]

## EXCHANGE AND WANTED

**W**ANTED.—Latest Automatic Rolleiflex in exchange for Ferranti A.C. Arcadia Console 5-valve Superhet, guaranteed new and unused, A.V.C., automatic tuning, tone compensation, enquiries invited.—Ruvert, 6, Edenvale Rd., Mitcham. [8732]

**F**OCOMAT or Valoy Enlarger wanted by—Brodsworth, 23, Earlsdon Avenue, Coventry. [8739]

**P**LAKE-HOLDERS for Vest Pocket Cinex, silver preferred.—Vesty, 28, Macdonald St., Birmingham. [8740]

**E**XCHANGE.—Ensign Carbine No. 7, adapted plates, Ensign f/4.5, Mulehro, as brand new; cash adjustment for Rolleicord or IkoFlex.—Aysgarth, Halsdon Avenue, Exmouth. [8741]

**W**ANTED.—Coronet or Pathe 9.5-mm. Moto-camera, cheap for cash.—R. A. C., 19, Albert St., Rugby. [8746]

**E**XCHANGE.—Ikonta 520 (2½×1½), Novar f/4.5, Compur, case, all as new, for Ikonta 520/2 (3½×2½), Novar f/4.5, Compur; cash adjustment.—Box 4935, c/o "The Amateur Photographer." [8752]

**E**XCHANGE for V.P. Correx or other V.P. Tank, or sell for 12/6, Kodak 2½-in. Tank, in perfect order.—Shortall, Courtwood, Vicarstown, Leix, I.F.S. [8755]

**W**ANTED.—P.C. Reflex Camera, focussing front, slides, no lens, cheap for cash.—Balfour, Grant St., Cullen, Banffshire. [8760]

**S**ECOND-HAND Books Wanted.—"Photography" (Le Clerc); "Pictorial Composition" (Hammond); "Researches" (Hurler and Driffield); "History of Photography" (Shepperly); "Photographic Printing" (Snodgrass); "Printing Processes" (Wheeler); "Art Secrets" (Nutting); send lists and prices to—BM/FRAM, W.C.1. [8764]

**W**ANTED.—9×12 cm. Palmos Press Camera, with Tessar f/4.5 lens, for cash.—66, Marlborough Park Avenue, Sidcup, Kent. [8769]

**W**ANTED.—2½×3½ Zeiss Cocarette, f/4.5 Tessar, delayed-action Compur shutter (or similar make).—41, Church Lane, Charlton, S.E.7. [8771]

**W**HOLE-PLATE Regular Sanderson Field Camera, must be reasonably modern and in sound condition.—Yates, San-Toy, Grange Park Rd., Thornton Heath. [8779]

**W**ANTED.—Leitz Valoy Enlarger, without lens.—Forster, Bentley, Linksway, Northwood, Middlesex. [8780]

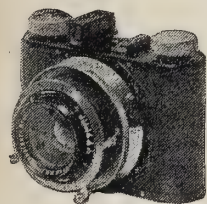
**W**ILL Exchange Ensign ½-pl. Reflex Outfit, new, Ross f/4.5, for Super Ikonta, or sell.—Rawlinson, Rock Bank, Whaley Bridge. [8791]

**V**OIGTLANDER Brilliant, f/4.5, Compur, £4/4; Rolleicord, Triotar, £7/5; Pathe Hand Cine, 25/-, all unsoiled, perfect; wanted f/6.3 Box Tengor; Vollenda 48; 3×4 Compur Miniature.—Buckley, 90, Spring Lane, Lees, Oldham. [8793]



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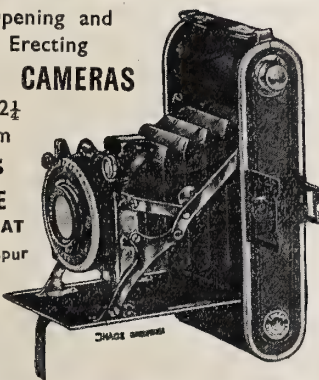


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new.—Lang, 15, Preston Parade, Leeds. 11.

WANTED.—Enlarger, horizontal; detailed par-  
ticulars to—Hodgson, 14, St. George's Avenue,  
Birkenhead. [8794]

STEREO-PANORAM (Compact) Wanted.—Adams'  
Vesta Film  $4\frac{1}{2} \times 2\frac{1}{4}$ , report any  $45 \times 107$  mm.,  
6  $\times$  13 cm., Nettel, Murer, Jumelle, f/4.5 (Saphir  
preferred), cheap.—21, Porthall Rd., Brighton. [8737]

ROLLEIFLEX or Rolleicord required in ex-  
change for Makina, f/3.2; offers to—22a,  
Cedar Rd., Watford. [8803]

WANTED.—1935 6  $\times$  6 Automatic Rolleiflex, f/3.5  
Tessar.—Bird, Watton, Thetford, Norfolk. [8811]

WANTED.— $3\frac{1}{2} \times 2\frac{1}{4}$  Plate or Pack Instant-  
opening Camera; exchange Ensign  $3\frac{1}{2} \times 2\frac{1}{4}$   
Folding R.F., Aldis f/7.7.—Elliott, Beauchamp,  
Sheet, Petersfield. [8813]

WANTED.—British Journal Photographic Al-  
manac 1935, new or second-hand.—Williams,  
8, Cranhurst Rd., Criklewood, London. [8816]

WANTED.—Movikon, new or as new, cash.—  
Lownds, The Cottage, Old Lenton, Not-  
tingham. [8822]

WANTED.—Rotary Drying Machine, electrically  
driven; must be reasonable.—Trieunor, 20,  
Christchurch Rd., Colliers Wood, S.W. [8823]

ELMAR 5-cm. Lens wanted.—Shaw, 23, Hoyle Rd.,  
Hoylake, Cheshire. [8828]

EXCHANGE.— $2\frac{1}{2} \times 3\frac{1}{4}$  Plate Cameo, Aldis-Butcher  
f/4.5, Compur, 12 slides, F.P.A., leather case;  
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f/4.5, leather case; either or both for modern  
miniature, cash adjustment either way.—Hett  
(Schoolmaster), 59, Lindum Rd., Cleethorpes. [8829]

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Plymouth. [8831]

WANTED.—Roll Holder for new Special Sibyl.—  
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Holborn 4780. [8703]

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make of modern camera, with large-aperture  
lenses, also modern photographic apparatus, cash  
or exchange; good prices given.—City Pharmacy,  
27, Chancery Lane, London, W.C.2. [0012]

WANTED.—Small Camera, Leica or similar,  
with Telephoto attachment, occasional, hire  
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[8838]

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CAMPRO Camera-Projector, second-hand, 50/-;  
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Rye, S.E.15. [8705]

PATHESCOPE Motocamera, f/3.5 lens, leather  
case, 3 chargers, complete with Projector and  
accessories; cost £20, £5.—Gibbons, Beech Cottage,  
Iwerne Minster, Blandford. [8735]

MIDAS 9.5-mm. Camera-Projector, f/2.5 Taylor-  
Hobson lens, take or show pictures anywhere;  
brand new, in manufacturers carton; bargain,  
£2/15.—14, Ash St., Heywood, Lancs. [8744]

CORONET Cine Camera, leather case, and 3  
lenses, cost £4/13 month ago; accept £3, or  
exchange Kodak Vest Pocket.—Radio Relay Service,  
Cowling, Keighley. [8775]

CORONET Cine Camera, new model, 2 extra  
lens and filter in purse, 3 Pathe chargers, in  
hide case, also Coronet Projector; both almost  
new; bargain, £5/15.—Peck, 744, High Rd., Totten-  
ham. [8788]

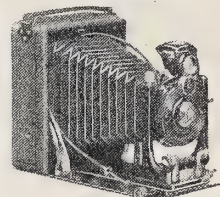
CINE Nizo F. Plasmatt f/1.5, interchangeable  
mount, 12 chargers, Plasmatt filter; new  
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attachment, reels, rewind, motor and  
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nearest; also Campro Camera-Projector, 25/-—  
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Exposure Meter in Ever-ready leather case, list 62/6,  
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present.—Box 4979, c/o "The Amateur Photo-  
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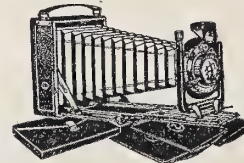
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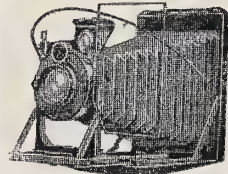


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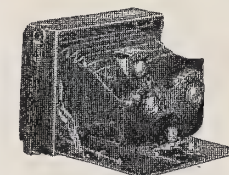
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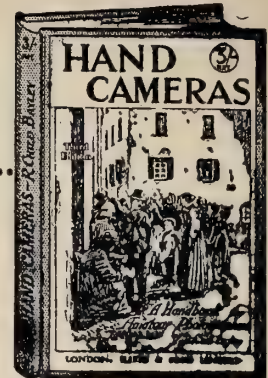
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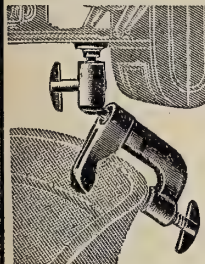


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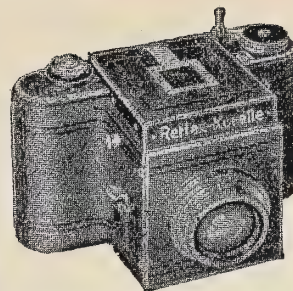
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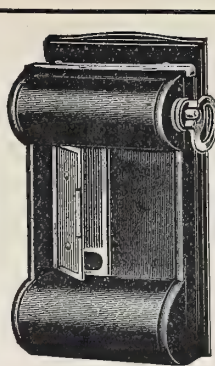
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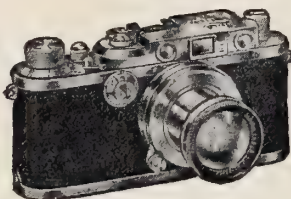


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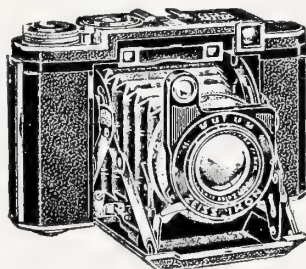


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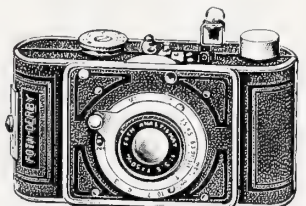


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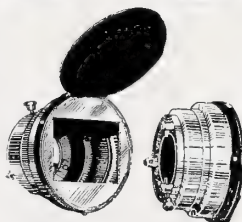
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2—Exakta V.P. Roll Film Reflex, f/3.5 Ihagee lens, focal-plane shutter, 1/25th to 1/1,000th sec., D.A. Cost **£14:14:0**  
f/19 TOS.....

3—Contax Roll Film, for 36 exposures, f/2.8 lens, F.P. shutter, 1 to 1/1,000th sec. **£25:10:0**  
sec. Cost £33 15s.

4—Weston Leicameter Model 627. Cost **£6.....** **£4:17:6**

5—Auto. Rolleiflex, f/3.8 lens, Compur shutter, 1 to 1/300th sec. Cost **£16:16:0**  
f/12 TOS.....

6—Voigtlander 2½ square Superb Reflex, f/3.5 Skopar lens, Compur shutter, 1 to 1/250th sec. Cost **£12:12:0**  
f/19 TOS.....

7—Baby Rolleiflex, f/2.8 Tessar lens, Compur shutter, 1 to 1/300th sec. **£16:16:0**  
Cost £22 10s.....

8—Ihagee Folding Roll Film 3½" 2½" Zeiss Tessar f/4.5 anastigmat lens, D.A. Compur shutter, 1 to 1/250th sec. **£4:17:6**  
sec. Cost £10 10s.....

9—3½" 2½" Pentac Roll Film Folding, Pentac f/2.9 lens, Compur shutter, 1 to 1/200th sec. Cost £18 18s.... **£11:11:0**

10—Duo Six-20 Kodak, f/4.5 Kodak anastigmat lens, in Pronto shutter. Cost **£4:15:0**  
£6.....

11—7½ Century Folding Hand and Stand Camera, triple extension, f/11 R.K. lens, speeded shutter, black case, **£2:19:6**  
F.P.A. Cost £10.....

12—Vest Pocket Kodak Series III, f/6.3 Zeiss Tessar lens, in Compur shutter, 1 to 1/200th sec. Cost £14 10s.... **£3:3:0**

13—3½" 2½" Zeiss Maximar Folding Plate Camera, f/4.5 Zeiss Tessar lens, Compur shutter, D.A., 1 to 1/250th sec., rising and cross front, 3 slides, F.P. adapter, tan case. **£8:8:0**  
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14—3½" 2½" Folding Cameo, double ext., Zeiss Tessar f/4.5 lens, D.A. Compur shutter, 1 to 1/250th sec., 6 slides, **£7:7:0**  
tan case. Cost £11.....

15—Voigtlander Berghel 3½" 2½" Folding Plate, double extension, Heliar f/4.5 lens, D.A. Compur shutter, 1 to 1/200th sec., 6 slides, F.P. adapter, tan case. Cost **£13:13:0**  
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~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, August 21st, 1935.

No. 2441.



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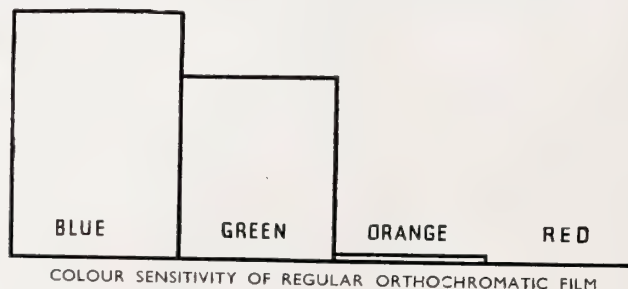


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Leica Model II, f/2.5 Hektor, case. Good condition.....£21 0 0  
Leica Model II, f/3.5 Elmar, ever-ready case. Good condition.....£18 0 0  
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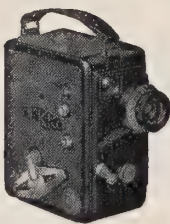
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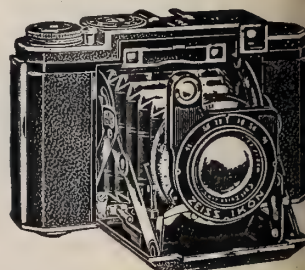
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Model No. 530/18.

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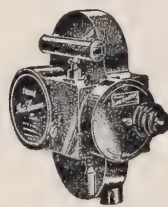


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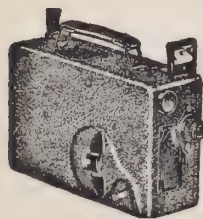
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 i-pl. Pressman Reflex, f/4.5 Aldis anas., 12 dark slides and leather case. Cost £15. **£4 15 0**  
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 3.5-cm. f/3.5 Elmar W.A., for coupled Leica **£8 15 0**  
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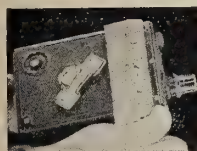
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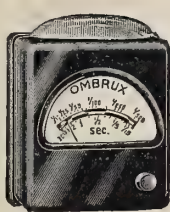


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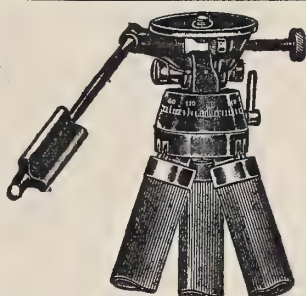
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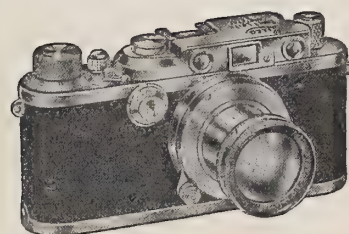
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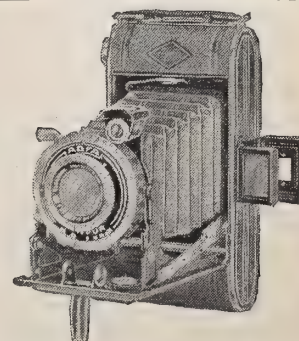
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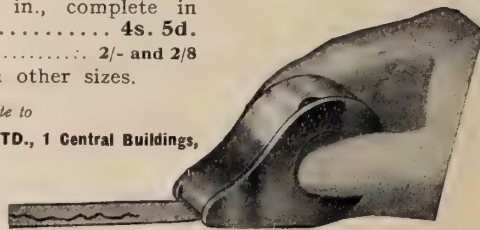
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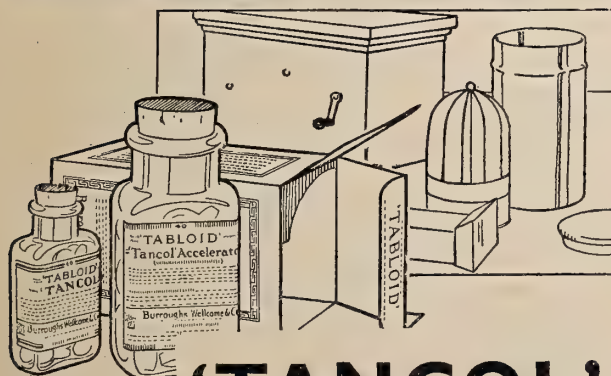
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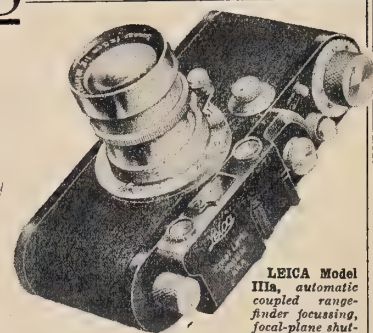
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FOR many years past there have been more or less successful attempts to produce roll and pack films which will produce, on exposure, not negatives but positives in natural colours. At last it is possible to say definitely that an excellent film of the kind—the Dufaycolor—is available, this being now marketed by Messrs. Ilford Ltd., who have also organised a special department for processing the film. We should advise all who try the film to avail themselves of this service, at any rate at first. Not only are the results very beautiful things to examine and exhibit, but the films will certainly be in demand for the production of lantern slides, as nothing so perfect and so cheap can be secured by any other means. Without claiming any special gift of prophecy, we can safely predict the appearance of special projectors for showing these colour pictures in the home. Such apparatus should be comparatively simple and cheap, and the "home movies" must be prepared for the advent of a powerful rival. An article elsewhere in this issue explains simply the principles of Dufaycolor, and we shall of course deal further with the process from time to time.

### The Camera in the Tropics.

A little manual on photography in the Tropics has just been issued in Berlin which includes a large number of illustrations, practically all of them, so far as we can see, indicating how not to do it. That is a very excellent method of illustration, one that this journal has tried to follow to some extent in its weekly criticism of readers' prints. It is sometimes said that exhibitions (which, of course, are of work of a very high standard) are

## TOPICS of the Week

### A Weather Forecast

FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, AUGUST 22nd.

The weather conditions will now improve to a good deal of sunshine and warmer temperatures, but fog and coastal mist is likely, particularly in the South-West of England and Ireland, also off the North-East Coasts into Scotland.

#### FRIDAY, AUGUST 23rd.

A good deal of sunny and bright weather can be expected, so plenty of opportunity should occur on this day for all kinds of photographic work.

#### SATURDAY, AUGUST 24th.

Although mainly bright, and some good sunshine records will be obtained, considerable coastal mists are expected, or a hazy atmosphere, spoiling attempts at long-range pictorial work, off the South-West and East Coast of Scotland in particular.

#### SUNDAY, AUGUST 25th.

Brighter atmospheres, fairly warm temperatures and long, sunny periods, although some cloud can be anticipated over large areas of England, Ireland and Scotland. The North-Western Coasts of Wales to Scotland and Northern Ireland may be cooler, but vision should be better, if anything.

#### MONDAY, AUGUST 26th.

Mainly fine and warm weather will occur, although the Western Coasts from Wales into Scotland will be cooler. This is not likely to spoil photographic work, however, since the atmosphere will be fairly clear.

#### TUESDAY, AUGUST 27th.

Continuing mainly fine and bright generally, becoming cloudy across from the South-East, spreading Northwards through the Midlands during the evening.

#### WEDNESDAY, AUGUST 28th.

Rather more cloud and thundery weather conditions are to be expected in the South-East of England with some rain locally, but generally some sunny periods can be anticipated in all parts.

useful for teaching purposes, but in moments of cynicism we sometimes wonder whether as a result of seeing good work more people are not led to despair about their own work than are inspired to improve it. An exhibition of failures and mistakes, perhaps with prizes for visitors who could best discover wherein the failure or mistake consisted, would be useful if not socially popular. It is interesting to notice the German technique for getting pictorial effects in the Tropics. Some really fine cloud studies over a burning landscape were obtained at eleven in the morning, with the stop at 25, an exposure of one-fifth of a second, and the use of a yellow filter. Some complicated tropical vegetation yields a passable result at  $f/4.5$ , with one-twentieth of a second, and again a yellow filter. One group of shining natives was taken at  $1/275$ th of a second, with the stop at  $f/4.5$ , and with the yellow filter, but the result was under-exposed, and much more detail was got in the African faces with the same stop and an exposure of  $1/100$ th of a second, but with no filter, the group being screened as much as possible.

### Photographing in Abyssinia.

Abyssinia, if it becomes a theatre of war, will be less than ever a paradise for the photographer. It is a country with quite splendid opportunities in the way of subjects, especially animals and birds—the country of the lion and the leopard, the giraffe and the zebra, with the crocodile, having consumed his prey, basking on the bank with his mouth open while birds pick the shreds of food from between his teeth. But the country has many disadvantages alike for "civilised" warfare and



for photography, civilised or otherwise. It includes some of the hottest corners this side the nether regions, and water is often scarce and, when found, unusable. Mr. L. M. Nesbitt, who explored Abyssinian Danakil with a camera a few years ago, and published a tale of heroic travel, had three of his servants murdered, and had to pass through almost incredible dangers and privations. And then when he was on the point of getting a good subject other difficulties intervened. For example, the Sultan of Danakil interviewed the travellers and at the end of a day's social intercourse he was politely requested to allow himself to be photographed. His unanswerable reply was that he could never do what his father had never done before him. That put a stop to the matter. Mr. Nesbitt spent some time photographing the remarkable tombs of the country only to be wildly reproached for having supposedly violated the dead.

### Filming at Fires.

People who watch the fire brigade rush through the streets of London are accustomed to see, first of all the escape, and in a moment or two the engine. But it seems that presently they will await a third vehicle proceeding in similar haste, namely, the trolley carrying the cinematograph apparatus. The London County Council is establishing a fire brigade film service. The members of the fire brigade, of course, have exceptional opportunities for obtaining cinematograph films of interesting and spectacular fires. The only drawback is that it is their duty to put the fire out as soon as possible. But it is felt that, while paying due regard to that duty, some very instructive and historical films might be taken. Up to now it has been the practice of the fire brigade to notify three approved firms by telephone when important fires are in progress, but the operators, in the nature of the case, usually arrive

too late to take photographs of the conflagration at its most picturesque point. While a fire as a photographic subject can be very interesting when the blaze is beginning, it is apt to lose detail when the blaze is at its height, and when it has died down nothing could be more unlovely than the picture it presents. The L.C.C. accordingly has been in negotiation with one of the film companies for its co-operation in the formation of a fire film service. An agreement has been reached whereby the company will train the brigade staff in the use of a film camera and the taking of films, will develop the negative, and supply one print in "silent" form, and as a part consideration for developing the film will make such use as it desires of it for newsreels, subject to that part of the film being approved by the chief officer of the brigade, the copyright of the film remaining the property of the council.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### A Direct View-finder.

*I have a rather old folding camera for plates, and I want to fit a frame finder to it. I can do the mechanical work quite easily, but I am not sure about dimensions, position of the parts, and so on. Can you give me an idea of these points?*

E. L. S. (Birmingham.)

As in many cases of questions we receive you do not give the particulars necessary for us to give a definite and detailed answer. You do not even state the size of the plates used, and "folding" cameras are of many types.

It is often possible, however, as now, to state the fundamental principles involved, and these can be modified and adapted, as necessary, to meet the particular requirements.

A good plan is to make a diagrammatic drawing of the main parts of the camera as suggested by the diagram herewith, and this may be drawn full size to facilitate measurements. In the sketch the full-size wire frame is attached to the front of the camera, and is indicated by the line A. On this line is marked off the length of one of the dimensions of the plate—say, the height when it is taken the horizontal way.

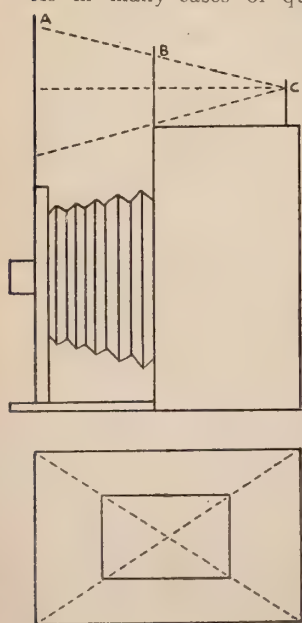
The height so marked is bisected, and a line drawn at right angles till it meets the

line C, which is exactly above the plate, and indicates the position of the sighting pin. The end of the horizontal line gives the centre of the peephole, which may be a circular hole, or a small rectangle. The other dotted lines are drawn to show the angle included, these being drawn to the two points showing the height of the plate.

The point to grasp here is that similar lines drawn from the stop in the lens to the top and bottom of the plate would give a similar result, but turned the other way round. That is, looking from the peephole in the sighting pin to the frame of the finder, is the same as looking from the stop to the plate. Care must be taken that the finder view is unobstructed by any part of the camera body, as shown in the sketch, and this may involve raising the rectangular frame of the finder some distance above the camera front.

Now suppose that you do not fix your frame on to the front of the camera, but on to the body, as shown by the line B. The diagram at once shows that the height of this line included between the dotted lines meeting at C is now the height of your frame. It is obviously no longer full size, and the farther back you put it the smaller it will become. This shows why direct finders with the sight very close to the frame are always small, and in these cases a rectangular "lens" is often fitted into the frame instead of leaving it open.

Having found in this way one dimension of your frame according to its position, another simple diagram will give you the other dimension. This is shown in the second diagram, at the bottom. The outer rectangle is drawn the same size as the plate, and the two diagonals drawn as shown. The upright dimensions of the finder are placed so that the ends of the lines (parallel with the outer rectangle) fall on the diagonals, and these points being joined, the exact rectangle of the finder frame is shown. This holds good for any position in which it is found necessary or convenient to place it.





# Exposure and Roll Films

In using roll film the question of exposure is of the greatest importance if the best average results are to be secured. Means to this end are suggested in the following article.

THE question of exposure is always an important one in the realm of photography, and many pictures are ruined each year by incorrect exposures, but the problem in relation to the roll film is even greater, and needs an extra amount of attention on the part of the amateur.

Now that roll films can be obtained in so many and varied emulsions, the tendency to wander from one make to another is to be deprecated, because until the worker has perfected a system of producing a suitable negative for his particular purpose he should irrevocably master one form of material first.

Miniature cameras and "sixteen-on types" have popularised not only the roll film, but also the roll-film developing tank, usually of the daylight-loading type. It is quite understandable, since these tanks are both trouble-free and time-saving, and, given careful attention, will produce sparkling negatives—up to a point. Here the question of exposure enters the field with vigour.

## A Day's Exposures.

Let us take an average eight-exposure roll film being used on holiday. Observe the amateur setting off with his camera in the early part of the day. He takes a couple of pictures of the early-morning deserted beach—plenty of light, no fine detail to register, a subject almost certain to be adequately exposed.

At midday he comes across a crowd of bathing belles, a couple of exposures on these in a blazing sun on a wet sand; almost certain to be a little over-exposed.

In the later part of the afternoon he visits the near-by cathedral, here to be intrigued by the intricate Norman doorway, with its fine detail and strong contrast of light and shadow. He enters, exposes one on the beautiful chancel, where the contrasts are decidedly weak. After tea he wanders about until

he feels that he must expose a film on the sunset, so he finishes the film in the red light of evening, almost certainly with at least a minimum exposure.

## Plate Development.

Now let us suppose him in the position of the plate user. He would settle in his dark-room, and with each different class of subject he would use an appropriate method of development. For his slightly over-exposed subjects he would cut down his development time; his interior subjects would probably be treated by the water-development system, and his sunset scenes removed from the developer before they became too contrasty.

## Film Development.

The roll-film man proceeds in a very different fashion. Even if he develops by inspection he puts the whole film through the same developer for the same length of time. Granted, he can, should he so wish, cut up his film into single exposures, but it is seldom the ordinary film worker resorts to such a tricky business. More probably he puts the roll into a tank, fills it with a suitable developer, gives it a certain time in this, rinses, fixes and washes it, and then hangs it up to dry. And what are his negatives like? It is obvious that if his time of development has just suited one particular type of negative recorded on the film, then all the others are, more or less, wrongly developed. If, shall we say, his development just suits his early-morning subject, then his noonday exposures will have the high-lights clogged up, his interior will be too thin to give a decent print, even on vigorous paper, his detail work in the doorway will be lacking some of the finer points.

Intensification and reduction of individual negatives can, of course, be resorted to, but no photographer resorts to these processes if he can possibly avoid them.

How, then, are these complica-

tions to be avoided? An important question for the eight-exposure man, still more so for the sixteen and thirty-six exposure one. Well, one method is to take a leaf out of the cinematographer's book, and use one shutter speed—except in the cases where action forbids it—and to use the diaphragm according to the light at the time of exposure. This will, of course, only apply to those who have large-aperture lenses, and therefore the worker with a smaller aperture must have some other means.

## Using a Meter.

First of all, an exposure meter of some kind is a necessity. "But they are not reliable," you say. Well, that is not entirely the point; the thing is that they set a standard on which you can build. Once the idiosyncrasies of your particular meter are understood they can be allowed for.

With the exposure meter a small notebook, in which is noted carefully the vagaries of the exposure meter, both for exterior and interior work, then the difference between those scenes taken in very bright sunlight and in other circumstances can be noted, with any remarks. These can only be found out by trial and error.

## Standard Negatives.

It will be seen that now there is no reason why all the negatives on the spool may not be of the same density, that is, of course, speaking generally. Special subjects must, of course, be treated in special ways, but general holiday work will respond to this treatment.

A great saving in time and material is effected by aiming at a standard negative. Enlarging is simplified, the exposure for the negatives being approximately similar, there is no need to have a number of grades of paper, and if contact prints are the order of the day suitable negatives can be made to facilitate the printing thereof.



# Sunshine & Shadows

By **BERNARD ALFIERI, Jun.**

**B**RILLIANT contrast and heavy shadows help to make striking pictures, providing care is taken to apply them to the right subject. Broadly speaking, the brighter, and therefore the harder the light, the faster the plate or film that can be used in order to gain detail in the shadows, and avoid excessive contrast in the high-lights.

Strange as it may sound, a far more striking result may be obtained on a very rapid (preferably panchromatic) plate or film in direct sunlight, than a slower, more contrasty plate, and if a small stop is not required, the excessive sensitivity of the plate may be counterbalanced by using a quick shutter.

It is often a distinct advantage to have a really dark foreground that will throw up the important part of the subject, and this can often be arranged artificially, especially towards the evening when the sun is low down, and an obliging friend with a large newspaper is able to cast a deep shadow sufficient to cover the front of the subject. Unlike most methods of "wangling" there is no fear of producing the unnatural, as the position of the sun cannot be changed, and the result is only the outcome of any object that might have been just out of the picture, whilst the value of a dark foreground from the pictorial point of view often more than counterbalances the objection on the grounds of a "fake."

Many bold effects may be obtained against the light, providing an efficient lens hood is available, and long shadows coming towards the camera often help from the artistic standpoint, whilst evening, with golden light, striking sunsets, and long shadows must always be a boon to those who love to



*Harlech Castle.*

record the real beauties of nature, and here again a dark silhouette in the foreground helps to add boldness to the picture.

Many photographs taken in direct sunlight are not convincing chiefly because the photographer has been afraid to take full advantage of the contrast, and, out of the fear of not obtaining sufficient detail in the shadows, has over-exposed and usually under-developed the plate.



*Old Houses at Basle.*



*In Savoy.*



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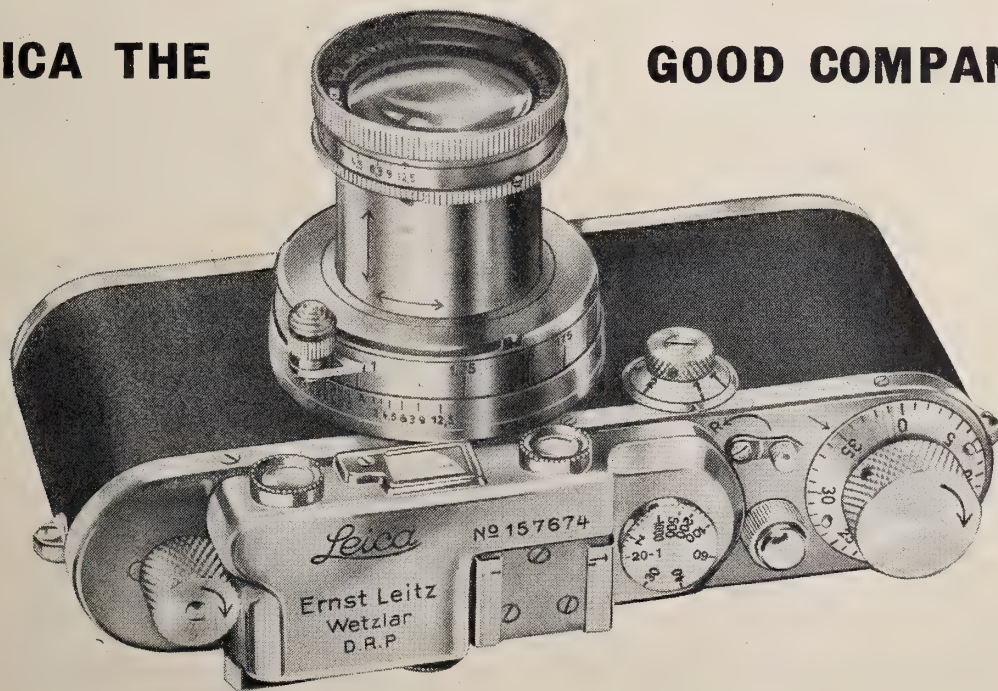
therefore no confusion when working in darkness in theatres, etc.

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Fitted with Nettar f/4.5 and Klio delayed-action release shutter, 1 to 1/175th sec.....	£6 : 15 : 0
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Of course, the Nettar will take all standard makes of roll films. The picture size is  $3\frac{1}{2} \times 2\frac{1}{2}$  in., 8 exposures, but the perfection of the Nettar justifies the highest possible quality film obtainable, and for this reason we recommend the use of Zeiss Ikon film now supplied with either orthochromatic or panchromatic emulsions. The Zeiss Ikon Pernox is over-coated with a plain emulsion which prevents all scratches and blemishes. Speed 26° Scheiner, 16/10° DIN.

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August 21st, 1935

# DUFAYCOLOR FILMS

By W. G. THOMPSON.

THE progress of photography in colour has been advanced a stage farther by the advent of Dufaycolor roll films and film packs, which have recently been placed on the market by the Ilford Co. Although this process is similar to the Agfa process (see "The A.P." of July 10th, 1935, p. 45), the colour transparencies being obtained by reversing the negatives, these films have the advantage of being both faster and cheaper. The speed is given as 300 H. & D., which is practically as fast as ordinary black-and-white orthochromatic film. Using this as a basis for timing exposures, the present writer has obtained results which are completely satisfactory both as regards transparency and colour rendering.

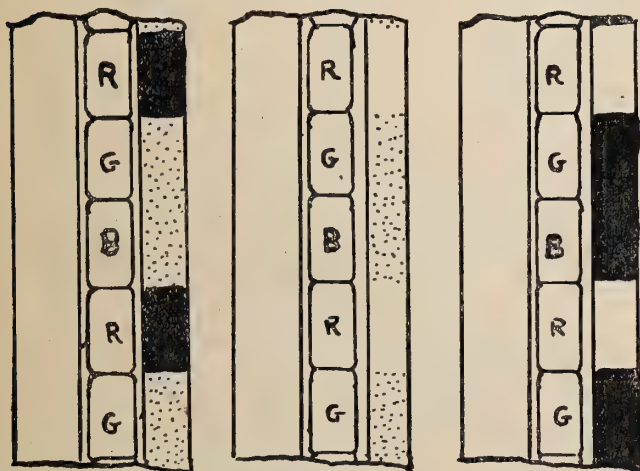


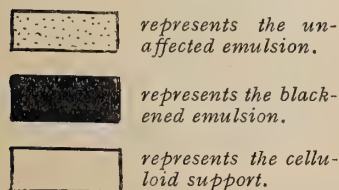
Fig. 1.

Fig. 2.

Fig. 3.

Diagrammatic representation of the Dufaycolor Process.

R, G and B represent the Red, Green and Blue lines respectively.



The cost of a  $2\frac{1}{4} \times 3\frac{1}{4}$  roll film is only 3s. 4d. for six exposures. If the amateur does not wish to develop the films himself, this size film is processed and mounted for 1s. 6d.

Moreover, additional copies can be obtained for 1s., and if desired monochrome negatives made from a colour film for 6d.

The way in which this process reproduces colour is explained in the accompanying figures. The film consists of a celluloid base on which is placed a regular mosaic of red, green and blue areas, of which there are about a million to the square inch. On top of this is placed the photographic emulsion, the film being exposed with this emulsion farthest from the lens, so that the light has first to pass through the coloured grains.

Suppose a red object is being photographed, then the red grains alone will transmit this light, so that on development the film is only blackened behind these

grains. (Fig. 1.) The film is then placed in an acidified permanganate solution which dissolves out the blackened portion. (Fig. 2.) Finally the film is re-developed in daylight, so that the parts of the emulsion which have not previously been affected are now blackened. (Fig. 3.) Thus this part of the film will appear red when viewed by white light.

The colours green and blue are reproduced in the same way, and they are only transmitted by the green and blue squares respectively. Any other colour will be partly transmitted by one or more of these so-called primary colours. Thus yellow light is transmitted by both green

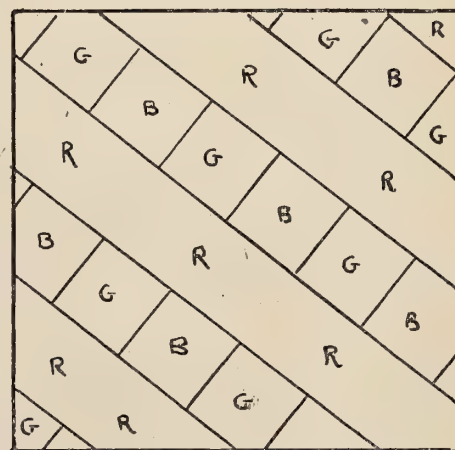


Fig. 4.

Diagram of a small part of a Dufaycolor film. R, G and B represent the Red, Green and Blue lines.

and red, and when the final transparency is viewed in white light these bright green and red squares in close proximity cause the sensation of yellow. Orange light is transmitted by the red and to a smaller extent by the green; and so on for other colours.

As the detailed working instructions are enclosed with the films, it is sufficient to mention that the processing is so simple that it is quite easy to take a photograph and have a transparency ready within an hour, without using any special apparatus, but in the first instance, at any rate, it is advisable to have the processing carried out by the Ilford special staff.

The ease with which high-quality results can be obtained is no doubt largely due to the colour-screen. It is probable that this screen (Fig. 4) is manufactured somewhat on the following lines. The celluloid base is first coated with a layer of collodion dyed green, and then a machine prints a series of equally-spaced parallel lines on the top of this. After drying, a bleaching bath washes out the green dye except where it is protected by the printing ink. A second bath dyes these spaces blue. The printing ink is now removed by a solvent, leaving the green and blue lines. Red lines are now placed at right angles to these by a similar process, and finally the light-sensitive emulsion is coated. This sounds fairly simple, but a little thought will show that the merely mechanical problem was one of extreme difficulty.



# A Camera

By A. CHAUNCEY.



*Patience.*

THERE are few more delightful places to linger than a cornfield at harvest-time, and the amateur will find a multitude of pictures there awaiting his camera.

A whole series might be made illustrating the harvest, beginning perhaps with a picture of the binder standing in a corner of the field. A low shot should be taken here, to secure the arms against the sky. Then there will be the arrival of the horses; their harnessing, and such activities as fitting the new bolt of twine on to the reaper.

It takes time to reap a field of any size, and the photographer will have ample opportunity of watching the proceedings before exposing a film. Walking about he will view the action from every angle, being

sure to select the backgrounds with care, so that unsightly telegraph poles and sheds are avoided whenever possible.

There comes a time in the reaping of a field when the three stages of the harvest may be shown on one plate. A sweep of the field is still uncut, and the corn stands ripe and rippling in the breeze. Secondly the reaper will be seen at work, and the corn will lie in bundles as it was tossed out by the binder. And thirdly, farther away, the corn will probably be shocked.

Activity in a cornfield generally is slow. When the reaper turns a corner there is a



*Up the Hill.*



*Fitting a new Bolt.*

moment when it is scarcely moving. A variety of angles should be tried when exposing. Horses look well when photographed from a low position with their heads against the sky. If there are any clouds in the sky they will lend added beauty to the picture, and to capture them a filter should be used. The light is generally strong enough to stand this without having to increase the exposure unduly.

Close-up views also lend variety



# in the Cornfields

to the series: the horses, for instance, with flies crawling on their noses, or the farmer himself, perhaps taking some well-earned refreshment.

In some districts certain ceremonies connected with the harvest survive. These are well worth photographing if met with, for many of them are disappearing, and the records may in time become interesting, if not valuable.

It may be asked what kind of



*The Reaper and Binder.*



*Stacking the Shocks.*

camera is the best for this particular class of work; but as in so many cases, there is no actual "best" about it. No doubt a reflex camera is an advantage. It shows the exact amount of subject included, and helps with exact focussing, especially for more or less close-up subjects.

But even a very simple camera will answer the purpose if its owner knows how to handle it, and, as has been said, there is seldom any need for exposures of more than the familiar  $1/25$ th of a second, which the simplest shutters give.

If ordinary roll film is used its orthochromatic qualities are a distinct gain, especially if a light yellow filter is used, as yellows are in strong evidence in the cornfields. If the photographer is accustomed to

panchromatic material, all the better. The plate user will find the non-filter, or anti-screen variety particularly appropriate provided he guards carefully against under-exposure.

The choice of the printing medium also requires careful consideration, and it will often be found that chloro-bromide, or toned bromide on cream base, provides the solution of the problem.



*By the Sea.*



# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## EXPOSURE METERS.

SIR,—The correspondence under this heading, initiated by Mr. Irwin, has interested me considerably, as it seems curious that it has required so many heads to solve a most simple problem.

Assuming, as most photographers do, the broad facts that  $f/6.3$  requires twice the exposure of  $f/4.5$ , and that a  $3\times$  filter requires three times the exposure as compared to a naked lens, the comparison of the two cases under discussion is easily arrived at by placing them in tabulated form, and by bringing the "filter case" to the same denominations of stop and filter as the "non-filter case," or vice versa, the result being identical in each case. Suppose we bring the filter case to the lever of the non-filter case, as under:

	Exposure.	Stop $f/$	Filter.
Filter case	$\frac{1}{200}$	4.5	$3\times$
	$=\frac{1}{100}$	6.3	$3\times$
	$=\frac{1}{300}$	6.3	—
Non-filter case	$\frac{1}{40}$	6.3	—

Having been brought to the same light-passing conditions, it is clear that it is a simple comparison between  $\frac{1}{300}$ th of a second and  $\frac{1}{40}$ th of a second, which is that the latter is *exactly seven and a half times* longer than the former.

I have often used this method of tabulating data, when an alteration in conditions is required, and by making the change *factor by factor*, it is almost impossible to go wrong, and I can recommend it to all my fellow readers.—Yours, etc.,

H. B. COLBOURNE.

## EXPOSURES FOR FILMS.

SIR,—The letter in this week's *Amateur Photographer* about the packing and price of films brought by your correspondent in Germany prompts me to write in agreement with the views therein set forth.

Your correspondent no doubt refers to the "Schleussner Tempo" film, which in common with other forms of "chrome" film is now sold in Germany for Mk. 1 for the  $6\times 9$  cm. popular size.

The letter prompts me further to express the hope that the price of films will forthwith be reduced as has been done in Germany. The Agfa concern, I think, took the lead in reducing the  $6\times 9$  cm. price to Mk. 1 and Mk. 1.20 for pan. films respectively. Further, the V.P. size film of the "chrome" variety can be bought in Germany for 90 pfennigs. It has always struck me that it is somewhat strange that one should have to pay as much for the smaller film as for the larger in this country.—Yours, etc.,

E. F. FLANDERS.

## "PHOTOGRAPHY MADE EASY."

SIR,—I notice in "The A.P." you are continually recommending "Photography Made Easy" as a beginners' book. May I also praise this extremely useful volume?

When I first started photography about two years ago I obtained the book, having noticed it was always being recommended in "The A.P.," and thereby benefited myself.

While it is only within the past year that I have become my own D. & P. and enlarging firm, since coming to Singapore, in fact, the excellent advice given on all subjects in the book has been my guide. I still consider myself nothing but a beginner, but without the help of that volume I should never have got beyond the button-pressing stage. "The A.P.," of course, is the natural complement to the book.—Yours, etc.,

F. J. MOTH.

## COLOUR FILMS.

SIR,—Apropos of Mr. Clark's article and Miss Tanner's letter and of many other letters you have published the last few years, why cannot the film makers mark the backing-paper with a continuous row of dots between the numbers, or, still better, with the first eight or ten letters of the alphabet? We should then know exactly where we were on the film. Using a Rollex slide, I have to expose on the first of the dots, and cannot use any Kodak films because they have no dots before the first number; nor can I use a half-size mask for narrow-angle pictures unless I re-spool the film previously on to a properly marked backing-paper.—Yours, etc., B. WRIGHT.

# A Distilled Water Dodge

SOME photographic formulæ, particularly those containing silver nitrate, insist upon the use of distilled water instead of tap water. Now, distilled water, despite its commonplace nature, is not a commodity which occurs in every household, or in every photographic work-room or laboratory, for that matter. The obtaining of distilled water in considerable quantities necessitates the employment of distilling apparatus of one type or another. Thus, the photographic amateur who comes across a formula which lays down the necessity of distilled water being used either "chances it" and proceeds to disregard that requirement (usually to the detriment of the work in hand) or else abandons the projected task altogether.

Distilled water, however, can be obtained without much difficulty in any household. All one needs to obtain a few ounces of this liquid is a convenient gas or electric stove—an ordinary fire will do at a push—a cold water container and a vessel for collecting the distilled water.

The illustration shows a handy arrangement for obtaining small amounts of distilled water. Water is boiled within the kettle and the issuing jet of steam is allowed to impinge upon the side of a suitably suspended can containing cold water. The can acts as a condenser of the steam and distilled water drops from its sides into the collecting vessel below.

An improvised "still" of this description has a working capacity of about one ounce of distilled water every three



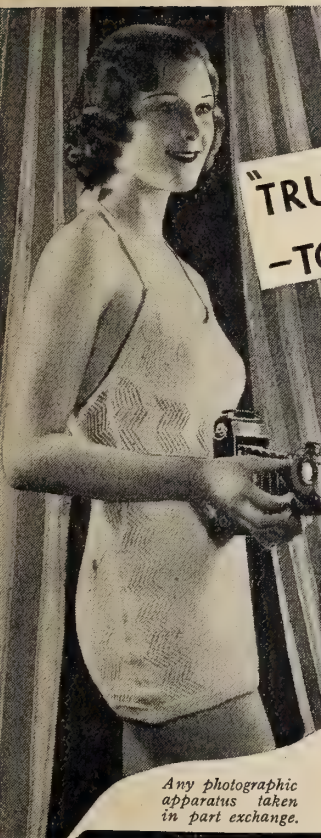
minutes. Great care should be taken to ensure that the sides of the can, and also the interior of the receiving vessel, are perfectly clean so that there will be no danger of the distilled water picking up impurities from these sources.

J. F. S.

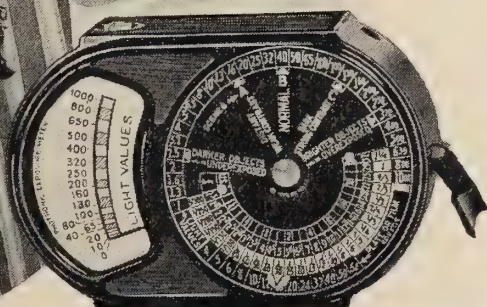


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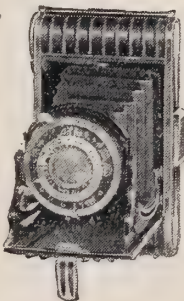
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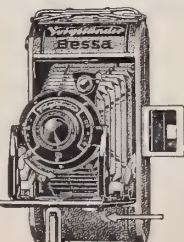
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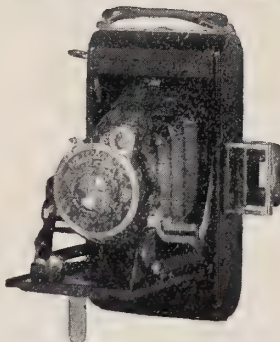
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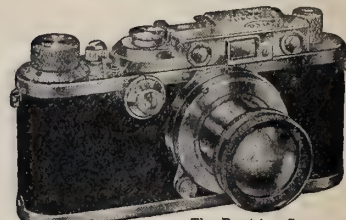
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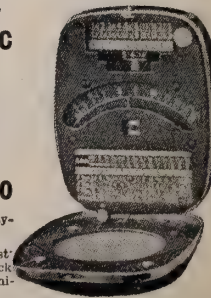
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# how I make my EXHIBITION PICTURES

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Dr.  
I. MAGDI.

From information communicated to our Special Representative.

"THE desire to draw and to make pictures has always been with me, but having taken up a profession which leaves very little leisure to its members the fulfilment of this desire only came when I discovered what a splendid instrument for artistic expression the camera can be.

"My favourite camera is a Rolleiflex 6×6 with f/3.5 Tessar.

For convenience of operation and certainty of results this type of camera is hard to beat. I occasionally use a miniature camera fitted with a distance meter, while for indoor subjects I use a 9×12 double extension plate camera.

"As to negative material I use Kodak Panchromatic film almost exclusively. I develop with Tabloid Rytol by the time and temperature method in total darkness.

"By sticking to the same material and the same developer I have acquired some measure of control over my results. I aim at a fairly plucky negative, thin but full of detail. With this object in view I give a moderately generous exposure and use a dilute developer, slightly shortening the development time. When washing is complete the film is carefully wiped with a moist piece of soft cotton-wool and is then hung up to dry slowly overnight.

"From my negatives I make contact prints quickly, and from the promising ones enlargements of the whole or the part are made on bromide paper, and developed in Johnson's Amidol or M.Q.

"Any necessary spotting is done after mounting with pencil or water colours, using a thin, almost dry brush. I do not hesitate to use local shading during enlarging where this is considered desirable, and I have in a few cases printed in some clouds when the pictorial merits of a negative were lacking in this particular.

"The size, surface and contrast of the bromide paper are chosen to suit the particular negative or negatives to be used. For my best pictures I prefer the 10×12 inch size and a not-too-dull surface, smooth where detail is required or rough where broad effects are in mind.

"The choice of subject is a matter of personal tastes, environment and circumstances. Where a subject appeals to me I find it a useful rule to make two or more exposures.

"Ideals in pictorial photography, as in most other worldly things, are difficult to attain. But I believe that they lie in a higher conception and interpretation of the beauty of things, and in a fuller and wider utilisation of the effects of light and shadow, and not in the use of the camera as a mere instrument of record or as an imitator of other graphic arts."

(A further example of Dr. Magdi's work is reproduced on one of the centre Art pages.)



Toil.

Dr. I. Magdi.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE FOUNTAIN," by K. S. Stone.

ATTRACTIVE as this group is and well as it has been caught, it does create a query concerning the reason for its placing so much towards the left-hand side, particularly as the right contains little that could not be dispensed with to advantage, and, by an addition to the left, the existing sense of restriction could have been avoided.

There is the possibility, of course, that the present boundary was dictated by the necessity for excluding an undesirable feature, and, in that event, there would have been no alternative as far as the left-hand side was concerned, but, even so, it is difficult to see why a considerable portion of the right-hand side was not removed in order to prevent the feeling of the group being pushed and confined in the left-hand top corner.

It is true that the scale of the figures would be appreciably increased, but it would not be to such an extent that they were unduly large for the picture space, nor, by the sacrifice of a considerable proportion of the fountain, need it be thought that the picture would lose any of its literary content. Rather the reverse, for, if the print were trimmed in accordance with the dotted lines of the sketch at right and base, the figures would gain in significance on account of their greater proportionate size, and that part of the fountain included would be relegated to its proper sphere as an element in the setting.

The figure (1) would then be forcefully placed, as she should be, having regard to the fact that she is the chief of the three. Her body would fall upon one of the intersections formed by horizontal and vertical divisions of thirds and could not be more suitably disposed. This, in conjunction with the dominance suggested by her height in the picture space, would ensure her principality, and, with the figure (2) as the secondary element and as a supporting accent combined

with the other (3) as the third item and connecting link, an excellent group would be formed, which, in the revised arrangement, is admirably placed in relation to the pictorial boundaries.

The only drawback, as far as can be seen, is that, owing to the need for the removal of a portion at the

from the right-hand side and the present base line could be retained.

Then, while the scale of the figures would be smaller, their disposition in the picture space would be relatively the same as in the alternative arrangement recommended, and, from the compositional standpoint, would be equally acceptable.

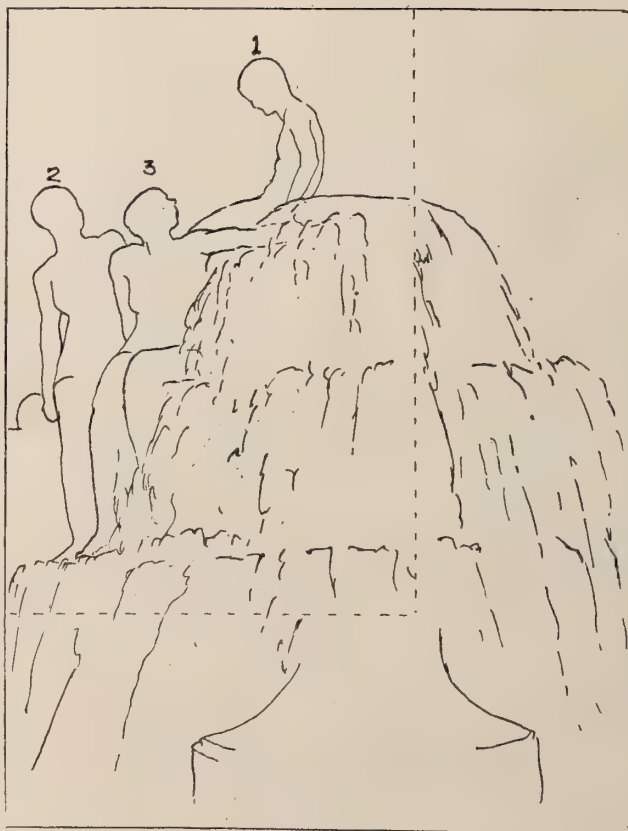
In other respects, the work is highly attractive. It displays a fine feeling of luminosity, a great deal of which it owes to the placing of the topmost figure against the light of the sky at its strongest, while the darkening towards the top, with the lighter portion below, is also a factor of some moment. The brilliance with which the figures are outlined, taken in conjunction with the great depth of tone where they are in shadow, conveys an excellent impression of sunshine, and, altogether, the whole effect is delightful.

From the technical point of view, the treatment is equally good. The subject is one of greater than normal contrast, for one thing, and, for another, a nice judgment is needed in estimating the exposure in view of the necessity for avoiding too much movement in the water and at the same time allowing enough to record the modulations in the darker portions.

That both aspects have had due consideration is evident from the picture. The exposure has not been so short as to render the water in such

a way that it seems frozen into immobility, nor so long that its form is lost and its outlines blurred beyond recognition. A close scrutiny reveals that, even in the darks towards the base, there are distinctions between tone and tone adequate enough to convey a sense of modelling and shape.

In the lights, too, there are degrees of brightnesses and those little brilliant touches of lights within lights lend a vivacity and virility to the presentment which appreciably enhances its pictorial attraction. "MENTOR."



base to avoid too long a shape, the dark there is lost and the composition does not seem quite so stable in consequence.

Unfortunately, there is no alternative—although the defect could be minimised by darkening the tone generally at the base by local extra printing—unless it is possible to add something to the left. If only another inch could be added, it would mean that, instead of trimming to the dotted line, only one and a half inches of the original need be removed





THE FOUNTAIN.

By K. S. STONE.













PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Nature's Stage,"  
By Leonard Matthews.

2.—"Leamington Spa,"  
By A. W. Wilham.

3.—"In Old St. Ives,"  
By Harry Dunks.

4.—"Sunshine on Rocks,"  
By B. E. Woods.

5.—"Evening,"  
By Mrs. J. M. Parsons.

6.—"Old Farm, Stoney Middleton,"  
By Dr. G. S. Miller.

7.—"Westminster Sunset,"  
By J. E. Vaughan.



# PICTURES by Novices

*SOME CRITICAL COMMENTS on  
the Beginners' prints reproduced on the opposite page*

"SUNSHINE ON ROCKS," by B. E. Woods—No. 4 of the prints reproduced on the opposite page—has the germ of an idea that might be considered pictorial, for the sunshine is evident, and the arrangement of the subject, with its excellent lines, makes a well-designed composition.

## **Sunshine as a Motive.**

It is the latter, of course, that enables the sunshine to tell so effectively. The technique, also, is partly responsible, inasmuch as neither of the other qualities could be adequately expressed without it, but it is the placing of the splash of sunshine in the picture space; its isolation by the surrounding shadow tone; and the arrangement of the lines of shore, waves, and cliffs so that they seem to lead up to it that make it so effective.

As far as the placing is concerned, the light on the top of the cliff stretches from the left-hand side to just about the centre. That is to say, its centre is well away from the edge and sufficiently in the picture to acquire strength of position. That strength is emphasised by the way the lines appear to indicate it, as the direction they assume is from the other boundaries towards it.

Because it is surrounded by darker tone, its value is further stressed, and, on account of all these factors working together, not only is the feeling of sunshine well brought forward, but it is made to transcend what interest the subject might possess from the topographical point of view.

It is this that gives it an artistic appeal, and though the feeling might be heightened if there were a shade more tone in the sky—such as would accord with the visual impression—it makes a very good effort in its class.

## **Tone Values and Skies.**

The greater sense of harmony and greater realism in representation that come with a greater depth of tone in the sky are evident in No. 7, "Westminster Sunset," by J. E. Vaughan.

The subject, admittedly, is one that has often been done before, but, in essentials, it is sound, and, as far as the sky is concerned, it does show a not inconsiderable advantage over

No. 4. The same depth, of course, would not be necessary in "Sunshine on Rocks" as in No. 7, for the time of day is different, and, naturally, a lighter sky would be appropriate in the former, but, for all that, it would gain, pictorially and realistically, if its tone were deeper.

With the main attraction in the sky, No. 7 seems to be too equally divided. The horizon is too near the centre of the print, and, with half an inch trimmed from the base, not only would the sky derive that greater emphasis which it should possess, but the proportions between landscape and sky would be more in accordance with their respective attractions.

In the case of No. 5, "Evening," by Mrs. J. M. Parsons, the sky has not the same restful feeling, the mood being more inclined towards storm, but the sky, again, is the chief interest, and, consequently, should be allotted the greater proportion of the picture space.

## **Picture Proportions.**

All that foreground is so much waste, and, were the print trimmed so that the base would come just below the stretch of dark towards the centre, the sky would attain the preponderance that is its due, and the pictorial proportions would also be improved.

The cloud is a bit heavy, and, without casting any doubt upon the truth of the rendering, it may be remarked that the effect would be equally striking if the form were retained and the depth somewhat reduced. The remedy, however, lies in the choice of subject material, for, short of the exercise of a considerable amount of control, nothing that would be really effective can be done now that the negative is made.

"Leamington Spa" (No. 2), by A. W. Witham, could, like No. 4, do with rather a greater depth both in the sky and in the water of the foreground, but, in this instance, it would be possible to attain the needed additional tone by carrying printing a little farther. A greater depth throughout would be beneficial and the darks could stand it without getting choked up.

The sky is no deeper in "Nature's

Stage" (No. 1), by Leonard Matthews, but, being surrounded entirely, it does not seem to matter.

## **Restraint and Effect.**

No. 3, "In Old St. Ives," by Harry Dunks, falls into a different category. It is a street scene, and the sky is an element of but little significance. It might almost be preferable if it were excluded altogether, for it does introduce something of a note of competition, which the subject would be better without, and does not seem to be really needed.

The suggestion of sunshine would gain, at all events, and that is a consideration that should be taken into account. In other respects, the print is characterised by its excellent workmanship and the restraint with which the extremes of tone are employed.

Most of the print is in half-tone, and both strong lights and darks of any considerable mass and depth are lacking. Apart from the sky, the brightest note is the top of the lamp on the right, and, as this comes against a heavier tone, it forms a point upon which the interest centres. Nevertheless, it has a modicum of tone, and, despite the lack of extremes, there is no loss of vigour, nor does the work seem inclined to weakness.

## **Brightness and Strength.**

No. 7, on account of its mood, is much heavier in its general tone, but it is no stronger in effect than No. 3, for, in both, the tones are decisive and appropriate to the way in which the subjects are lit.

There are few really deep notes, again, in No. 6, "Old Farm," by Dr. G. S. Miller; the lights are not without gradation, and, generally, the major proportion is in half-tone. The workmanship is equally good, but the wisdom of allowing the strongest of the lights to be placed at the right-hand edge is doubtful, and either it should be removed by trimming or the line of sight should have been altered so that it came more in the picture, leaving some more half-tone between it and the edge. This might mean the loss of some of the trees on the right, but, if desired, they might be retained by the adoption of a slightly more distant viewpoint.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### A SIMPLE CAMERA BY THE SEA.—II.

I HOPE the abrupt manner in which I broke off last week was a sufficient indication that I had not finished what I meant to say about a camera by the sea—or rather at Southend, which is by the sea one minute, and a mile away the next.

It is a somewhat mysterious thing to me that people on holiday by the sea (or anywhere else) with a camera, make so many exposures on each other. I can understand it when figures are taken in beautiful or interesting surroundings, which serve as a pleasant reminder of a visit to the spot; but not when the setting is less suitable than can be found in the house or garden at home. It seems to me that it would be more sensible to make a few shots characteristic of the place itself, which often means of the people there as well.

The photograph of the Crow Stone, which I showed last week, would certainly interest people with brains much more



Fig. 1.

than a snapshot of my companion, with a background of iron railings or crowded sands.

Better, too, are photographs of kiddies at play, which are not portraits, but just any kiddies. Some there are who prefer bathing belles—so-called—of the very sight of whom I am deadly tired. I prefer the unselfconscious youngsters. When a group like those in Fig. 1 is taken the result is a failure when bits and pieces of other mortals are included. The group must be isolated, and complete in itself, and this is not always easy to achieve.

In this case I deliberately included the bits and pieces to show how not to do it. Then I meant to show the better way, and with this intention took Fig. 2. I edged up as unostentatiously as I could to the three youngsters in the boat, pretending all the time to be interested in something in another direction. Out of the tail of my eye I estimated



Fig. 2.

the distance and the right line of fire, set the scale, stop and shutter, and when I thought everything was as it should be, swung round and fired.

But, alas, in that very fraction of a second, two of the three—those whose faces had been towards me—dived forward to something in the bottom of the boat, and my shot missed its mark. That, however, was mere bad luck, and my method of procedure was the right one. Try it, and you will find how well it works as a rule.

I noticed that a characteristic feature of this part of the shore was boating of weird kinds. I had already had a shot at a pool with motor boats, apparently fitted with four-stroke engines that had a habit of missing at least three strokes out of four. But here were craft of another kind—several other kinds. Some had two bows, so that



Fig. 3.



they would go either way ; and others two sterns, so that they would go neither. So I took a few shots, of which Fig. 3 is a sample, to give an idea of the fun. The main idea seemed to be to discover the greatest number of vessels that could be involved in one and the same complicated collision. Have no ciné amateurs noticed the possibilities ?

Further emphasis was given to the boats by showing a few in the foreground of Fig. 4, which also suggests the character of the place at low tide. From the few negatives I made on this occasion, and others secured at intervals over a good many years, I could construct a pretty complete panorama of the place from the crowded Kursaal area in the east to the cockle-sheds at Leigh in the west—all the fun of the fair, the pier with its fishers and steamers, pleasure yachts and fishing bawleys, gardens, bowling greens, boating and swimming pools ; everything but the modern illuminations, which are really marvellous, although I am old-fashioned enough to prefer the sunsets.

One other thing I have missed, the old church perched on the ridge at Leigh, built (in spite of a certain commandment) of stones from the ruins of Hadleigh Castle, and with a boat's mast for the flagstaff on the tower. This I ought to have included, and by way of fearsome contrast some of the buildings that have sprung up near it.

And all these things, and more, the photographer, however simple his camera, ought to harvest when he goes down to the sea. Bathing belles, if you like, and even



Fig. 4.

snaps of your friends ; but do not neglect the other things. Make a pictorial record of the place, and show its character.

As I said, I am showing no "pictures." You will find them in large numbers in other articles that appear constantly in this paper. Learn from them. Learn to make them yourself. It will not be long before you fly at higher game than some of the all-too-usual seaside snaps. W. L. F. W.

## ICE-CREAM PHOTOGRAPHY By ABRAHAM LEE.

SOMETIMES by choosing subjects in particular it is possible to produce noteworthy photographs. Indeed, one can often strike new trails in camera byways by concentrating upon particular subjects. Ice-cream and the camera are strange companions, yet they work happily together, especially at holiday times. The big lesson is the subject interest that the commonplace ice-cream creates, whatever the persons or animals concerned.

Another lesson to be learnt, as with most particular subjects, is that one can be over-hasty in the excitement of snapping subjects that are so thrilling. It is a doubly hard lesson to learn, since it is not often possible to try again after we have discovered errors of hasty and nervous exposure. All the more reason to make sure that the film *was* turned round, that the shutter and iris *were* correctly set. These are easy subjects, but it is easy, too, to half obscure the lens with the hand, or to misfire the shutter by accident and make those double exposures. I recommend a direct-vision finder to remove half the usual camera errors and failures.

Ice-cream photography calls for the unposed picture, never more popular than it is to-day. We find here, however, the colourful action rather than the galloping action. Our subjects are doing something nice and enjoying themselves rather than exerting strenuous activities. If you yourself begin to analyse mentally the various opportunities with this subject as they come along you will discover that this is the essential charm to be interpreted in many holiday scenes and places.

I have bought many ices and taken many snapshots, and so fascinatingly new is this subject that I shall purchase lots more ices and lots more films. I have never found so easy a way to win a real picture in places where real pictures are made. Whether in camp, on the beach, or on board ship opportunities such as these abound. If not they can generally be made.

These subjects are, after all, just portrait snapshots with a difference, but I recommend that the next time you snap your pals you try an ice all round and see the difference.

*Warm and n'ice.*

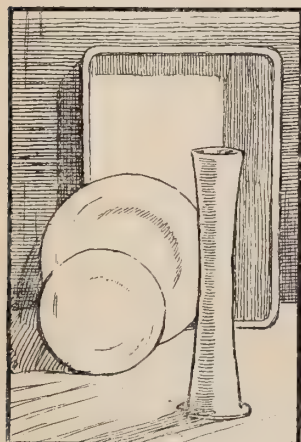
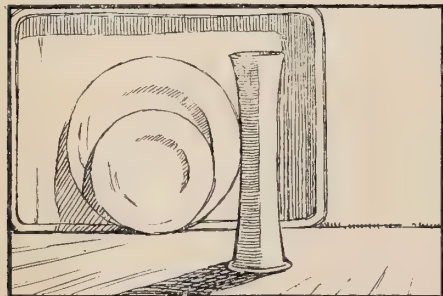


# Picture Points

## for Beginners by RICARDO

### Watch the "Lines" when Arranging

WE have, previously in this series, seen the weak effect of allowing the contours of subjects to just touch each other instead of deliberately breaking into, or being completely separated from each other. Similarly, it is also weak composition when the contours lead into each other.



In the first of these two sketches, these faults occur in several places. The bottom edges of the plates just touch the edge of the tray as well as the left-hand side of the vase. But where the lines are leading into each other are shown on the right side

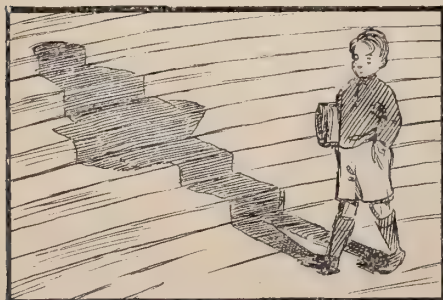
of the vase and the shadow from the tray and also on three sides of the tray. The top and left edges coincide with the print edges and the bottom edge coincides with the back of the table.

To show how these faults can be eliminated, a suggested rearrangement of the same subjects, with the same lighting, is shown in the second sketch. The general effect is to give a much stronger composition, mainly due to the different assembly, but partly due to the elimination of those weak contact points. As far as composition is concerned, these so-called "lines" are nothing but the "edges" of contrasting masses of light and shade, so

that it will be seen that the "line" of a shadow needs to be watched just as much as, say, the "line" or contour of a face.

### When Shadows are Distracting

BECAUSE, in the majority of prints, the interest is centred round the high-lights, the beginner does not attach enough importance to the darker tones. We know that the successful print is a combination of several factors—an interesting *motif*, pleasantly presented by a harmonious arrangement of light and shade, with each dependent on the other. Then when we stop to realise that it is the darker tones that surround and so provide the high-lights, we are



beginning to realise their importance in the whole scheme. When the lighting is under our control the shadows are under our control, too, and we can make them dark or light, or hard or diffused, just as we wish. In the two sketches here we can see the effect of badly placed lights causing awkward shadows.

In the left-hand sketch, the shadow could play a strong part in the picture, but because it is so hard it creates an irritating saw-like shape that is distracting. It should be soft and diffused and be subordinate to the figure instead of predominating.

Similarly, in the portrait on the right, we have another distracting shadow, which, apart from its unsuitability to a subject of this kind, is bordering on a caricature and so tends to ridicule the sitter.

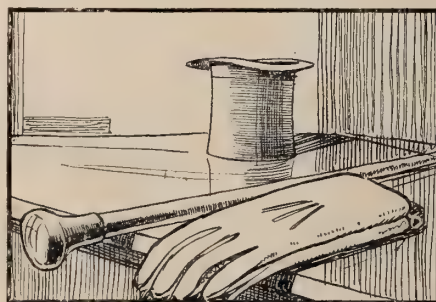
### Relation and Proportions

IN judging the pictorial qualities of a print, one is quick to see anything that does not conform to accepted standards of proportion. For example, if an apple were shown to be the same size as, say, a melon, it would look unnatural and absurd, and we should reject it immediately, regardless of what other fine qualities the print might possess.

On this same basis, anything that shows a big contrast in masses also runs the risk of looking ridiculous, like the badly-arranged still-life group in the top sketch. Sometimes it is due to foreshortening caused by the camera being too near, such as is shown in the lower sketch.

If we examine the top sketch we realise that the absurd proportion between the two items is caused by the tall bowl as well as the contrasting masses of fruit. The remedy is obvious. A lower bowl containing less fruit alongside a small cluster of grapes (one always looks too solitary) will lend itself to a much more pleasing arrangement.

In the lower sketch, where the gloves appear to be three times the size of the hat, the fault is due to the distance between hat and gloves being too great to suit the distance between camera and gloves. The remedy is to place the hat alongside the gloves or else, should the arrangement have to stand, place the camera much farther away until the hat looks in better proportion to the gloves and stick.



If a focussing screen is fitted, the proportions can be compared before exposing, but if only the view-finder is used, the reflecting and the glass type of direct vision finders are better than the open wire finder for this purpose.





# CLIFF-TOP *Photography*

By DONALD G. SHELDON.

A GOOD deal of our British coastline consists of cliffs. Thanks to the existence of coastguard tracks, most of it is accessible to the public. The photographer who visits a cliff coast will find plenty of scope for his camera, but there are several points to be noted if successful results are to be obtained.

The magnificent spread of scenery viewed from cliff-tops is at once a temptation and a snare. It is hard to resist taking photograph after photograph of some wide panorama, only to be disappointed when we see how insignificant it appears in a print.



*A Cliff-side Family.*

We can avoid this disappointment by using our panorama as a background for some nearer object. This may be a tree, cottage, stile, animal, or human figure—anything which will form a resting-place for the eye and act as foil to the more delicately rendered distance. Owing to the presence of water-vapour there is always a suggestion of atmosphere; this helps to stress our nearer objects and so create the illusion of space and distance.

There is another reason for including a figure or other object of known size. We can only gain a true idea of the proportions of the cliffs when some such object is present for the purpose of compari-



*Silver Sheen.*

son. When it is lacking we have no means of knowing whether we are gazing on a huge mass or a table-top study!

Cliff-tops are ideal places for making cloud studies.



*Storm Approaching.*





Scarborough Bay by Moonlight.

For this reason it is wise to carry a colour filter, so that the tone of blue sky may be rendered dark enough to show up the white clouds. In addition to this, there will be a general improvement in the tones of grass, sand, and rock, which tend to be shown too dark. The im-

provement will be greatest when panchromatic materials are used, though the various "chrome" films come a good second in this respect.

It is often possible to secure good subjects by pointing the camera slightly downwards, omitting the sky altogether. An example of this

type is "Silver Sheen," where the glow from strongly-lit clouds was reflected in the wave pattern.

In many parts the cliffs form the home of numerous birds, and the possibility of securing photographs of them on the wing has lured many photographers into enormous wastage of film. Though their apparent speed does not seem great, yet it is difficult to get sharp pictures of them with shutter speeds slower than 1/200th of a second. At rest there is more chance, and the example shows the kind of thing which can be got without special apparatus if patience is exercised, and care is taken not to scare away the birds by sudden movement.

When there are cliffs near a seaside town, we may sometimes get unusual effects by using them as a perch for a night photograph. The picture of Scarborough Bay was taken by moonlight in 90 seconds at f/5.6 on an Ilford Hypersensitive Panchromatic plate. For subjects of this kind the plates should be backed, in order to minimise the spreading of the lights.

## The Week's Meetings

Wednesday, August 21st.

Dennistoun A.P.A. Dockland.  
Partick C.C. Print Criticism.  
Worthing C.C. Burpham.

Thursday, August 22nd.

Hammersmith H.H.P.S. Retouching. Miss D. Thorburn.  
N. Middlesex P.S. "The Lantern and Some Slides from the Permanent Collection."  
E. E. Bennett.

Saturday, August 24th.

Bradford P.S. Goat Stock, Harden.  
Dennistoun A.P.A. Kilsyth.  
Hackney P.S. Knockholt.  
Hammersmith H.H.P.S. P.L.A. Outing. Visit to the Docks.  
Ilford P.S. Chingford. Meet at Ilford Station, 2.30 p.m.  
Medway A.P.A. Surprise Ramble.  
Partick C.C. Tillietudlem.  
Sheffield P.S. Airport to Bakewell.  
Stafford P.S. Seven Springs.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Sunday, August 25th.

Cripplegate P.S. Hedley and Mickleham.  
Harrogate P.S. Secret Motor Ramble.  
Singer C.C. Moffat.

Monday, August 26th.

Oldham E.P.S. Holiday Talks.  
Southampton C.C. Thiocarbamide. W. R. Kay.  
South London P.S. Lecture by W. J. Joughin.

Tuesday, August 27th.

Hackney P.S. Talks on Many Things.  
Nelson C.C. Slide-Making.

Wednesday, August 28th.

Rochdale P.S. Hints on Making Dark-room Appliances. H. H. Stansfield.  
Stockport P.S. Competition.

## Exhibitions and Competitions

### CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

*The Amateur Photographer* Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, August 31. Rules in the issue of July 31.  
California Pacific International Exhibition, San Diego.—May 29–November 11. Particulars from Miss Ruth Kilbourne, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.  
Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.  
Southern Counties Salon (organised by Camberwell C.C.).—August 11–31. Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.  
South African Salon (Johannesburg).—August 26–31. Hon. Secretary, Johannesburg Photographic Society, P.O. Box 7024, Johannesburg, South Africa.  
Amsterdam International Salon.—September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.  
London Salon of Photography.—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Entries, October 1; open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due,

October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

**Dufaycolor Films.** The long promised Dufaycolor films are now on the market and obtainable from all photographic dealers. For roll films and film packs no filters are required, the films being exposed exactly in the same way as ordinary ones. The results with Dufaycolor show the subjects in their natural colours, and these are extremely well rendered, some specimens before us as we write being delightful pictures with a full range of colour. Exposures are much shorter than with any previous colour process. Seashore subjects, for instance, at  $f/4$  require as little as  $1/100$ th of a second during the present month at midday. Although directions for development are enclosed with the films, it is advised that they be returned to Messrs. Ilford Ltd., via the dealer from whom they were purchased, for processing. After some specimens are thus produced, so that users may see the type of result that Dufaycolor should give in expert hands, amateurs may try the effect of home development. Prices for 6-exposure roll films are:  $3\frac{1}{2} \times 2\frac{1}{4}$  3s. 4d., processing 1s. 6d.;  $4\frac{1}{4} \times 2\frac{1}{2}$  4s. 4d., processing 1s. 9d. For 8-exposure film packs, the prices are:  $1\frac{1}{2} \times 2\frac{3}{8}$  6s., processing 3s. 9d.;  $3\frac{1}{4} \times 2\frac{1}{2}$  8s., processing 3s. 9d.;  $4\frac{1}{4} \times 3\frac{1}{4}$  12s. 6d., processing 5s. Copies in colour will be supplied at the following prices:  $2\frac{3}{8} \times 1\frac{1}{2}$  and  $3\frac{1}{4} \times 2\frac{1}{4}$  1s. each exposure;  $4\frac{1}{4} \times 2\frac{1}{2}$  and  $4\frac{1}{4} \times 3\frac{1}{4}$  1s. 4d. each exposure.

Dufaycolor is also obtainable in 16-mm. ciné film, price 21s. for 50 ft. and 40s. for 100 ft., including processing. For ciné film it is necessary to employ a filter in the lens, but as one is supplied free with each carton, this will cause no

trouble. Full particulars may be obtained from any dealer or, if *The Amateur Photographer* is mentioned, post free from Messrs. Ilford Ltd., Ilford, London.

**The Camberwell C.C.** is holding its second international exhibition in the lounge of the Astoria Theatre, Brixton. It will be open daily from 10 a.m. till 11 p.m. until August 31st.

**The Coronet Camera Co.** (310, Summer Lane, Birmingham) are offering prizes for  $3\frac{1}{2} \times 2\frac{1}{4}$  enlargements from negatives taken with their Midget camera. Cash prizes of 25, 10 and 5 guineas are offered, with ten consolation prizes of one guinea each. The conditions, which are very simple, can be obtained from any dealer.

This year the Scottish Amateur Film Festival is being organised by a special Amateur Cinematograph Panel of which the hon. sec. is Mr. Ian S. Ross, 80, Buchanan Street, Glasgow, C.1. The judge on this occasion will be Mr. John Grierson, and entries are invited for the following four classes: (A) Story films, open to clubs in Great Britain; (B) Interest films, open to clubs in Great Britain; (C) Films of any description, open to individuals resident in Scotland, and (D) Sound films (sound-on-film only) of any description, open to clubs and individuals in Great Britain. A prize of £10 is offered in each class, and the Victor Saville Trophy will be awarded to the most outstanding film shown. Entry forms are available from ciné clubs, photographic dealers, or direct from Mr. Ross, as above.

In referring to the Vauxhall de Luxe camera we quoted the price of the leather case as 7s. 6d.; this should be 6s. 6d. We may add that another case is also available in pouch form with zipp fastening, at 4s. 6d.

**"Profitable Photography with the Miniature Camera"** is a book written by Edwin C. Buxbaum, and published by The Box Tree Press, of Milwaukee, U.S.A. It is on sale in this country, price 5s., from Messrs. Sands Hunter and Co., 37, Bedford Street, Strand, W.C.2. Naturally, its 72 pages contain certain information of interest to the miniature camera user, but it is equally natural that a great deal is of no practical use, and even definitely misleading to photographers in this country. Materials, markets for prints, and so on, are exclusively American; so are the financial information, and copyright procedure. We consider, too, that much of the work described can be done far more conveniently and effectively with apparatus other than the miniature camera, which seems to have been brought into the business mainly on account of its undoubted popularity. At the same time there are many suggestions for new fields of work with small cameras.

A competition for photographs of trees has again been organised, and particulars can be obtained from The Men of the Trees, Competition Secretary, 10, Victoria Street, Westminster, S.W.1. Cash prizes, books and certificates will be awarded in three classes: Tree portraits and beautiful woodland studies; famous, historic and curious trees; woodland plantations and scenes illustrating forestry work. The closing day for entries is November 1st, and an exhibition of the best entries will be held during the month. The usual "tree" calendar will also be issued.

## A Competition specially for Novices

### SUBJECTS.

Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition.

Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

### PRIZES.

The prizes will consist of supplies of roll film or of plates (if any winner happens to use a plate camera).

THE FIRST PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

THE SECOND PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

THE THIRD PRIZE WILL BE ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

### RULES.

Each print must have affixed firmly to the back, a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 7th, 1935. This will give new readers, who are novices, who intend entering this competition every opportunity of improving their work during the next few weeks by reading "The Amateur Photographer" every week and obtaining their competition prints during the summer holidays.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further references to the competition will be made week by week, and hints given for the best treatment of groups and figures.



# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Subjects for the Amateur Cinematographer

By S. E. L. MOIR.

Even the experienced cinematographer is sometimes at a loss for subjects, and the following hints, if thoughtfully considered, may be a guide and inspiration to him and to the beginner alike.

SUCCESS in amateur cinematography depends as much upon the selection of suitable subject matter as upon any mastery of the technique of shooting. That is why some of the older play-films—technically good—make their sponsors wonder why on earth they ever dabbled in such clumsy enterprises.

Not that the play-film cannot be good (Lebediev's film, "The Son of a Soldier," shows us how excellent it can be), but to result in anything like lasting satisfaction it must be carried through by a combination of experienced directors and other people well acquainted with the psychology of treatment.

Now, this is a combination to be encountered only on very rare occasions, and it is because he finds it difficult to secure such assistance that the ordinary enthusiast must look beyond the photo-play for his most successful achievements. In this connection, I was not a little pleased to see that W. L. F. W. gave it as his considered opinion that beginners should pay more attention to the cinematography of plotless scenes which contain the one essential of motion. This is very sound advice, and in following it the beginner can produce episodes of lasting beauty that will bear projection long after the "hero and heroine" nonsense has been howled off the screen.

### Making Progress.

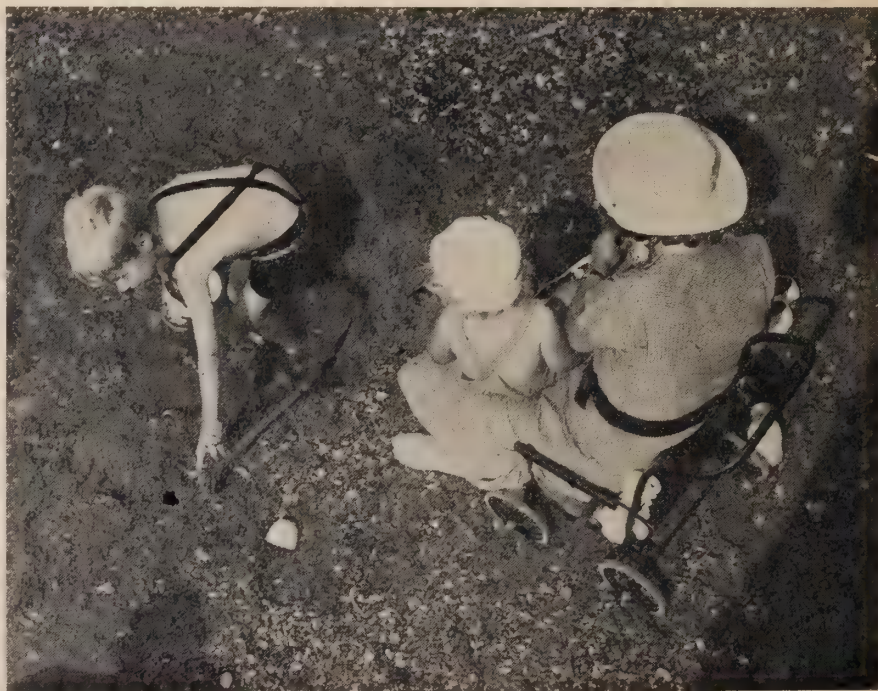
Perhaps the greatest value of such advice lies in the fact that sooner or later the beginner will discover for himself that the simple scenes of his original essays can be treated in a manner that lends itself to definite achievement. He may, for example, discover that simple subjects form a ready basis for interest and news-reel films. He may decide to specialise for a time in one given subject; or he may seek to film a number of incidents current about the same time for inclusion in a "topical" film.

Working upon these lines, one of the most visionary amateurs of my acquaintance once made an interest film of "London Uniforms"—a highly specialised work, whilst another succeeded in making a really exciting film of his own garden.

The main thing in all such simple essays is to record *movement*. Shots of the uniformed dignitaries standing about in preening attitudes would not have made an edible film; yet when there is a pleasing flow of action from the long shots into the close-ups and again all through the film—well, the result is sufficiently important to connote a model for the best of us.

Next in order of importance after movement are *life* and *interest*. Movement will, of course, help to sustain

these, but no amount of action will compensate for a dull subject. News-reels, mainly on account of their everlasting similarity, are apt to appear "stale" even at the earliest showings; but the amateur can avoid this merely by keeping closer at home for his subjects. He can, for example, include a short sequence of the milkman delivering the morning supply (which, because few members of the family have ever witnessed that early-morning event, will prove far more attractive than any shot of the mayor officiating at the opening of a re-decorated picture theatre). And his subsequent shot of Mary bullying-off for her hockey team will shake his audiences to life after "Belisha beacons in Brentville" has got them



The high viewpoint is often more interesting to the cinematographer than to the "still" worker. If handled with care and discretion such subjects provide a welcome change.



nicely settled for a short spell of oblivion.

### Documentaries.

All of which is progress. But it is possible to go much farther—to venture into the land of the documentary. Now, not all people know what a film document, or a documentary, is. I find one or two writers treating in the most slighting fashion of this important phase of production work; and lest any of my practical readers be in doubt on the matter it had better be made quite clear that the documentary is not a "casual string of casual shots all bearing on the same subject."

It is true that many of the shots are indeed casually taken, but this is only because it was impossible to assume their existence at the time of planning the film. For all films of this character must be *planned*. There must be a well-thought-out beginning, a clever unfolding of the "story," with a stirring climax or dramatic issue somewhere near the end of the film.

The "London Markets" documentary, which was one of the films it was

decided to make at the Summer School of the I.F.M.A., is to be made on these lines—even to the extent that good shots unexpectedly cropping up will be used wherever possible in the final editing of the film.

### Editing.

It is not too much to say that simple subjects which lack the plot or narrative of the photo-play require the exercise of far greater skill in the editing stage. For here the intense power of the film is created by purposeful editing—which aims to express the moods or emotions of the film by the particular manner in which the photographed images are assembled.

Pudovkin's well-known "Film Technique" describes how Kuleshov—first headmaster of the Union School of Cinematography—took a single shot of an actor gazing pathetically off the screen. This he printed in triplicate, splicing the first copy adjacent to a shot of food, the second adjacent to one of a dead man, and the third adjacent to a further shot of a

woman. In the first case the actor looked hungry; in the second he looked bewildered—whilst in the third he looked sentimental.

Amateurs can definitely employ their own single scenes to establish different moods or emotional reactions in this way. Yet there is a great deal more in editing than this. It is necessary also to cut each shot to its most effective length; and it is necessary to introduce certain shots three or four times, often cutting the strips to a different length each time.

This is admittedly a difficult job, but it is one which comes easier with increasing experience. Eisenstein, master cutter that he is, performs many practical experiments before finally deciding upon an editing scheme. Which is the great secret of cinematography. No amount of reading will make anyone proficient; but reading coupled with the utmost possible practical work will enable every serious worker to cope well and truly with such subjects as we have had under discussion.

## Concentrate on Colour Films By M. A. LOVELL-BURGESS.

The time has certainly arrived when the more advanced amateur cinematographers, at any rate, will have to give serious consideration to the question of colour films. Here are some suggestions which should help them.

WHILE technicians are making further study of colour effects on the sound track, the emotional and the pictorial effect of colour in films need to be studied. And who are better fitted for that study than ciné amateurs, who normally bring to their hobby a wide cinematic experience?

One of the delights of being an amateur is that you are a free-lance, able to tilt your lance at will. And the time has come for ciné amateurs to approach the study of films in colour.

There is room for experiment, aesthetically and technically. Ciné amateurs could do little experimenting with talking films, because of almost prohibitive expense. But that restriction does not apply to colour films.

I suggest to secretaries of ciné clubs that they should make a place in the autumn session for discussions on "Colour Films" based on the following questions: What is the place of colour in films? Has colour in itself dramatic value or emotional content? Should artists collaborate with producers in making colour films? Should the use of colour be controlled? Will there be colour montage? How will colour affect cutting? Can movement in a colour film be harmoniously related to compositional effect?

Ciné amateurs have more leisure for experiment than the majority of film executives. It is possible the "findings"

of ciné amateurs on the colour question would prove of use to professionals.

The six main colour systems now being discussed by British film-producing companies are Technicolor—the three-colour process used in "Becky Sharp"; Hillman (known as Colourgrave), Spicer-Dufay—already used successfully by many amateurs; Keller-Dorian, Raycol, and Kodachrome, which has given excellent results on sub-standard film.

The hard pinks and greens and the diffusion of the earlier two-colour processes have gone, together with the fringing of unwanted colours and the fading and clogging. But the reason why professionals are so slow to use colour is that they realise that, like sound, it involves a new technique.

Colour, like a musical accompaniment, can be inspiring or merely irritating. When talking films arrived sound was used merely for its own novel sake. Film producers, where their use of sound was concerned, were rather like babies making loud noises for the sheer thrill of making them. Gradually, however, it was realised that sound needed to be subordinated to the story. The other day I saw a colour film in which, at a tense moment of mental conflict between two people, someone in the background in a red dress was bobbing about, and, against my will, attracting my attention. That sort of thing will have to be eliminated. Colour must be controlled.

Has colour any emotional content of its own? Some people are, perhaps, more sensitive to colour influence than are others. Yet to most people, red suggests war, trumpets, danger and pageantry, while blue is linked up with exaltation, peace, serenity, culminating, in many people, in a sense of worship. (In the B.B.C. Chapel a panel of blue light is used to promote a devotional atmosphere while the service is "on.") It would be interesting to know, by the way, whether these colour influences are the result of association or are inherent in the colours themselves.

With colour we have a new language to learn. It would help us to study all the colour films we can, including that very fine series of shorts, collectively entitled "Musical Moods," which are the first films to be made out of doors in Technicolor. Old-fashioned oil paintings could teach us a lot with regard to the dramatic use of colour. Best of all, we can experiment with colour filming ourselves.

Certain subjects demand black and white just as certain dramatic moments in a talking film demand silence. And always colour must accentuate rather than assert.

In "Becky Sharp"—screen version of Thackeray's "Vanity Fair"—the opening sequences are in pale colours, the hues deepening as the drama develops, so that colour is used like music, gathering in force to a fiery crescendo.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Competition Print.

Would the enclosed print be suitable for your Beginners' Competition? C. W. W. (London.)

With regard to the print you send, this is of nice quality, and the subject itself is of some interest. Such prints, however, do not stand any real chance in our Beginners' Competition, in which not only good technical quality is expected, but some special evidence of choice and arrangement of subject, which must have some pictorial merits as well. If you study the few beginners' prints reproduced each week you will see that some of them reach a pretty high pictorial level, though these have not been chosen for their special merits, but simply to illustrate various points.

## Tank Development.

Is the tank method of development for roll film satisfactory? I use a meter, but will not differences of exposure result in different densities? If my wife makes exposures without a meter will this not mean a still wider variation in exposure? V. P. W. (Cricklewood.)

When film is developed in the strip differences in exposure will naturally cause differences in the resulting negatives, but, within reasonably wide limits, this is immaterial, and you will get on the whole a better average of negatives than you might expect. If when your wife uses the camera she gives haphazard exposures, some of which will be markedly incorrect, no method of development will properly compensate for this.

## Prints for Competition.

Should prints for newspaper competitions be on glossy black-and-white paper, or suitably toned on suitable paper? W. D. (Lindfield.)

We are not in a position to explain the preferences of other editors, but in the cases you mention we should say that you would be safe in submitting glossy black-and-white prints. In any case, the subject in far more important than the paper.

## Sunset Exposures.

Using panchromatic film and a Gamma filter, what stop and exposure are necessary for photographing a sunset? L. J. E. (Ilford.)

It is quite impossible to state one definite exposure for photographing sunsets. At a certain stage the exposure may vary almost from minute to minute and your only course is to use an exposure meter. You can use a large stop, as probably everything included will be at a great distance. If you want to show details of landscape as well, this will affect the exposure.

## A First Negative.

This is the first negative I have ever developed; what is wrong, that it has turned out like this? W. J. S. (Newport.)

The negative you send is quite a good one, but for some reason or other you have used a paper base instead of the ordinary celluloid, and this means that you cannot make a print in the usual way. Prints and enlargements from such negatives are supposed to be done by professional firms.

## Shut-out for Dark-room.

I have made a frame to fit tightly in a window to make the room "dark," and over the frame I pasted two thicknesses of brown paper. This answered all right till holes got torn in it. Can you suggest a more durable substitute? G. L. (Rotherham.)

Some use thin plywood. Although it makes the frame rather heavy a piece of linoleum answers very well.

## Self-capping Shutter.

Is there any particular advantage in a self-capping focal-plane shutter as compared with the older type? M. J. (Lynn.)

The advantage of such a shutter is that it can safely be wound (set) while the shutter of the dark-slide or pack adapter is withdrawn. In such circumstances the winding of the older type of shutter would, of course, fog the plate or film. With reasonable care, however, the risk is not great.

## Amateur Status.

If I win a money prize in a newspaper competition should I remain an amateur, or should I be debarred from your competitions or from becoming a member of the R.P.S. or its affiliated clubs? R. C. (Cricklewood.)

If you win a prize in a newspaper photographic competition it will certainly not affect your standing as an amateur, and you will still be at liberty to enter our monthly competitions, except the Beginners' section. As to membership of the R.P.S. or its affiliated clubs, membership is open to professionals as well as amateurs.

## Simple Intensifier.

Is it possible to prepare any simple solution that will directly intensify a negative in one operation? O. M. (Cork.)

An old and tried formula was:

Mercuric chloride	..	..	54 grs.
Potassium iodide	..	..	65 grs.
Sodium sulphite	..	..	4 oz.
Water to	..	..	20 oz.

Dissolve the iodide in part of the water, add the mercury, stirring or shaking well, and finally add the sulphite previously dissolved in another amount of water. Most modern photographers are inclined to avoid the use of mercury for any purpose.

## Blue Toning.

Can you suggest a really reliable method of toning bromide prints to a good blue? N. L. G. (Swindon.)

Make up 10 per cent solutions of A, ferric ammonium citrate, B, potassium ferricyanide, C, acetic acid. Prepare a working solution of A 1 oz., B 1 oz., C 10 oz. The well washed print is immersed in this till the desired blue is obtained, and then washed till the high-lights are clear. The image is intensified by the process, and allowance must be made for this. We might suggest that you would be well advised to obtain blue prints from the original bromide by the Carbro process, which will give better and more reliable results.

## Bichromate Sensitiser.

When using potassium bichromate for sensitising carbon tissue, and paper for oil printing, I use equal parts of water and methylated spirit. The latter, however, precipitates the bichromate. This does not seem to affect the sensitising, but is there any way of avoiding it? F. P. (Luton.)

You cannot avoid it with the potassium salt, but it does not occur if you use, instead, ammonium bichromate, which has the further advantage that it dissolves more readily.

## Seconds Pendulum.

What must be the length of a pendulum to swing once per second? Can any other length be used for shutter testing? E. G. (Highgate.)

The length required is 39.1 in.—or a metre. Any other length can be used, but it might not be possible to ascertain the exact period of the swing, nor would it be so easy to measure the results.

## Stop Values.

I have just acquired a Goerz lens—a pretty old one I fancy—with the stops marked 4.8, 6, 12, 24, 48, 96, and 192. These seem to be f/ numbers; are they? E. L. M. (London.)

The stops are calculated on the Stolze system, and the corresponding f/ numbers are 6.8, 7.7, 11, 16, 22, 32 and 44.



# The AMATEUR'S EMPORIUM

## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17 4 per annum, Canada 17 4, other countries abroad 19 6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver. **Benjamin News Co.,** Montreal; **Gordon & Gotch, Ltd.,** Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

#### SALE AND EXCHANGE: AMATEURS ONLY—

12 words or less ..... 1/-

1d. for every additional word.

#### PROFESSIONAL AND TRADE:—

12 words or less ..... 2/6

2d. for every additional word.

Each paragraph is charged separately.

**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 23b, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer,'" Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**1-PLATE** Ensign Reflex, Ross Xpres f/4.5, 6 S. 4 slides, case; as new; cost £20; take £10.—Goodall, 251, Lewisham High Rd., S.E.4. [8770]

**Z** EISS Super Ikonta 530/2, 8 pictures 3½×2½, 16 2½×1½, Tessar f/4.5, new Rapid Compur, D.A. to 1/400th, automatic focussing, recently cost £19, as brand new, £12/17/6; Avo Meter, 45/-; Mills, 161, Dudley Rd., Birmingham. [8799]

**1935** V.P. f/3.9 Speedex Roll Film, performance equals camera four times the price, £3/15; V.P. Correx Tank, new, 15/-; Collins, The Sladd, Nr. Kidderminster. [8820]

**40/-** ½-pl. Sanderson, all movements, R.R. lens, shutter 1 to 1/100th sec., T.B., 3 D.D. slides, case; perfect condition.—134, North Rd., Southend-on-Sea. [8844]

**R**OLL Film Baby Sibyl, f/4.5 Xpres, £19/15, for £4/4.—Lobley, 61, North St., Chichester. [8846]

**31**×2½ Soho Reflex, 5 double slides, Xpres f/4.5, 32 leather case, £13/10; 11-in. Teleros, £7/7.—Lobley, 31, North St., Chichester. [8847]

**L**ATEST Ensign New Range-finder Roll Film, 3½×2½, fitted Ross Xpres f/4.5, Compur, D.A., case; few times old; cost £14/5; accept £10.—H. D. P., 16, Baillie Rd., Guildford, Surrey. [8848]

**R**EFLEX, T.-P. ½-pl., f/4.5 Cooke, 5½-in., revolving back, focal-plane shutter, 1/100th to 1/1,000th, T. and B., excellent condition, 6 metal slides, filter, magnifiers, stiff canvas case, £5; deposit system.—Russell, 32, Brockwell Park Gardens, Herne Hill, S.E.24. [8849]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**B**ARGAIN.—3½×2½ Ernemann Press Camera, f/4.5 Ernostar, 3 D.D. slides, F.P.A. and roll-film adapter, 2 yellow filters, all in leather case; condition as new, £6.—Box 4982, c/o "The Amateur Photographer." [8851]

**S**UPER Ikonta, latest model; almost new; cost £19; cash only, £14; approval against cash.—95 High St., Scunthorpe. [8857]

## CAMERAS AND LENSES

**1-PLATE** T.-P. Junior Special Reflex, f/3.5 Dall-meier, rising front, revolving back, complete with slides, F.P.A., R.F.A., 2× filter, Bewi-Junior exposure meter, 56-in. adjustable wooden tripod, leather carrying case, £15 or best offer.—Box 4984, c/o "The Amateur Photographer." [8850]

**1-PLATE** Zodel Junior Camera, 4 slides, dishes, 4 washing tank, tripod, etc., £2/10 lot; ½-pl. Gas Enlarger, 5½-in. condenser, £2; after 7.—Phillips, 26, Shardeloes Rd., New Cross, S.E.14. [8855]

**1-PLATE** Ensign Reflex, 5½-in. Aldis f/4.5, 1/10th-4 1/1,000th, focal-plane shutter, revolving back, screen, 12 single slides, black leather case, lens hoods; all in perfect condition, 5 gns.—Leach, 39, Pendennis Rd., Streatham, London, S.W.16. [8859]

**E**NSIGN Auto-Range, 2½×3½, f/4.5 Tessar, D.A. Compur, rise and cross front, radial focussing, brilliant and direct finders, leather case; recently cost £13/7/6; bargain, £9/7/6.—177, Sayer St., S.E.17. [8860]

**E**NSIGN Speed Film Reflex, 3½×2½, focal-plane shutter, 1/25th to 1/500th, Aldis-Butcher f/4.5 lens, direct-vision finder, leather case; nearly new, £6/10.—Minuto, 65, Kingston Rd., New Malden, Surrey. [8863]

**D**OLLY Miniature, 16 on V.P., f/4.5, 3 speeds, direct finder, self-photo apparatus, 2 special filters and purse; a real bargain, scarcely used, £1/15; try deposit.—Hay, 101, St. Leonard's St., Edinburgh. [8865]



## CAMERAS AND LENSES

**D**OCTOR'S Photographic Equipment, etc., for immediate disposal.  
**S**OHO Miniature Reflex,  $4\frac{1}{2} \times 6$  cm., revolving back, Cooke f/2.5, F.P.A., 6 block-form D.D. slides, leather case; unused; cost over £35; accept £15.—Below.

**C**RAPFLEX Series "C"  $\frac{1}{2}$ -pl., revolving back, Cooke f/2.5 (interchangeable below), 6 D.D. slides, F.P.A., leather case; cost over £50; almost new, £22.—Below.

**S**TUDIO Square Bellows Outfit,  $\frac{1}{2}$ -pl., Meyer Helioplan f/4.5 (interchangeable above), 6 D.D. slides, book-form, Kodak collapsible studio stand; perfect, £9/10.—Below.

**K**ODAK Spot Light, 1,000-w., 220-v., telescopic K stand; cost £9/10; as brand new, £4/10.—Below.

**K**ODAK Unit Studio Lights, set of 3 on raising tackle, 3,000-w., 220-v., £4.—Below.

**K**ODALITES, 2 on tripod, 1,000-w., 220-v., £3.—Below.

**C**ONTROL Switchboard for above lights, complete with cables, fuses, etc., 15/.—Below.

**S**PARE Lamp, 500-w., 220-v., 7/6.—Below.

**L**ARGE Revolving Metal Telescopic Flood-light Stand, 20/.—Below.

**M**ENTOR Folding Reflex, latest model,  $3\frac{1}{2} \times 2\frac{1}{2}$ , revolving back, Zeiss Tessar f/4.5, F.P.A., 6 D.D. slides, release, leather case; cost over £40; almost new, £20.—Below.

**A**GFA Speedex O Vest Pocket Roll Film, A Solinar f/3.9, leather case; listed £5/15; never used, £3/10.—Below.

**M**ICROSCOPE, Crouch, coarse and fine adjustment, rotating and mechanical stage, double nose-piece, 5 objectives, 3,  $1\frac{1}{2}$ ,  $\frac{1}{2}$ , and  $\frac{1}{4}$  in., Polariser and Analyser, 3 oculars; in perfect condition, complete with case; absolute bargain, £12.—Below.

**C**ABINET, containing over 280 microscopic slides, entomological, geological, botanical, etc.; first-class specimens, £3/10.—Below.

**A**DEMCO Dry Mounting Press, gas; perfect, £2.—Below.

**M**ENTOR Folding Reflex, latest model,  $10 \times 15$  cm., revolving back, Zeiss Tessar f/4.5, F.P.A., 6 D.D. slides, release, 2 leather cases; cheap, £12.—Below.

**C**HEMICAL Balance, complete with weights; cost over £10; perfect, £3.—Below.

**B**RASS Chemical Balance, with weights, 15/.—Below.

**L**ARGE Studio Background, double sides, grey and white, 15/.—Croft, 57, Brook St., S.E.11. [8853]

**I**HAGEE Weeny-Ultrix, f/4.5, Compur, takes plates or films, complete in leather purse and slides; bargain, £4/10.—47, Vaughan Rd., Chorlton-cum-Hardy, Manchester. [8864]

**E**NSIGN Auto Speed Roll Film,  $2\frac{1}{2} \times 3\frac{1}{2}$ , with Dallmeyer Dalmac f/3.5, focal-plane shutter, speeded 1/15th to 1/500th, auto. coupled winding, radial focussing, leather case, £10/10, or near offer.—Hamilton, 39, Bridge St., Bristol, 1. [8866]

**V**.P. Agfa Speedex O, f/3.9, Compur; unused and unsoiled, £3/10.—17, Canning St., Stockton-on-Tees. [8868]

**1-PLATE** Graflex Reflex, Carl Zeiss Tessar f/4.5, 4 with interchangeable Carl Zeiss Magnar Telephoto F. 45 cm., F.P.A., R.F. holder, D.P. holder, hood, magnifier, 2 filters; all in good condition, £19/10.—G. Pashley, 41, Village Way, Ashford, Middlesex. [8869]

**N**EW Super Ikonta, f/2.8 Zeiss Tessar; very little used and as new in every way; cost £28/5 recently; accept £25, or exchanges.—Machin, Kingsland Bank, Shrewsbury. [8870]

**31**  $\times 2\frac{1}{2}$  Zeiss Miroflex Folding Reflex, f/4.5 Tessar, 3 double slides, F.P.A., leather case, £16/10.—Symonds, Arcot, Downs, Altrincham. [8872]

**G**OEZ Tenax Folding Stereoscopic, 45  $\times 107$ , Dagor anastigmats f/6.8, focussing, speeded shutter, 1 to 1/250th, 3 double slides, in pigskin case, 2 Autochrome slides and screens, canvas case; all exceptional condition; a bargain, £4/7/6; deposit.—Lawrenson, Heathside Hotel, Woking. [8873]

**1-PLATE** Triple Victo, all movements, with patent roller-blind shutter, T. T. and H. casket of lenses and 5-in. R.R. lens, 6-in. Ross W.A. lens, 3-in. W.A. lens, 3 D.B. slides, leather case; also  $\frac{1}{2}$ -pl. Enlarger (Imperial), electric or gas, with 15  $\times 12$  easel, all movements; the lot £13; write for fuller particulars.—W. E. Partington, 474, Manchester Rd. East, Little Hulton, Bolton, Lancashire. [8874]

**L**EICA Outfit, unsoiled.—Leica III, Summar f/2, latest, Valoy Certo enlarger, films, and all accessories, complete outfit; list price £60/3; quick sale, cash only, £35; particulars stamp.—Hill, Dentist, Ashton-in-Makerfield, Lancs. [8876]

## BARGAINS

7 days' approval against remittance. Many duplicates. Hire-purchase terms if unsold.

**P.C. Autographic Kodak**, f/6.3, Compur, rise, cross..... 37s. 6d.  
**31**  $\times 2\frac{1}{2}$  Wargil Roll Film, f/3.9, D.A. Compur, automatic erecting, hinged back, all inlaid. Like new..... 42 8  
**31**  $\times 2\frac{1}{2}$  Super Ikonta, Zeiss Tessar f/4.5, D.A. Compur, coupled rangefinder focus, 8 or 16 pictures. As new..... 214 14 0  
**16** on **31**  $\times 2\frac{1}{2}$  Wargil, Meyer f/2.9, D.A. Compur, self-erecting, direct finder. Hardly used, bargain..... 42 8  
**31**  $\times 2\frac{1}{2}$  Ensign back, slides, case. As new..... 111 10 0  
**91**-mm. Pathe Motocamera, Zeiss Tessar f/2.7. Cost £18..... 47 6  
**31**  $\times 2\frac{1}{2}$  Ensign Roll Film, f/4.5, 3-speed, wire finder..... 52 9 0  
**31**  $\times 2\frac{1}{2}$  Ruler Plate, f/4.5, 1 to 1/300th, self-erect..... 2 2 0  
**16**-mm. Agfa Motocamera, f/3.5. Hardly used. Compact 47 6  
**16**-mm. Kodak Projector, 200-watt, f/1.8. Cost £50..... 112 12 0  
**31**  $\times 2\frac{1}{2}$  Soho Reflex, Cooke f/4.5, 1/15th to 1/800th, famous shutter, revolving back, hinged hood, 3 D. slides..... 111 11 0  
**16** on **31**  $\times 2\frac{1}{2}$  Dallmeyer Roll Film, f/3.5, D.A. Compur, auto. erecting, all inlaid, chromium. Like new..... 16 17 6  
**31**  $\times 2\frac{1}{2}$  Voigtlander Tourist Plate, Hellar f/4.5 and Telephoto Dynar, interchangeable double ex. rise, cross, case..... 42 7 6  
**1**-pl. T.-P. Reflex, Ross Xpres f/4.5, self-capping, 1/10th to 1/1,000th, revolving back, alide case, as new. Bargain..... 16 17 6  
**16**-mm. Stewart-Warner Projector, f/1.6, 500-watt, all movements, rock-stated unique shutter, case..... 229 15 0  
**31**  $\times 2\frac{1}{2}$  K.W. Reflex, f/4.5, all metal, compact..... 47 6  
**31**  $\times 2\frac{1}{2}$  Kodak 620 Roll Film, f/4.5, D.A. Compur, double ex. rise, cross, latest, slides, case. As new..... 43 17 6  
**1**-pl. T.-P. Reflex, Cooke f/4.5, self-capping, 1/10th to 1/1,000th, revolving back, double slides, case. Cost £15. Snip..... 28 8 0  
**31**  $\times 2\frac{1}{2}$  Zeiss Ikon Ideal De Luxe Plate, 44-in. Zeiss Tessar f/4.5, D.A. Compur, double ex., clip-on slides, case. Cost £19..... 17 15 0  
**1**-pl. Zeiss Ikon Roll Film Plate, Zeiss Tessar f/4.5, Compur, double ex., rise, cross, wire-finder, slides..... 47 15 0  
**91**-mm. Dallmeyer f/6.5 Telephoto, with T.-P. Reflex..... 43 17 6  
**1**-pl. Ensign Reflex, Aldis f/4.5, self-capping, 1/15th to 1/1,000th, reversing back, alide case. Like new. Snip..... 25 5 0  
**16**-mm. Victor Bronze Camera, f/1.5, 5 speeds, reverse crank, interchangeable lenses, 100-ft. model. As new..... 219 19 0  
**91**-mm. Pathe Motocamera, f/3.5. Cost £10..... 44 0  
**1**-pl. Zeiss Ikon Netel Latest Press, Zeiss Tessar f/4.5, latest, 1/10th to 1/2,000th, slides, etc., case. Hardly used. Cost £50..... 23 12 0  
**31**  $\times 2\frac{1}{2}$  Zeiss Ikon Ikonta, Zeiss Tessar f/4.5, D.A. Compur, self-erecting, direct finder. Like new..... 27 7 0  
**Retina** 35-mm. Kodak, f/3.5, takes Leica films..... 47 6  
**31**  $\times 2\frac{1}{2}$  Zeiss Ikon Triumf, Zeiss Tessar f/2.9, D.A. Compur, double ex. rise, cross, latest, slides, case. Cost £21..... 212 12 0  
**31**  $\times 2\frac{1}{2}$  Ensign Reflex, Ross Xpres f/4.5, self-capping, 1/15th to 1/1,000th, revolving back, slides. Lovely outfit..... 17 15 0  
**1**-pl. Cameo, Aldis-Butcher f/4.5, Compur, double ex. rise, cross, slides, case. Cost £12 5s. Real bargain..... 24 4 0  
**31**  $\times 2\frac{1}{2}$  Dallmeyer Roll Film, Pentax f/4.5, D.A. Compur, double ex. rise, cross, latest, slides, case. As new..... 45 17 6  
**1a** Tropical Carbine, Ross Xpres f/4.5, Compur..... 4 0  
**31**  $\times 2\frac{1}{2}$  Cameo, Aldis f/6.3, 7-speed, double ex. slides..... 11 10 6  
**31**  $\times 2\frac{1}{2}$  Certo Plate, Xenar f/2.9, D.A. Compur, double ex. rise, cross, detachable shutter, etc., all inlaid. Cost £14..... 28 19 8  
**31**  $\times 2\frac{1}{2}$  Mentor Folding Reflex, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, double slides, case. Cost £15. Bargain..... 26 17 6  
**91**-mm. Coronet Camera, f/3.9, latest type..... 11 15 0  
**91**-mm. Pathe Projector, super attachment, resistance..... 22 17 6  
**V.P. Certo** Roll Film Plate, Xenar f/2.9, D.A. Compur..... 26 6 0  
**31**  $\times 2\frac{1}{2}$  Cameo, Aldis f/4.5, Compur, double ex. slides, case 31 17 6  
**31**  $\times 2\frac{1}{2}$  Voigtlander Roll Film, f/4.5, Compur. Bargain..... 43 17 6  
**1**-pl. Zeiss Tropical Plate, Goetz f/4.5, Compur, double ex. 43 17 6  
**31**  $\times 2\frac{1}{2}$  Carbine Roll Film Plate, Aldis f/4.5, Compur, rising radial focussing, slides. Bargain..... 43 19 6  
**16** on **V.P. Voigtlander** Roll Film, f/3.5, new Compur..... 24 17 6  
**16**-mm. Ensign Camera, f/2.6, 3 speeds, interchangeable lenses 112 12 0  
**1**-pl. Zeiss Ikon Miroflex Folding Reflex and Press, Zeiss Tessar f/4.5 latest, 1/3rd to 1/2,000th, case. Cost £50. Like new £25 0 0  
**31**  $\times 2\frac{1}{2}$  Ensign Reflex, Dallmeyer f/3.5, self-capping, 1/10th to 1/1,000th, reversing back, slides. Cost £15..... 45 17 6  
**16**-mm. Stewart Warner Camera, f/3.5, 4 speeds, case. As new..... 25 5 0  
**31**  $\times 2\frac{1}{2}$  Zeiss Roll Film Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex. rise, front, wire-finder, slides..... 49 17 6  
**16**-mm. Film 1212 Water Camera, f/3.5. As new..... 215 15 0  
**31**  $\times 2\frac{1}{2}$  Zeiss Triumf Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex. rise, cross, wire-finder, slides. As new..... 26 17 6  
**Lios** Exposure Meter, in case. Cost 18s. 6d..... 8s. 11d.  
**1**-pl. Dallmeyer f/5.6 Telephoto, focus, mount. Cost £14..... 44 17 6  
**11**ford Postcard: 25 1/-, 50 1/9, 100 3/4, glossy, pearl, semi-matt, matt, cream print, in grain, graded, grades, Vigorous, Medium, Normal. Try it box, you use them all ways..... 11 15 0  
**65**  $\times 50$  Beaded Screen, leather auto. case..... 26 17 6  
**16**-mm. Kodak B, f/3.5, 100-ft., leather case. Cost £18..... 27 15 0  
**200**-B Superlute Dallmeyer f/1.8 Large Lens..... 24 9 0  
**B. J. Almanacs**, 1935. Slightly soiled. List 2s..... 11s. 6d.  
**16**-mm. Simplex Water Camera, f/3.5, 1-in. thick only. Snip..... 214 14 0  
**91**-mm. Cine Nizo Motocamera, f/2.8, 100-ft. model. Cost £34..... 214 14 0  
**Pathe** Super Films, 91-mm. Write wants..... 14s. 11d.  
**Pathe** Supplementary Lenses and Filter, case, set..... 14s. 6d.  
**31**  $\times 2\frac{1}{2}$  N. & G. Sibyl Plate, Ross Xpres f/4.5, silent shutter, all hand made, slides, screen. Cost £24..... 26 17 6  
**Metaphot** Photo-Electric Exposure Meter, case..... 17 6  
**8**-mm. Stewart Warner Camera, f/1.9, 4 speeds. Cost £20..... 212 12 0  
**Voigtlander** Superb Mirror Reflex, f/3.5, D.A. Compur..... 212 12 0  
**Pathe** C Motor, latest type. New condition. Cost £3..... 21 17 6  
**V.P. Blacknote**, Zeiss Tessar f/6.3, slides, case..... 11 19 6  
**31**  $\times 2\frac{1}{2}$  Ensign Roll Film, f/4.5, focal-plane, 1/25th to 1/500th, latest type, hard case. Hardly used. Cost £10..... 45 17 6  
**16**-mm. Zeiss Water Camera, Zeiss Tessar f/2.7. Cost £20..... 28 17 6  
**31**  $\times 2\frac{1}{2}$  Voigtlander Roll Film, f/4.5, D.A. Compur, radial focussing, wire-finder, all inlaid nickled edges. Like new..... 25 17 6  
**16**-mm. Victor Bronze Projector, f/1.8, 750-watt, case..... 245 0 0  
**31**  $\times 2\frac{1}{2}$  Ensign No. 7 Roll Film, latest f/4.5, Mulchro, 1 to 1/1,000th, rise, cross, latest radial focus. Like new..... 47 6  
**1**-pl. Salex Pocket Press, f/3.5, 1/10th to 1/1,000th..... 45s. 0d.  
**16**-mm. Film Camera, f/3.5, 100-ft., case. As new..... 214 14 0  
**P.C. Kodak** Roll Film Plate, Zeiss Tessar f/4.5, Compur, rise, cross, D. slides, case. Cost £22. As new..... 26 17 6  
**1a** Box Tenger, Zeiss, all-metal. As new..... 11s. 6d.

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## CAMERAS AND LENSES

**1-PLATE** Salex Focal-plane, 1/1,000th, Ross 4 Xpres f/4.5, 12 slides, 3 film sheaths, lens hood, best offer above £5; Enlarging Easel, 5/-; Fowler, 59, Stanhope Drive, Horsforth, Leeds. [8877]

**K**ODAK Roll Film, P.C., new condition, Goetz f/6.3, automatic shutter, 8-speed; worth 60/-; offers.—37, Walker Avenue, Prestwich, Manchester. [8879]

**D**OLLOND  $2\frac{1}{2} \times 3\frac{1}{2}$  Film, f/4.5, speeded shutter, focussing mount; perfect, £2; or exchange  $3\frac{1}{2} \times 2\frac{1}{2}$  Plate Camera.—Fieldhouse, 12, Belle Vue Drive, Farsley, Leeds. [8880]

**B**ABY Ikonta, Zeiss Tessar f/3.5, Compur, filter, purse; little used, £6/10.—Oliver, Preston Hotel, Wembley. [8883]

**P**ICCOCHIC, half V.P.K., f/2.9, Compur, good condition, £4;  $3\frac{1}{2} \times 2\frac{1}{2}$  D.E. Plate, all movements, f/4.5 Lukos, old Compur, case, 12 slides, F.P.A., £5;  $\frac{1}{2}$ -pl. Single Extension Cameo, f/7.7 Aldis Uno, 1 slide and F.P.A., 18/6;  $3\frac{1}{2} \times 2\frac{1}{2}$  Kodak Film Tank, soiled but clean-working, two aprons, 8/6; offers, deposit; wanted, Correx Leica Tank, large size.—Box 5017, c/o "The Amateur Photographer." [8884]

**4**  $\times 6$  cm. N. & G. Baby Sibyl, Ross f/4.5 Xpres lens, in hide case, all in new condition, 5 D.D. slides, N. & G. folding lens hood, filter and antinuous release (Hampstead Garden Suburb), £8/15.—Box 5019, c/o "The Amateur Photographer." [8886]

**1/1** -PLATE Field Camera, 3 D.D. slides, 10  $\times 8$ , Dallmeyer R.R. (iris), leather case, tripod, new condition, 50/-; 1-pl. Optimus Camera, 2 slides, R.R., Thornton shutter, 22/6.—Box 5020, c/o "The Amateur Photographer." [8887]

**K**ODAK,  $4\frac{1}{2} \times 2\frac{1}{2}$ , f/6.3; perfect condition, £2.—Hillcrest, Whitehall Grove, Birkenhead, [8889]

**31**  $\times 2\frac{1}{2}$  Zeiss Ikon, f/4.5 Tessar, D.A. Compur, 32 D.E., slides, cut-film sheaths, F.P.A., latest light-trapped roll-holder, F.P. developing tank (used twice); cost approximately £15 last season, and absolutely perfect, £8/15.—12, Charlton Rd., Sunderland. [8890]

**Z**EISS Ikonta, 16 on  $3\frac{1}{2} \times 2\frac{1}{2}$ , Novar f/3.5, Compur; as new, £4/15.—Moss, 16, Loughborough Rd., West Bridgford, Notts. [8891]

**1-PLATE** Cameo, double extension, Lukos II, 4 Beck f/8, 10 slides, F.P.A.—Turner, Underbank, Torquay. [8893]

**M**AKINA II, latest model, with coupled rangefinder, f/2.9 Anticomar lens, 12 slides, F.P.A., R.F.H. filter, lens hood, leather case; all as brand new; best offer over £30.—30, St. Mary's Rd., Smethwick, Staffs. [8894]

**R**ETINA, good condition, filter, auxiliary lens, and leather case, for £8/10; Ensign Midget, 33 model, 20/-; Certix, f/4.5, with case, taking  $2\frac{1}{2} \times 3\frac{1}{2}$  and V.P.K. sizes, 50/-; Kodak Photo-flood with bulb, as new, 8/-.—N. Mehta, Room 28, Observatory House Hotel, Horton St., W.8. [8895]

**31**  $\times 2\frac{1}{2}$  T.-P. Victory Reflex, revolving back, 32  $\frac{1}{2}$ -in. Cooke f/4.5, 6 slides, F.P.A.; good condition, £5.—Roberts, 6, New St., Oswestry, Salop. [8896]

**620** Kodak, f/6.3 lens, O.V.S. shutter, as new, with case and sky filter, £3.—N. Taunt, 27, Princes St., Oxford. [8897]

**31**  $\times 2\frac{1}{2}$  T.-P. Reflex, Ross f/3.5, 12 slides, F.P.A., filter, case; as new, £6/10.—H. Bramhall, 18, Durham St., Bishop Auckland. [8899]

**M**INIATURE Bargain.—Ensignette, Aldis f/6.8, focussing mount; very neat, perfect, 25/-; Hill, Strood Green, Billingshurst, Sussex. [8900]

**4**  $\times 4$  cm. Automatic Rolleiflex, f/2.8 Zeiss Tessar lens, Compur shutter, 1 to 1/300th sec., leather case; new condition; cost £22/10; bargain, £13.—219, Gammons Lane, Watford, or can be seen by appointment in London, W.2. [8901]

**1-PLATE** Apem Reflex, f/4.5 Cooke anastigmat 4 lens, 1/25th to 1/1,000th sec., 6 slides, F.P.A.; perfect condition, little used, £5.—18, Broad Lane, Hampton, Middlesex; Phone, Molesey 1600. [8902]

**V.P. Goetz**, f/4.5 Dogmar, Compur, 1/300th, compact miniature; little used; perfect order, £4/10.—Haylock, Eaglehurst, Lymington, Hants. [8903]

**31**  $\times 2\frac{1}{2}$  Newman-Guardia Folding Reflex, perfect, f/4.5 Ross Xpres, F.P.A., slides, magnifier, hood, hide case, 20 guineas.—18, Hicroft Rd., N.W.2. [8905]

**A**GFA Standard,  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/4.5 lens, D.A. Compur, with filter, leather case; cost over £9; perfect condition, £5 or offer; or exchange V.P. Camera.—Seeley, 63, Morley Hill, Enfield, Middx. [8906]

**T**-P. Reflex,  $\frac{1}{2}$ -pl., R. back, 2 slides, no lens; good condition, £1.—Liddle, 2, Batchelor St., Chatham. [8907]

**B**ALDAX, 16 on  $2\frac{1}{2} \times 3\frac{1}{2}$  film, Meyer f/2.9 lens, D.A. Compur shutter; new condition; used fortnight only; cost £9/5; sell £8.—58, Blenheim Gardens, Wallington. [8909]



## CAMERAS AND LENSES

**CONTAX**, f/2 Sonnar lens, for sale, offers invited, no exchanges, all speeds model, listed £41; practically unused.—Write M.A.V., Hope Cottage, Bricklet Wood, Herts. [8910]

**ENGLISH** Reflex, f/7.7, 30/-; Rajar, 5/-; Little Wonder, 5/-; Monocular 6x, 20/-.—Box 5022, c/o "The Amateur Photographer." [8912]

**MAKINA II**, 2½×3½, fitted coupled focussing range-finder, Anticomar f/2.9, D.A. Compur shutter, 12 Makina metal slides, Plaubel roll-film holder with automatic counter, supplementary lens, yellow filter, lens hood, special leather case; all in perfect condition, as new; outfit cost over £50; accept £35.—Box 5026, c/o "The Amateur Photographer." [8915]

**CAMERAS** (1/1-pl., ½-pl., ¼-pl. and postcard) for sale owing to death of owner; cheap.—Address, "Cameras," Wm. Porteous & Co., Glasgow. [8916]

**CAMERA**, ½-pl. William Hume Cantilever Enlarger, with condenser, for sale; cheap.—Address, "Hume," Wm. Porteous & Co., Glasgow. [8917]

**10×15 cm.** Contessa Nettel Folding, double extension, high rack rising and cross front, reversible finder, spirit level, fitted Carl Zeiss Tessar f/4.5, Compur shutter, 4 slides and leather case, £8/10; cost over £30.—W. P. S., 3, Radcliffe Rd., Winchmore Hill, London, N.21. [8919]

**SALIX** de Luxe, 2½×3½, Meyer f/3.8, Compur, rise, cross, double extension, filters, hood, slides, flat-film sheaths, roll-film adapter, hide case, perfect, £5/10.—82, Old Church Chingford, E.4. [8921]

**ROLLEIFLEX**, 6×6, automatic, Zeiss Tessar f/4.5, Compur shutter, pair of Proxars, ever-ready case and vertical electric enlarger, takes negs. 3×4 to 9×12 cm., £16/10.—Earl, 75, Heath St., Hampstead, N.W.3. [8922]

**1-PLATE** Ensign Folding Reflex, f/4.5 Cooke, 4 1/10th to 1/1,000th, 3 double slides, F.P.A., leather case, £6/10; splendid condition; real bargain; approval.—Wavertree, Homelands Rd., Whitechurch, Glam. [8923]

**NEW** Rolleicord, f/4.5, Compur and case; list price £11/11; this camera was a present, seller has no use for it, makers full guarantee; bargain, £8/8.—Mrs. Boto, 15, Clun Rd., Littlehampton. [8926]

**3½×2½** T.-P. Reflex Junior Special, f/4.5 12 slides, case; as new, £6; appointment at address or in Town.—Hood, 282, Eden Park Avenue, Beckenham. [8927]

**3½×2½** Kodak Graflex Reflex, f/4.5, leather case, F.P.A.; perfect, £5; consider miniature or stereo exchange.—Harrington, 25, Eade Rd., Finsbury Park, N.4. [8929]

**£3/10** 3½×2½ Maximax, f/4.5 convertible lens, Compur, double extension, rise, cross, 8 slides, F.P.A., case; approval deposit; wanted, 16 on 3½×2½.—L. B. Banks, 129a, Osmaston Rd., Derby. [8931]

**LATEST** Model Six-20 Kodak, 2½×3½, f/4.5, Compur shutter; one month used, £4/15 or nearest offer.—Ailsby, 3, Broad St., March, Cambs. [8933]

**3½×2½** Double Extension Plate, rise and cross front, roll-holder (safe panchromatics), f/4.5, 9-speed shutter, just overhauled, new bellows, in leather case, also 12 slides, 2 roll-holders, focussing screen, lens hood, Distar; sound condition, £3/10 or offer; deposit.—Below.

**FOTET**, 3×4 cm., f/4.5, Ibsor 7-speed, focussing, zip case; sound condition, £3, or offer; deposit system.—Edmonds, 6, Victoria Rd., Birmingham. [8934]

**VESTA**, 3½×2½, Zeiss f/4.5, reflex finder, etc., outfit, £4/10; ½-pl. Goerz Manufoc Tenax, Dogmar f/4.5, £4.—50, Church Rd., Richmond. [8936]

**3½×2½** Ensign Speed Film Reflex, f/3.4 Aldis-Butcher, excellent condition, leather case, £5/15.—Ellis, Marlborough Rd., Wroughton, Wilts. [8937]

**KODAK** Vollenda, 3×4 cm., Zeiss Tessar f/2.8, Compur shutter, lens hood, green filter, yellow filter, Proxars ×1 and ×2, leather case, cost about £16, price £8; Dremoscop de Luxe, £1; Zeiss Distance Meter, £1; Zeiss Baby Miraphot Enlarger, £6; Ensign Sixteen 100-watt Projector, cost £15/15, price £6.—W. Addey, Kilmarnock, Northbridge. [8938]

**1-PLATE** Roll Film and Plate, folding, R.R., iris, 4 Ibsor fully-speeded shutter, 1 to 1/100th sec., R. and C. front, radial focussing, brilliant finder, cable release, 3 slides, F.P.A.; good condition; bargain, 25/.—Barsby, 12, Lake St., Long Eaton, Nottingham. [8940]

**3½×2½** Ensign Cameo, as new, Ross Xpres f/4.5, 3 D.A. Compur, all movements, dark slides, roll-film adapter, Leitz range-finder, £8; consider exchange for high-grade Prism Binoculars.—West View, Caledonian Rd., West Hartlepool. [8942]

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½-pl. Sanderson, all usual movements, f/4.5 Ross Xpres, in Koilos shutter, 5 D.D. slides, F.P. adapter and leather case. £6 12 5

4½×2½ (616) Kodak, f/6.3 anastigmat lens, C.P.S. shutter. £3 18 6

6×13 cm. Stereo and Panoram by Gaumont, pair f/6.3 Tessar lenses, F.P. adapter and case. £4 10 0

Model II Leica, f/3.5 Elmar and ever-ready case. £18 10 0

16-mm. Model D Kodascope Projector, 300-watt lamp, motor drive, variable resistance. £18 10 0

3½×2½ Ensign Focal-plane Roll Film Reflex, Aldis Uno f/4.5. £4 17 6

3½×2½ Icarette, f/4.5 Zeiss Tessar, delayed Compur shutter. £8 7 6

4½×2½ Tropical Roll Film Carbine, f/4.5 Aldis, Compur shutter. £4 7 6

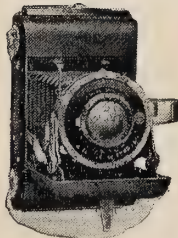
3-in. f/2.9 Dallmeyer Pentac, in sunk mount. £1 19 6

Pathe 9.5-mm. Lux Projector, motor drive, variable resistance. All in case. £12 18 6

4.5×6 cm. Baby Soho Reflex, Ross Xpres f/4.5, 3 D.D. slides, F.P. adapter. Unsold. £14 10 0

4.5×6 cm. T.-P. Bijou Reflex, f/2.5 Cooke, 3 D.D. slides. £10 10 0

3½×2½ N. & G. Folding Reflex, f/4.5 Ross Xpres lens, 3 D.D. slides, F.P. adapter, roll-film adapter and leather case. All in good condition. £23 17 6



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½-pl. T.-P. Ruby Reflex, f/2.9 Dallmeyer Pentac, 3 D.D. slides and leather case. £12 18 6

9-cm. f/4 Elmar Lens (coupled) for Leica. £6 12 6

520 Ikonta (16 on 3½×2½), f/3.5 Novar, Compur shutter, purse. £5 17 6

½-pl. Sibyl, f/6.3 Tessar, F.P. adapter, 12 slides and leather purse. £4 7 6

3½×2½ A.P.M., f/6.3 Kershaw anastigmat, Ilex shutter, F.P. adapter. £1 1 0

3½×2½ Zodel, double extension, f/3.8 Zodelar anastigmat, 3 slides. £4 4 0

35-mm. Contax, latest model, f/2.8 Sonnar lens, ever-ready case. £29 17 6

3½×2½ T.-P. Rubyette Reflex, Dallmeyer f/4.5 lens, revolving back, slides, F.P. adapter. As new. £9 18 6

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## CAMERAS AND LENSES

3½×2½ Ensign Carbine, Aldis f/6.3, 3-speed, 4½ rising front, leather case, V.G. condition; cost £5/17/6; accept 45/.—Below.

4½×2½ T.-P. Ruby Roll Film, f/6.3, 5 speeds, leather case; as new, 45/.—Thicket, Mountwood Rd., Birkenhead. [8941]

**ZEISS** Super Ikonta, 16 on 3½×2½, filter, purse, practically new, 1/500th Compur, £14.—Edington, 114, Langdale Rd., Thornton Heath. [8944]

**DALLMEYER** Speed Roll Film, 3½×2½, Pentac f/2.9 lens, Compur shutter, case, new condition, present price £15/15. Case, 15/-, wonderful bargain, £8/5.—12, Wyatt Rd., Forest Gate. [8945]

**SUPER** Sports Dolly, Schneider Xenar f/2.9 lens, takes roll films, 12 or 16 on 3½×2½, or plates 6½×4 cm., detachable lens, 3 single slides; cost £12/15; sell £8/8; perfect condition.—51, Colindeep Lane, N.W.9. [8947]

3½×2½ Wirgin, Meyer f/2.9 in D.A. Compur, D. ext., R. and C. with 8 slides, F.P.A., tripod and leather case, electric Enlarger for above and all D. and P. accessories; all new May 1935; £11 the lot; seen by appointment.—G. Reid, 95, Belgrave Rd., Westminster, S.W.1. [8948]

**SUPER** Ikonta, 8 or 16 on 3½×2½, D.A. Compur, 1 to 1/250th sec., Tessar f/4.5, leather case, chromium-plated Justophot in leather case; outfit cost £20 last year; accept £13.—Irving, Gardenia St., Carlisle. [8950]

V.P. Ihagee Ultrix, Zeiss Tessar f/3.5, Compur to 1/300th, focussing to 2 ft.; bargain, £6.—Green, 48, Manchuria Rd., West Side Clapham Common, S.W.11. [8951]

**SOHO** Reflex, 3½×2½, long extension, rising front, revolving back, 3 D.D. book-form slides, F.P.A., focussing screen, Ross Zeiss Tessar f/4.5, also 7½-in. Voigtlander Heliar f/4.5, interchangeable, leather case; nearest £12/10; after 7 p.m.—Irving, 15, Biscay Rd., Hammersmith, W.6. [8953]

**AUTO-RANGE**, Ross Xpres f/4.5, D.A. Compur to 1/250th, automatic focussing, rise and cross front, 2 viewfinders, leather case, Optochrom filter in case; list £14/16; and as new; Ten guineas.—R. Holden, 20, Mawdsley St., Bolton. [8955]

**1-PLATE** Speed Graphic (Kodak) Focal-plane, 4 6½-in. f/4.5, quick-wind Graflex shutter, 1/10th to 1/500th, D.E., quick-change back, 3 double cut-film holders, F.P.A., wire release, hide case; perfect order and condition, £6.—L. Chandler, 89, Whiteladies Rd., Bristol, 8. [8956]

**ENGLISH** 3½×2½ Speed Film Reflex, Aldis Uno f/4.5, £4/10; approval, deposit.—99, Kiln Lane, St. Helens, Lancs. [8958]

**LEICA** III, Summar f/2, in E.R. case; perfect; cost £40/17; sell £29/10.—2, Brantwood Rd., S.E.24. [8959]

**THREE** months old in original carton, with guarantee, 3½×2½ Roll Film Ensign Auto Speed, focal-plane, 1/15th-1/500th, f/4.5 Ensign, rise, cross, radial focussing, in case; list price £9/5; accept £7, or near, or would exchange for Rolleicord.—Photographer, 134, Clouesley Rd., London, N.1. [8962]

V.P. Kodak, f/6.5 Cooke anastigmat, in focussing mount; splendid condition, 35/-, or near offer.—St. Elmo, Beardsden, Dumbartonshire. [8963]

**1-PLATE** Anschütz Press Camera, recent model, 4 5 to 1/1,200th, T. and B., f/6.8 Dagor lens, 3 D.D.S., case; excellent condition; first £4 cash.—Fowler, 73a, West St., Bristol, 2. [8965]

3½×2½ Goerz Tenax, f/6.3 Tenastigmat (convertible), D.E., rise, cross, Compur, case, 6 slides, F.P.A., R.F.A., filter graduated, perfect, recently overhauled, £5/10, deposit; exchange for Telephoto, suitable ½-pl. T.-P. Reflex.—Jones, Clwyd House, Oswestry. [8966]

3½×2½ Nettel Focal-plane, Tessar f/4.5, speeded 1/10th to 1/1,200th sec., 3 D.D., F.P.A., £7/10; Rhamstine Electrophot, £2; wanted, Rolleiflex, 6×6, or similar, also ½-pl. Telecentric.—Box 5029, c/o "The Amateur Photographer." [8967]

**620** Kodak, f/6.3, 45/-; V.P. Piccolette, f/6.3 Novar, 35/-; both excellent condition.—Box 5030, c/o "The Amateur Photographer." [8968]

**ADAMS'** Folding Minex, ½-pl., f/4.5 Ross Xpres, 3 D.D. slides, F.P.A., magazine for 12 plates, Finlay colour slide, pigskin case; overhauled by makers; deposit, approval; £25, or near offer.—Box 5031, c/o "The Amateur Photographer." [8969]

**SUPER** Ikonta 530, f/3.5, Compur Rapid; as new; cost £18/12/6; will accept £12/10.—Box 5033, c/o "The Amateur Photographer." [8971]

**SCARCELY** used, latest Super Nettel, f/3.5 Tessar, ever-ready case, £17/10; 6½-in. Cooke f/3.5, sunk mount, perfect, £3/15.—Box 5034, c/o "The Amateur Photographer." [8972]

**ERNEMANN**, Ermanox f/1.8, 6×4.5 cm., condition perfect, 6 slides, F.P.A., filter and leather case, £15.—Box 5035, c/o "The Amateur Photographer." [8973]



## CAMERAS AND LENSES

**SIBYL**, New Ideal, 4-pl., f/4.5 Xpres, 6 slides, F.P.A., 3½×2½ adapter, changing-box, tripod board, leather case, 2 filters; excellent condition; £10.—Box 5036, c/o "The Amateur Photographer." [8974]

**THORNTON-PICKARD** Special Ruby Postcard Reflex, f/4.5 Zeiss Tessar, rising front, revolving back, focal-plane shutter, T., 1/10th-1/1000th, 8 metal slides, F.P.A., leather case, Jayway stand; perfect order, £12.—Barley, 112, Second Avenue, Gillingham, Kent. [8978]

**REFLEX**, 4-pl. Popular Pressman, Cooke f/4.5 lens, 8 S. slides; almost new, £6/19/6.—Below. [8978]

**EN**, Enlarging Condenser; perfect bargain, 27/6.—Below. [8978]

**ROSS** Wide-angle Lens f/8, iris, in focussing mount from 8 ft. to infinity; a rare chance of a bargain at 70/-; "A.P." deposit system welcomed.—Coleough, 3, Leake St., Castleford, Yorks. Tel. 2423. [8980]

**IKONTA** 620, latest model, Novar f/3.5, Compur Rapid, 1/500th; cost £9 this week; in box unopened, £8/10.—Below. [8981]

**ENSIGN** Auto-Range, f/4.5, Mulchro; cost £7/10 this week; in box, unopened, with filters, £7.—J. Brown, 30, St. Vincent Crescent, Glasgow. [8981]

**FOR** Sale.—3½×2½ Minimum Palms Focal-plane Press Camera, Zeiss Tessar f/4.5, self-capping shutter, 2 double slides, F.P.A., 2 filters, developing tank and leather case, £11.—66, Marlborough Park Avenue, Sidcup, Kent. [8984]

**BARGAIN**.—As new, Ross Combinable Anastigmat Lens, 6½-in. and 11-in. foci, in sunk mount and sunk cone to fit 4-pl. Soho Reflex; cost £18; will take £8 cash; approval, deposit.—Below. [8984]

**4-IN.** Focus f/3.5 Schneider Xenar Lens, in 62 sunk focussing mount and special panel to fit Soho Reflex; a snap for £5 cash.—Reitz, 80, Dagmar Avenue, Wembley. [8888]

**LEITZ** Hektor f/2.5, £4, quick sale.—P. Evans, [8888]

**ROCK** Cliffe, Seaview, I.O.W. [8924]

**SEVERAL** Good Lenses, please mention your requirements.—Bramley, 21, Guildford St., Brighton. [8932]

## Trade.

**NEGRETTE** and **ZAMBRA**, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

**ZEISS** Ikon Super Ikonta, 3½×2½, Tessar f/4.5, Compur, automatic range-finder and D.V. finder; perfect condition, £12.

**SOHO** Reflex, 3½×2½, Ross Xpres f/3.5, focal-plane shutter to 1/800th sec., swing and rising front, revolving back, double extension, F.P.A., 6 D.D. slides, leather case, £17.

**ZEISS** Ikon Ernoffex Folding Reflex, 3½×2½, Model I, rising front, revolving back, focal-plane, 1/15th-1/2,000th, Ernoff f/3.5, 3 D.D. slides, leather case; as new, £13/17/6.

**4½×6** cm. Dallmeyer Speed Camera, Pentac f/2.9, 42 focal-plane, 1/8th to 1/1,000th, 3 D.D. slides, F.P.A., leather case, £8.

**1A** Kodak Special, Ross Homocentric f/6.3, Compur shutter, rack focussing, range-finder, rising front; perfect condition, £3/3.

**1A** Kodak Special, Kodak f/4.5, Kodamatic shutter, 1 to 1/200th, leather case; as new, £5/15.

**WANTED** to Purchase for Cash, High-class Apparatus.

**NO** Sale Lists issued; enquiries by post will receive prompt and careful attention.

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**CAMERAS** Exchanged; largest stock in S. London; special attention to Pathescopes.—Humphrys, 269/273, Rye Lane, London, S.E.15. [3510]

**AUTOMATIC** Rolleiflex, 6×6, f/4.5 Tessar and case, £13/10; splendid condition.—Below.

**VAMAX** Leica Enlarger and filter; perfect condition; cost £15/18, for £9/15.—Below. [8881]

**CHROMIUM** Model III Leica, Elmar; absolutely as new, £25.—Cyril Howe, Bath. [8881]

**CONDENSER** Lenses, first hand, 4½-in. unmounted 10/- pair, mounted 13/6; 5½-in. 16/6; 5½-in. 18/- pair, all sizes, also for cinemas.—Below.

**PORTRAIT** Lenses, enlarging, cinemas, Telephoto lenses and lenses for all purposes; Anastigmats repolished and restored as new; enquiries invited.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [8964]

## FOR ROLL FILMS, PLATES OR DAYLIGHT-LOADING FILM PACKS



## The PERFECT HOLIDAY CAMERA

The "PATENT ETUI" is the ideal camera for use on holiday; it takes up so little room that it can be carried without inconvenience. The body is only 1½ in. thick; the weight of the Popular Model (including film-pack holder) is under 16 oz. Plates, Film Packs or Roll Films can be used.

3½×2½ Popular Model Patent Etui Camera, with f/4.5 Radonair anastigmat lens in focussing mount.

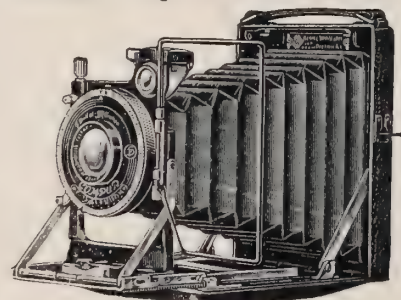
With Vario 3-speed shutter, 1/25th, 1/50th, and 1/100th sec. F.P. holder, focussing screen and cable release..... £6 5 0

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With D.A. Compur shutter, 1 to 1/250th sec..... £8 10 0

Limp Morocco Leather Case, with shoulder sling..... 7s. 6d.

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3½×2½ in. or 9×6.5 cm.

No. 126—Model I Single Extension Patent Etui Camera, with Carl Zeiss f/4.5 Tessar lens, 10.5-cm. focus, D.A. Compur shutter, speeds 1 to 1/250th sec., cable release..... £14 12 6

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4½×3½ in. or 12×9 cm.

No. 109—Model I Single Extension Patent Etui Camera, with Carl Zeiss f/4.5 Tessar lens, 13.5-cm. focus, D.A. Compur shutter, speeds 1 to 1/200th sec., cable release..... £16 5 0

No. 109—Model II Double Extension Patent Etui Camera, with Carl Zeiss f/4.5 Tessar lens, 13.5-cm. focus, in Compur shutter..... £17 10 0

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The smallest roll-film reflex camera on the market; measures only 5×2½×1½ in. The Pilot springs to "infinity" position on pressure of a button. Magnifier over ground-glass screen for ultra-sharp focussing. Simple lever movement to change the film; automatic exposure indicator. Size of picture 3×4 cm., 16 exposures on V.P. size film.

With f/3.5 Zeiss Tessar lens, in Compur shutter, 1 to 1/300th sec..... £18 15 0

With f/2.8 Zeiss Tessar lens £21 0 0

Leather case..... £21 0 0



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## Roll-film Reflex

The K.W. Reflex is the smallest and lightest Roll-film Reflex Camera taking 3½×2½ in. roll film. It measures only 4½×3½×4½ in., and weighs only 31 oz. All-metal shutter giving exposures, 1/25th, 1/50th and 1/100th sec. Brief and Time exposures. Prices: With f/6.3 K.W. Anastigmat lens, in focussing mount..... £2 13 6

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Velvet-lined leather case, with shoulder sling, 12/6.



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## CAMERAS AND LENSES

## Trade.

**ALLEN**.—Camera Cash Bargains, Ikonta 3½×2½ latest £11/5 model, £8/17/6; Exakta (original model), Tessar f/3.5, case and Dallmeyer Telephoto, £13/19/6; Multi-Speed model, Tessar f/2.8, £21/17/6.

**ALLEN**.—Old-type Rolleiflex, Tessar f/3.8, £6/19/6; N. & G. Reflex, Cooke Aviar f/4.5, £18/19/6; Ensign Auto-Range, Ensign f/4.5, Mulchro, £5/17/6; Kodak Retina, with zip case and filter, £7/19/6.

**ALLEN**.—Voigtlander Prominent, £16/19/6; Superb, £11/17/6; Tele-Makina Lens for Makina II, £7/19/6; Automatic Rolleiflex, 6×6, f/4.5, £14/14; F/3.8 Model, £15/15; 4×4, f/2.8 model, £16/19/6.

**ALLEN**.—F/5.6 6-in. Telephoto Lens, suitable for Exakta, £5/19/6; Case for Exakta, 18/6; Super Ikonta, Tessar f/4.5, £12/19/6; Rolleicord, f/4.5, and case, £7/10.

**ALLEN**.—Leica, f/2 Collapsible lens, £9/18/6; Ensign Midget, 22/6; Box Tengor and case, f/6.3, 27/6; Baby Ikonta, Novar f/3.5, Compur, £5/17/6; Tessar f/3.5 model, £6/19/6.

**ALLEN**.—Foth-Flex, £6/19/6; Zeiss Kinamo S.10, Tessar f/2.7, £9/18/6; Kodak Six-20 (£5/5 model), £3/19/6.

**ALLEN**.—The Miniature Camera Specialists; write for cash bargain clearing list, now ready. —168, Oldham Rd., Manchester, 4; closed 7 p.m. Phone, Collyhurst 2980. [0087]

## EXCHANGE AND WANTED

**PLATE-HOLDERS** for Vest Pocket Goerz Tenax, silver preferred.—Vesty, 28, Macdonald St., Birmingham. [8740]

**PANORAM** wanted, Al Vista type with fan exposure preferred, not essential.—Below. [8740]

**4½×2½** Reflex wanted, any make.—Cooper, Burton Hall, North Tawton, Devon. [8845]

**WANTED**.—4-pl. Field Camera, with shutter; must be cheap.—Knight, Bulford Hill, Durrington, Salisbury. [8856]

**EXCHANGE** 3½×2½ Ensign Carbine No. 6 Film Camera, fitted Dallmeyer f/4.5 anastigmat lens, Compur shutter, 1, 1/5, 1/10, 1/25, 1/50, 1/100 and 1/250th sec., direct-vision and brilliant view-finders, focussing to 4 ft., rising front, Shadit lens hood, velvet-lined hide case, cost £11/17/6; also Kodak Auto-focus Enlarger, electric fittings, masks to take negatives from V.P.K. or smaller to 6×4 in., cost £10; exchange both for Automatic Rolleiflex, 2½×2½, with f/3.8 or f/3.5 Zeiss Tessar lens.—Charles Cutts, No. 3, New Bolsover, Nr. Chesterfield. [8858]

**WANTED**.—Avo Exposure Meter.—H., 45, West Square, St. George's Rd., London, S.E.11. [8862]

**WANTED**.—A Number of Metal Plate-holders, for Salex 3½×2½ focal-plane camera; quantity and price to—Read, 52, Savile St., Hull. [8875]

**CONTAX** Long-focus Lens wanted.—Fildes, Eaves Hall, Chapel-en-le-Frith; Phone 200. [8882]

**MODERN** Imperia Hand Knitting Machine, all accessories, perfect condition, for good make modern 4-pl. Reflex.—Box 5018, c/o "The Amateur Photographer." [8885]

**EXCHANGE**.—V.P. Weeny-Ultrix, f/4.5, Compur, roll film, plate back, 6 slides, case and purse, for Reflex or Press.—Hunt, 124, Doggett Rd., Catford. [8898]

**3½×2½** D.E., Meyer f/4.5, D.A. Compur, slides, 32 F.P.A., hardly used, 85/-; wanted, 4-pl. Sanderson also enlarger attachment; details.—Roscoe, 43, Mount Pleasant Rd., Lewisham. [8904]

**WANTED**.—Leica Enlarger and accessories; price and particulars to—H. Wilkinson, 65, Benja Rd., Parkhead, Sheffield. [8908]

**MOUNTED** Polar Bear Skin, with claws, exchanged for Leica III or cash, £25.—Box 5023, c/o "The Amateur Photographer." [8913]

**WANTED**.—Enlarger, take 3½×2½, Alta, Kodak, or similar; exchange for good Violin, bow and case, small cash adjustment.—Barnshaw, 20, Lamborne Rd., Leytonstone, E.11. [8952]

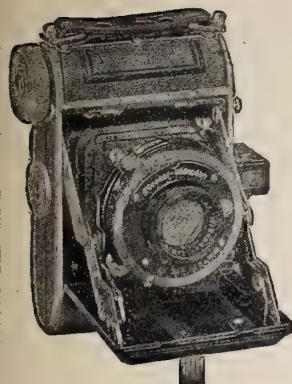
**ROLLEICORD** wanted, f/4.5 lens.—Bradshaw, 6, Dufferin Villas, Ballyholme, Bangor, County Down. [8954]

**WANTED**.—10-in. Merrett Trimmer, or similar; Tripod Board for Sibyl Vitesse, also Rhaco Finder.—Hooper, 65a, Calcott Rd., N.W.6. [8957]

**EXCHANGE**.—620 Kodak Duo, f/4.5, Compur, leather case, recently cost £8/11/6, for 3½×4½ or 9×12 cm. Plate Camera, Tessar, Compur, or sell.—Box 5037, c/o "The Amateur Photographer." [8975]

**NETTEL** Deckrullo Press, 10×15, Tessar and Proxar (in case), hinge back, 12 S.M.S., F.P.A., 3 unopened packs, leather case, good condition, sell £12/10; wanted, same make 3½×2½.—T. Haworth, 626, Lytham Rd., Blackpool. [8983]





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16 pictures, 3×4 cm., on standard V.P. film. Parallax correcting view-finder. Patent film winder, ensuring rapid change of film, ideal for theatre work, etc. Optical direct-vision view-finder, all-metal body, leather covered.

F/4.5 Vidanar lens, Vario shutter £3 15 0

F/3.5 Meyer Trioplan lens, Compur shutter £7 10 0

F/2.9 Meyer Trioplan lens, Compur shutter £7 15 0  
F/2.9 Meyer Trioplan lens, new Rapid Compur shutter, speeds up to 1/500th sec. £8 15 0

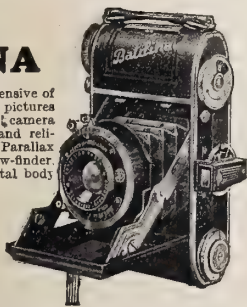
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F/2.9 Meyer Trioplan lens, new Rapid Compur, speeded up to 1/500th sec. £11 10 0

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## EXCHANGE AND WANTED

**WANTED.**—Photo-electric exposure meter, Mirax vertical stand, safelight, large dishes and dark-room equipment, 2½ Zeiss green filters, collapsible lens hood; for exchange or sale, Zeiss Baby Ikonta, new and unused, in maker's box, fitted Zeiss Novar f/4.5, 49/-; Justophot, in leather case, 10/-, cost £2; 2 2½ Zeiss Yellow Filters, unused, 5/- each, 8/- the pair.—Webb, Penarrow, Falmouth. [8960]

**1-PLATE** Soho Reflex wanted; good appearance, cheap for cash; fullest particulars.—Box 5032, c/o "The Amateur Photographer." [8970]

**WANTED.**—15-cm. f/3.5 Ross Xpres or Zeiss Tessar, in focussing mount; also body 9×12, 1-pl. Contessa Nettel or similar.—Bowley, The Croft, Merstham, Surrey. [8979]

### Trade.

**WANTED.**—Leicas, Contaxes, Rolleiflexes, Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [6703]

**WANTED.**—Leica, Zeiss, Contax, or any good make of modern camera, with large-aperture lenses, also modern photographic apparatus, cash or exchange; good prices given.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012]

## CINEMATOGRAPH APPARATUS

**DEKKO**, f/1.9 Dallmeyer, latest model, list £9/18/6, will accept £6/19/6; Avo Photo-electric cell Exposure Meter in Ever-ready leather case, list 62/6, will accept 45/-; both the above are unused, complete in original box with instructions, being an unwanted present.—Box 4979, c/o "The Amateur Photographer." [8842]

**CINE Nizo**, Model 5, 3-speed, 12, 24, 32, 9.5 Meyer f/1.5 and Meyer f/3 Telephoto; recently overhauled; perfect condition, Twenty guineas.—Box 5021, c/o "The Amateur Photographer." [8911]

**16-MM.** Kodak Cine B, f/1.9, with case, tripod, meter; excellent condition; leaving country, £23/10.—Box 5024, c/o "The Amateur Photographer." [8914]

**BARGAIN.**—16-mm. Outfit, £26/1; Victor, f/1.5, £2/2 case, for £16; Zeiss Ikon Projector, 220-v., only £23; Cinephot Meter, Film Splicer, £1/5; Caxton Business Encyclopædia, £1/15; £36 the lot, or exchange 16 on V.P. Reflex and cash.—E. G. P., 10, St. Dunstons Rd., London, W.6. [8928]

**PATHE de Luxe 9.5 Camera**, Meyer Plasmal f/1.5; new condition, £10.—Hoggarth, 17, Holt Rd., North Wembley. [8939]

### Trade.

**ILLUSTR.**—5/- Films, 10/- Screens, 25/- Projectors, 35/- Cameras.—Illustra Enterprises, 159, Wardour St., London, W.1 (facing Film House, Oxford St. end). Not a shop, but a warehouse packed with motion picture equipment. Phone, Gerrard 6889. Your inspection invited. [8977]

**CINEMATOGRAPH** Films, Accessories, standard only; list free; sample 1/-.—Filmeries, 57, Lancaster Rd., Leytonstone, E.11. [6822]

## ACCESSORIES

**31-IN.** Kodak Developing Tank for sale, 12/6; Exposure Meter wanted.—Crawshaw, 77, Wakefield Rd., Brighouse. [8854]

**OMBRUX** Exposure Meter; perfect condition, £27/17/6.—A. V. Bibbings, 58, Queen St., Newton Abbot. [8867]

**JUSTOPHOT**, leather case, 15/-; Zeiss Distance Meter, leather case, 15/-; Pentac 3½×2½ F.P.A., 15/-; Rhaco Finder, 4/-; Brass Focussing Magnifier, 3/-.—Waters, 59, Tulse Hill, London. [8871]

**SIX** Plate Holders for 3a Folding Kodak, other accessories; enquiries invited.—Wilkinson, Kingsgate, Hexham-on-Tyne. [8878]

**BARGAINS.**—Patent 4-fold Wood Tripod, cost 50/-, new, for reflex, 10/-; 6 Aluminium-bound Dark Slides, for reflex press, 9×12 cm., £1; Aldis f/4.5 Lens, 5½-in., new, £1; Studio Camera, silent shutter, 1/3 portrait, 15/-; Adams' Videx Reflex, Mackenzie slide, 6 envelopes, 40/-.—Minter, 14, Morley Rd., Chadwell Heath. [8925]

**OPTOCHROM** Tank, 3½×2½; as new, 25/-.—113, Christchurch Avenue, Kenton, Middlesex. [8935]

**KODAK** 2½-in. Film Developing Tank (cost 30/-), perfect, complete, 9/6; Zeiss Medium Yellow Filter, for Rolleiflex, 5/6.—E. R. Hallows, Darna, Park Rd., Bramhall, Cheshire. [8946]

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**Photoskop** Photo-electric Cell Meter, in case. List £5 5s. 47s. 6d.  
**Metrophot** Photo-electric Cell Meter, in case. List £4 35s. 0d.  
**Weston** Cinemeter, suitable for all cine cameras. List £8 10s. £3 19 6  
**Rhamstine** Photo-electric Cell Meter. List £5 5s. 29s. 6d.  
**Drem** Cinemeter, in case. List 33s. 17s. 6d.  
**Drem** Cinephot, in case. List 33s. 12s. 6d.  
**Drem** Leicascop, in case. List 33s. 17s. 6d.  
**Drem** Dremoscop, in case. List 33s. 17s. 6d.  
**Drem** Dremophot, in case (for Bell & Howell cameras only). List 33s. 12s. 6d.  
**Drem** Justophot, in case. List 33s. 12s. 6d.  
**Practos** Junior, in case. List £1 9s. 9d.  
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**Willis** Cinemeter. List 32s. 6d. 18s. 6d.  
**Lios** Exposure Meter. List £1 1s. 8s. 6d.  
**Bewi** Junior. List 27s. 6d. 15s. 6d.  
**Bewi** Senior, in case. List 38s. 6d. 19s. 6d.  
**Heydes** Exposure Meter. List 15s. 7s. 6d.  
**Posograph** Exposure Meter, in case. List 12s. 6d. 4s. 9d.

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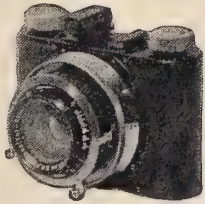
Wiggin, 3½×2½ Folding Plate, double extension, Meyer f/2.8, D.A. Compur, F.P. adapter, case, 3 slides. £6 15 0  
Goetz Tenax, 1-pl., double anastigmat f/6.3, Compur, 6 slides £3 15 0  
Zeiss Baby Ikonta, 3×4 cm., Novar f/3.5, Compur, filter, Proxar and case. £5 15 0  
Zeiss Baby Ikonta, 3×4 cm., Tessar f/4.5, case. £5 15 0  
Ensign R.F. Reflex, 3½×2½, Aldis f/4.5, leather case. £3 15 0  
Goetz Tenax Roll Film, 3½×2½, f/4.5 Dogmar, Compur, leather case. £3 0 0  
Soho Reflex, 1-pl., f/3.5 Ross Xpres, 6 slides, leather case. As new. £20 0 0  
Dekko 9.5 Camera, Ross f/1.9, leather case. £7 10 0  
Ombrux Meter. As new. £3 0 0  
Retina, and case. As new. £7 0 0

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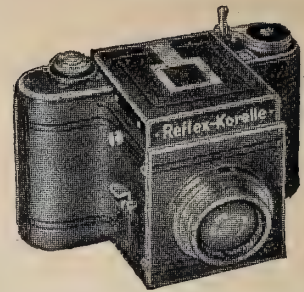
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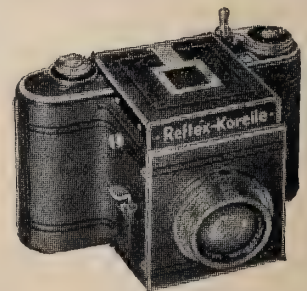
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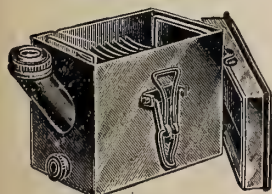
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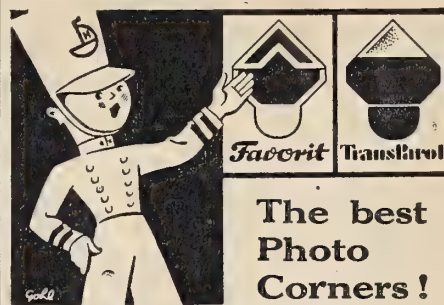
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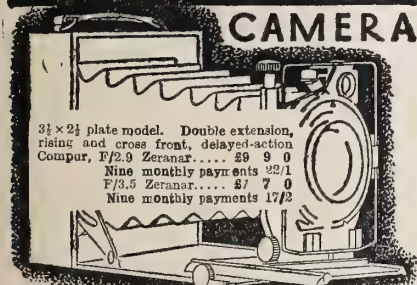
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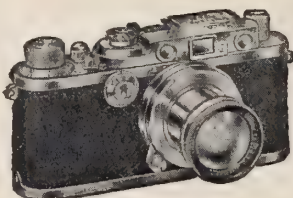
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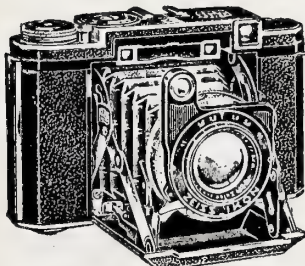
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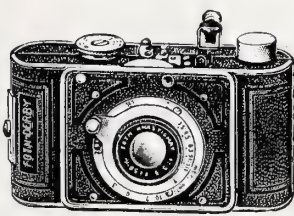
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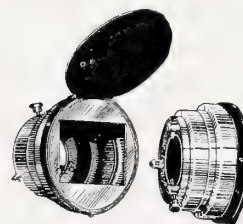
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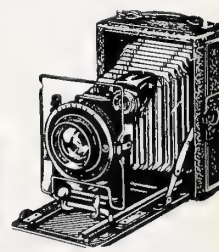
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No. 3 of an explanatory series describing the finest all-purpose film in the world

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'Panatomic' Film has a grain of microscopical fineness—very much finer than anything hitherto obtainable in roll films of such high speed.

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'Panatomic' is pre-eminently the film for miniature cameras—35 mm. and others. It is also made in all standard roll film and film pack sizes.

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# A NEW MAGNIFIER

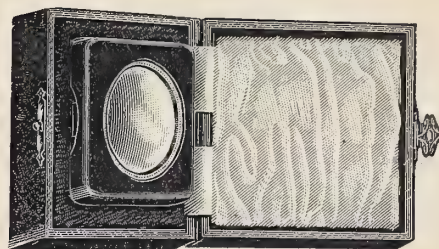
## For RUBYETTE CAMERAS

LARGE SINGLE LENS IN EBONIZED MOUNT. GIVES  
LARGE MAGNIFIED IMAGE WITHOUT EYE STRAIN

Makes Focussing Easy. Clips on to Rubyette Hood.

PRICE, IN VELVET-LINED CASE  
State if required for No. 1 or No. 2 model

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## T.-P. COMPOUND MAGNIFIERS

### FOR STANDARD REFLEXES.

Are optically paired to  
give a single image.

PRICE, COMPLETE IN CASE,

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### T.-P. PATENT TWELVE EXPOSURE ATTACHMENT

Fitted to the Rollex Roll-holder,  
the attachment allows twelve  
2½ in. square pictures to be  
taken on any standard eight 3½  
× 2½ exposure spool and does  
not prevent the roll-holder from  
being used for the normal eight  
3½ × 2½ exposures when desired.

Fitted to Rollex Roll-holder,  
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Fitted to customer's Roll-holder,  
17/6 (plus post).

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This accessory has proved very popular since  
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when focussing, thus  
allowing the com-  
posing of the picture  
to be carried out  
with an ease which  
should make it an  
indispensable part of  
every T.-P. Reflex  
user's outfit. Can  
be fitted to all T.-P.  
Reflex cameras, in  
3½ × 2½, ¼-pl. and P.C.  
sizes.

Fitted to "Rubyette"  
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"I have used reflex cameras, with and without magnifiers, but I have never used any camera with more confidence of obtaining dead accurate focus and a certainty of a real 'picture' on every negative.

"It is a delight to handle, precision built and beautifully finished.

"I am so enthusiastic over the camera that, although I hate writing letters, I feel it is only due to you to know how satisfied I am.

"I have sent some of the best of my pictures in for the competition and now that the closing date has been extended I shall send others.

"I like the square 'format' immensely."

Yours faithfully,

(Signed) ROYD BURNE.

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(as illustrated) shows your picture full size and right  
way up. Has one-lever Compur shutter for setting  
and releasing. Takes 12 pictures on 3½ × 2½ 8-exposure  
roll film for 1/-, or may be adapted for plates.

**£12 15s.**

Also obtainable with metal body and f/4.5 Zeiss Triot-  
tar lens, for roll films only.....

**£10 10s.**



# PROJECTORS, ENLARGERS, AND ALL THE THE HOLIDAY-MAKER, AND THE MAN WHOSE HOLIDAYS ARE OVER, ARE WELL



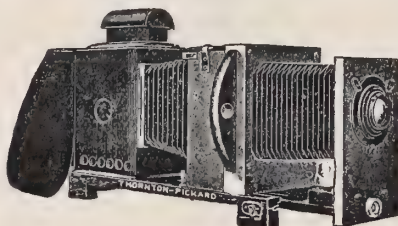
## ROLLEIFLEX

With  $f/3.5$  Zeiss Tessar and Compur shutter speeded up to 1/500th. The fastest roll-film mirror reflex in the world.

**£22:10:0**

Nine monthly payments of 52/8.

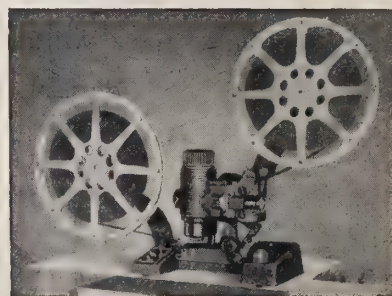
## T.-P. IMPERIAL ENLARGER



Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide. bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner.  $\frac{1}{4}$ -pl., without lens, from

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## FILMO "129"

750-watt Projector, has highly efficient optical system, giving brilliant illumination. Takes 1,600 ft. of film, with streamlined base, "fore" and "aft" placing of reels, two-way tilt, manual frame, fast power rewind, etc. "129B," T.H. lens, resistance and voltmeter at

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Nine monthly instalments. First payment secures your purchase. No harsh formalities. Pay for your Camera, Enlarger, or Projector while you enjoy its full use.



## Salex BALDA

18 pictures on  $3\frac{1}{2} \times 2\frac{1}{2}$  roll film.

Metal body, D.V. finder, leather covering, nickel fittings. As illustrated, but with  $f/2.9$  Meyer lens, delayed action Compur sector shutter, 1 to 1/300th sec. ....

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## BRILLIANT

Takes the standard  $3\frac{1}{2} \times 2\frac{1}{2}$  8-exposure roll film at 1/100, but gives 12  $2\frac{1}{2}$ -in. square pictures. The brilliant image shows almost full size. With Compur shutter. High-grade  $f/4.5$  Skopar lens.

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Has numerous special features in common with the famous Rolleiflex—One-lever Compur shutter, parallax compensation, patent film guide. Zeiss Triotar  $f/4.5$  lens.

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 $3\frac{1}{2} \times 2\frac{1}{2}$  N. & G. Folding Reflex,  $f/4.5$  Ross Xpres lens, 3 slides, F.P. adapter, filters, leather case..... **£22 10 0**  
P.C. Bentzin Boxform Reflex,  $8\frac{1}{2}$ -in.  $f/4.5$  Ross Xpres lens, shutter speeded to 1/1,000th, 3 double slides..... **£10 17 6**  
 $2\frac{1}{2}$  square Rolleiflex,  $f/4.5$  Tessar lens, in leather case..... **£9 12 6**  
 $\frac{1}{4}$ -pl. Goerz Anachron,  $f/4.8$  Celor lens, Mackenzie slide, 12 envelopes, leather case..... **£7 12 6**  
 $3\frac{1}{2} \times 2\frac{1}{2}$  Salex Focal-plane,  $f/3.9$  anastigmat lens, 6 slides..... **£4 15 0**  
 $4\frac{1}{2} \times 6$  cm. Salex Focal-plane,  $f/4.5$  anat., 6 slides, F.P.A. .... **£2 19 6**  
Latest Model 9.5 Pathe Home Movie Projector, Hermagis lens, super attach., motor drive and resistance. Cost £14 1s. For..... **£7 17 6**  
Double-Claw 9.5 Pathe Projector, with resistance..... **£4 12 6**  
16-mm. Model B Cine-Kodak,  $f/3.5$  anat. and case..... **£7 12 6**  
16-mm. Ica Kinox,  $f/2.7$  Tessar lens..... **£6 17 6**  
16-mm. Ensign 80-w. Projector, motor driven and resistance..... **£5 19 6**  
16-mm. Model C Kodascope, with resistance..... **£6 17 6**

$6 \times 13$  cm. Stereo Heidoscope Reflex,  $f/4.5$  Zeiss Tessar anastigmat, Compur shutter, 1 to 1/250th sec., rack focus, rising and cross front, reflex finder, 12-plate changing-box, leather case..... **£13 18 0**  
 $3\frac{1}{2} \times 2\frac{1}{2}$  Miroflex Folding Reflex,  $f/4.5$  Zeiss Tessar anastigmat, focussing, direct-vision finder, self-capping shutter, 1/15th to 1/250th, screen, 6 slides, F.P.A. and case..... **£21 12 6**  
 $3\frac{1}{2} \times 2\frac{1}{2}$  T.-P. Junior Ruby Reflex,  $f/1.9$  anastigmat, self-capping shutter, 1/10th to 1/1,000th, rack focus, revolving back, 6 slides, F.P.A. and case..... **£26 15 0**  
 $3\frac{1}{2} \times 2\frac{1}{2}$  T.-P. Junior Reflex,  $f/4.5$  Zeiss Triotar anat., rack focus, self-capping shutter, 1/10th to 1/1,000th, reversing back, 6 slides, F.P.A. and case..... **£6 17 6**  
 $\frac{1}{4}$ -pl. N. & G. Sibyl Roll Film,  $f/4.5$  Cooke anastigmat, N. & G. shutter,  $\frac{1}{4}$  to 1/150th, rising front, reversible finder and leather case..... **£5 17 6**  
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 $3\frac{1}{2} \times 2\frac{1}{2}$  Ica Bebe,  $f/4.5$  Zeiss Tessar anastigmat, Compur shutter, 1 to 1/250th sec., direct-vision finder, focussing adjustment, screen, 6 slides, F.P.A. and case..... **£7 2 6**  
 $3\frac{1}{2} \times 2\frac{1}{2}$  T.-P. Ruby Reflex,  $f/2.5$  Dallmeyer anastigmat, long extension, rack focus, self-capping shutter, 1/10th to 1/1,000th, revolving back, 6 slides, F.P.A. and case..... **£2 12 6**  
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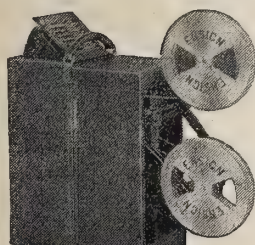
With 300-watt  
oil single-plane  
condenser lamp  
hatched reflector  
condenser. For  
mm. films. Operates  
all voltages 100-250  
C. or D.C., compact  
portable.

**£29:10:0**

th 100-watt lamp

**£17:10:0**

monthly payments  
of 68/10 or 40/10.



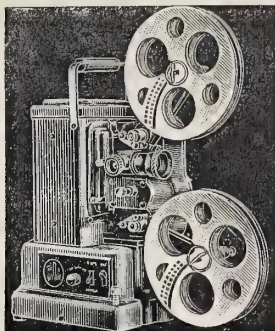
### BOLEX C916 PROJECTOR

For both 9.5-mm. and  
16-mm. films.

This machine is entirely  
gear driven, there being  
no belts whatever. When  
fitted with a 50-volt  
200-watt lamp and the  
equivalent of a three-  
bladed shutter, the  
screen luminosity is  
130 lumens.

**£46**

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### ENSIGN MAGNAPRINT

Super-speed condenser enlarger for  
Ensign Midget, half-V.P., Leica and  
other similar size negatives. With  
combined condenser, diffused light  
system, making for speed, fine definition  
and contrast. Gives rapid exposures,  
2 secs. for 2 1/2 x 3 1/2, 8 secs. for 4 x 5,  
15 secs. for 5 x 7 in. Metal throughout.  
Ensign f/6.3 enlarging anastigmat.  
Chart giving all sizes up to 15 x 12 pro-  
vided on baseboard. Com-  
plete with all-electric fit-  
tings (without lamp).

**£4:10:0**

3 1/2 x 2 1/2 size, £7:10:0



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Uncum, 6 D.D. slides and leather case... £3 10 0  
3 1/2 x 2 1/2 T.P. Junior Reflex, T.P. Cooke f/4.5, self-  
capping focal-plane shutter, reversing back, 1 slide

£5 17 6

Tessar f/4.5, electric fittings... £7 10 0

1-pl. Triple Vico Conical, Aldis f/6, T.P. shutter,

swing and reversing back, 3 slides and tripod £4 17 6

1-pl. T.P. Ruby Reflex, Aldis f/4.5, self-capping

focal-plane shutter, reversing back, 3 D.D. slides and

F.P.A. and case... £8 17 6

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focal-plane shutter, speeds to 1/1000th, revolving

back, 3 slides and F.P. adapter... £4 17 6

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capping focal-plane shutter, speeds to 1/1000th,

F.P.A. and case... £7 10 0

1-pl. Popular Pressman Reflex, Aldis f/4.5,

focal-plane shutter, reversing back, 6 slides and leather

case... £5 19 6

3 1/2 x 2 1/2 Minimum Palomos Focal-plane, Carl Zeiss

Tessar f/4.5, focal-plane shutter, 3 slides, F.P.A. and

leather case... £11 11 0

1-pl. Ensign Special Reflex, Ross Xpres f/4.5, self-

capping focal-plane shutter, reversing back, 12 slides

and leather case... £9 10 0

3 x 2 No. 2 Ensignette, Cooke f/6.3, speeded shutter

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9.5-mm. Pathe Cine Camera, f/3.5 anastigmat,

Camo motor and case... £2 5 0

1-pl. T.P. Reflex, T.P. Cooke f/3.9 anastigmat,

rack & focussing, self-capping focal-plane shutter, 3

slides, F.P.A. and case... £8 2 6

9.5-mm. Pathe Luxe Motocamera, Carl Zeiss Tessar

f/2.7, motor drive, leather case. New condition £11 17 6

1-pl. Ensign Roll Film, Krauss Zeiss Tessar f/4.5,

Compur shutter, plate back and 3 slides... £5 19 6

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focussing, focal-plane shutter, speeds to 1/1000th,

revolving back, 3 D.D. slides, 2 cases and in new

condition... £22 10 0

1-pl. Junior Popular Sanderson, Bush Rapid Sym-

metrical, T.P. shutter, every movement, 12 slides

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leather case... £11 17 6

1-pl. Sanderson, Goerz Series III f/6.8, Uncum

shutter, all movements, 3 slides, 1 book-form slide

and leather case... £3 17 6

Ashford Graflex Tripod, and top... £4 17 6

12-cm. Carl Zeiss Tessar f/2.7, iris mount £5 5 0

1-pl. Soho Reflex, Carl Zeiss Tessar f/4.5, focal-plane

shutter, revolving back, 3 slides and case... £11 17 6

6 x 4 cm. Palomos Focal-plane, Carl Zeiss Tessar

f/2.7, focal-plane shutter, 6 slides, F.P.A. and case

£13 17 6

3 1/2 x 2 1/2 Roll Film, Pololot f/3.9 anastigmat, Vario

everest shutter, speeds to 1/100th, focussing adjust-

ment... £4 10 0

3 1/2 x 2 1/2 Etni Folding Pocket, Radionar f/4.5, D.A.

Compur shutter, 3 slides, F.P.A. New condition

Several Good Microscopes, by leading makers at  
remarkably low prices. Details on application.

Special Purchase of Traveller's Samples in High-  
grade Prismatic Binoculars, offered at practically half  
factory cost. Special list on application.

1-pl. N. & G. New Ideal Silyl, f/4.5 Xpres lens, 8

dark slides, F.P.A., f/6.8 Ross Telecentric, leather

case. Beautiful order. Cost £50... £14 10 0

Model C Siemens's Halske Cine Camera, with f/1.5

Meyer lens, range-finder, all speed shutter, leather

case. Cost £61 10s... £39 10 0

Leitz Valoy Vertical Enlarger, for Leica, with electric

fittings... £6 10 0

3 1/2 x 2 1/2 Zeiss Minimum Palomos Press Collapsible

Focal-plane, f/4.5 Tessar, 3 D.D. slides, F.P.A. and

leather case... £10 10 0

1-pl. Ensign Enlarger, long extension, rack focus,

5 1/2-in. condenser, f/7.7 anas. lens, electric fittings

£4 7 6

2 1/2 x 2 1/2 Voigtlander Brilliant, f/7.7 anas. lens, ever-

ready case... 35s. 0d.

3 1/2 x 2 1/2 Soho Horizontal Reflex, f/4.5 Ross Zeiss

Tessar, F.P.A. £3 17 6

Model II Latest Compiled Leitz Leica, f/3.5 Elmar,

focal-plane shutter and case... £19 10 0

3 1/2 x 2 1/2 Zedek Compact Folding, double extension,

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1-pl. Pressman Reflex, f/4.5 Aldis lens, leather case

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1-pl. Mahogany Enlarger, long extension, 5 1/2-in.

condenser, f/4 objective, set of electrical fittings

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3 1/2 x 2 1/2 N. & G. Folding Reflex, f/4.5 Ross Xpres, 3

metal book-form slides, F.P.A., leather case £19 10 0

3 1/2 x 2 1/2 Zeiss Ikonta, f/4.5 Carl Zeiss Tessar lens,

atest delayed-action Compur shutter, leather case

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real attachment, group resistance, 2 300-ft. reels.

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4 x 4 Latest Automatic RolleiFlex, f/2.8 Carl Zeiss

Tessar, Compur, leather case. Cost £23 10s. £15 15 0

3 1/2 x 2 1/2 Mentor Folding Reflex, f/4.5 Carl Zeiss Tessar,

3 D.D. slides, F.P.A., leather case... £5 17 6

3 1/2 x 2 1/2 T.P. Reflex, f/3.5 Dallmeyer Press anas. lens,

3 slides... £7 15 0

1-pl. T.P. Reflex, f/4.5 Dallmeyer Serrac, 6 slides,

F.P.A. £5 12 6

3 1/2 x 2 1/2 T.P. Special Ruby Reflex, f/4.5 Cooke anas.

lens, 6 dark slides, roll-holder, F.P.A., leather case

£8 17 6

3 1/2 x 2 1/2 Bentzin Folding Reflex, reversing back, series

B f/1.8 Celor, 3 D.D. slides, F.P.A., leather case

£4 4 0

3 1/2 x 2 1/2 T.P. Reflex, f/4.5 Ross Xpres, revolving

back, 2 dark slides... £5 18 6

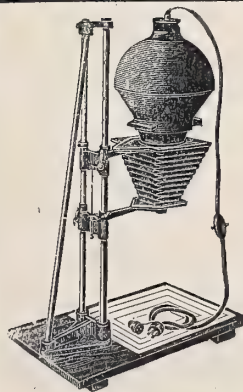
1-pl. de Luxe Reflex, revolving back, self-capping

F.P. shutter, f/4.5 Aldis, 4 slides and leather case

£4 7 6

1a Super Ikonta, with range-finder, f/4.5 Carl Zeiss

Tessar and leather case... £13 7 6



### V.N. VERTICAL ENLARGER

A splendid enlarger at a price within every-  
body's reach.

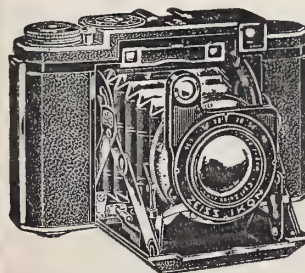
With semi-automatic focussing, a large  
lamphouse, well finished and sturdily  
designed. Fitted with Dallmeyer f/4.5  
anastigmat lens, in focussing mount.

1-plate to 15 x 12... £9:15:0

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3 1/2 x 3 1/2 to 12 x 10... £8:15:0

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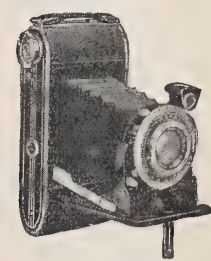
### NEW SUPER IKONTA

Model No 530/18.

Takes 11 pictures on 3 1/2 x 2 1/2 8-exposure  
roll film. Distance meter coupled with  
the focussing. Direct built-in view-finder  
1935 model. Compur Rapid shutter,  
speeded to 1/400th sec., film transport,  
leather bellows, body covered with  
fine-grain morocco.

With f/2.8 Zeiss Tessar £28:5:0

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### V.P. COMPUR SPEEDEX

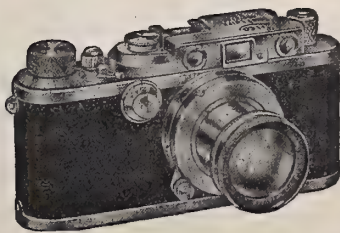
A first-class vest-pocket camera.  
Get this handy little instrument.  
Fitted with f/3.9 lens and Compur  
shutter, direct-vision and reflecting  
view-finders... £5:5:0

Nine monthly payments of 12/3.

3 1/2 x 2 1/2 roll film model, with

f/4.5 lens... £6:6:0

### LEICA MODEL III



With f/2 Summar Lens, in  
collapsible mount. Gives  
exposures of 1, 1/2, and 1/3 sec.,  
or any intermediate frac-  
tion, in addition to 1/20th-  
1/500th sec. Automatic  
focussing, 3 shots in 10 sec.,  
anything up to 36 pictures one  
loading, double exposures  
impossible. For holidays,  
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night or in any weather,  
Leica is the ideal camera.

**£39:10:0**

Nine monthly payments of 92/8

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Accessories in stock, including  
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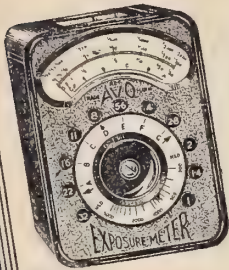
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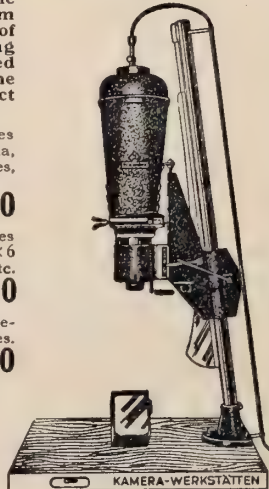
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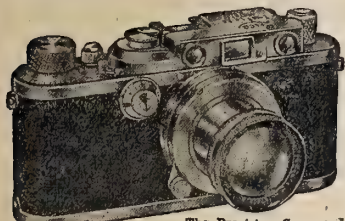


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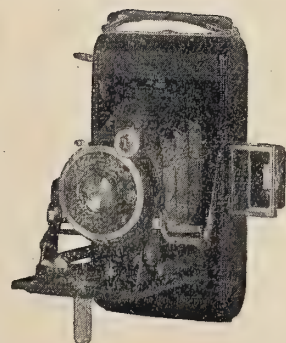
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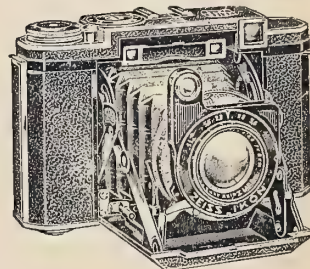
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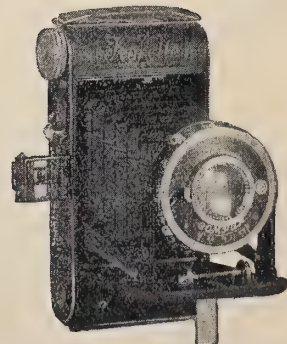
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**R**EADERS who are proposing to submit work to the London Salon of Photography this year are reminded that the last day for receiving pictures at the gallery (5a, Pall Mall East, S.W.1) is Wednesday next, September 4th. Packages should be addressed to the Hon. Secretary, London Salon of Photography, at that address, and those forwarded by post can be sent at any time before that date; but parcels will be received when delivered personally by hand up to the evening of September 4th. Both the London Salon of Photography and the Royal Photographic Society's exhibition open on Saturday, September 14th. The private view of both shows will be on Friday, September 13th. In the case of the Salon this is held from 3 to 6 p.m., and in the R.P.S. it is held during the evening.

### Graininess in Emulsions.

Owing partly to the cinema, but partly also to the greatly extended use of the small camera and the considerable enlargement, a great deal of attention has lately been devoted to the reduction of grain in emulsions. Mr. Olaf Bloch, who speaks with authority on this subject, gave an inkling to the Royal Photographic Society recently of some of the work which has been done behind the scenes on this vexed question. Everyone who has ever studied a newspaper reproduction or been near the screen in a picture theatre or looked at enlargements from small negatives is aware of the difficulty. The emulsion-maker's art during the last five or six years has been much exercised over this problem, and the research has led to a great deal of very interesting

## TOPICS of the Week

### A Weather Forecast

FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, AUGUST 29th.

The weather will be less settled and a break-up after the warm, fine weather. There will be less haze and a clearer atmosphere, also thundery conditions will cause cloud to take off the glare, which has been common during the heat-wave.

#### FRIDAY, AUGUST 30th.

Varying types of weather conditions will be usual. Heavy thunder clouds, short periods of sunshine, and a steady breeze will keep the atmosphere clear of mist and haze.

#### SATURDAY, AUGUST 31st.

The temperatures will increase and somewhat warmer and brighter weather will come in again for the week-end with the heat being excessive. Some cloud will occur over the Midlands and West, but it will remain fine.

#### SUNDAY, SEPTEMBER 1st.

The first day of September will be fine and fairly warm for the time of the year. Photographic work will be easily carried out under quiet, ideal conditions, while parties should take advantage of this good weather, as rain will occur during the next week-end.

#### MONDAY, SEPTEMBER 2nd.

The fine and sunny weather will be general, occasional cloud will all be to the advantage of the photographer. The evening will be somewhat disturbed in the Western half of England.

#### TUESDAY, SEPTEMBER 3rd.

Mainly fine weather with warm temperatures for the time of the year, and a damp mist or hazy conditions are probable in places.

#### WEDNESDAY, SEPTEMBER 4th.

Similar weather with a fairly clear and bright sky; temperatures are likely to be above the average again, from the South-East through the Midlands to the North.

and important work being done in extending the knowledge of emulsion principles and practice. It has become more or less a routine with some emulsions to double-coat so that in the first place the amount of the coarser-grained emulsion, which is the high-speed emulsion, is reduced, and a fine-grained emulsion is got in the under-coat. As the amount of emulsion on the film or plate is reduced its power of building up density is naturally lessened, so that when an emulsion of that kind is duplicated the under-emulsion is so regular that it picks up the exposure from the top emulsion just where the top emulsion begins to fail, and carries it on.

### A Dark-room in the Tropics.

Tribulation in a dark-room during a photographic expedition to West Africa is amusingly described in a book lately published, entitled, "Behind the Camera." The author, Mrs. Barkas, says truly that the man who loads the magazines, packs up the exposed negative, and sends it home for development is an unrecognised hero. One hears much of what is done with the camera in difficult situations, but not so much in the dark-room interior, the door shrouded with grass mats and black cloth. As likely as not the worker may find that a colony of super-ants have taken up their abode there. Inevitably several of them are crushed underfoot, and as they are of the variety known locally as "stink ants," a most intolerable smell immediately pervades the stifling atmosphere. But the worker must not retreat while he uncovers a thousand-feet reel of exposed negative, and from the end clips off a length of eight inches for test development. Then a squadron of



very large hornets may descend on him from the grass roof. To open the door and leave things while uncovering a length of raw stock and making the change over might cost the expedition many hundreds of pounds. Nor must he hurry over the unwinding of the reels or friction may cause electrical discharges on the film. And, again, he must not bungle, for the delicate film, surface is easily damaged by excessive handling. And when at last he does emerge from, it may be, an hour's horrible captivity, he is very likely to say, with the greatest nonchalance, that the conditions were pretty bad, but that he has had far worse times changing beneath an improvised tent of blankets in hotel bedrooms at home.

### A Genius of what is.

We have been reading again that remarkable "collective portrait" of Alfred Stieglitz published in New York last year. The idol indeed is worthy of all the incense which the two dozen writers bring to his shrine, but some of the incense is of unusual odour. Take, for example, the chapter by Jean Toomer, who almost becomes lyrical in telling us

how Stieglitz sets to work. For a time he sits silent, pensive. "I wondered when he would begin photographing. . . . In due time he began. . . . A natural happening. His working *tempo* was but a quickening (though what a quickening!) of his usual *tempo*. . . . No casual observer would have thought that anything 'great' was going on. His camera was in evidence. Out he would go with it. In he would come. And soon the large table in the front room was filled with his material and his prints. It was that simple—and that real." As to the results of his work, the same writer speaks of the treeness of Stieglitz's trees, the stoniness of his stone, the woodiness of his wood, and the fleshiness of his flesh. "Here in these prints are the earth as it is, our dwellings as they are, we humans as we are. If I were commissioned to travel through space and inform the beings of some other planet on the nature of this earth-part of the universe I would take Stieglitz's camera works along." But why should the fact that Stieglitz is "a genius of what is" be the reason given why he will never use a moving picture camera?

### A Face for a Lifetime.

Old Thomas Browne, the Norwich physician, said that it was the common wonder of all men that among so many millions of human faces there should be none alike. But there is another source of wonder, come to think of it, that the same face should be recognisable right through a lifetime, so that even in the photograph of the boy something of the lineaments of the middle-aged man can be recognised. The other day the writer of these lines discovered a photograph of a school group of about thirty boys taken when he, a member of the group, was twelve years of age. He is now well in his sixth decade, yet on showing that photograph to a circle of recent acquaintances, none of whom had known him in early life, they all unerringly picked him out. And that after not far short of fifty years! It should be added that he has no physical peculiarities, being merely one of those plain people whom Abraham Lincoln said the Almighty must love because He had made so many of them. But what a distinctive face He has given to every one of them! Literally a case of infinite variety!

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Botanical Work.

*I intend to commence almost at once on the photography of wild flowers and plants in situ. I have done some ordinary "snapshooting," but realise that the nature work is a very different proposition. Can you give me a hint or two on the most suitable apparatus, etc.?* G. H. N. (Taunton.)

The most successful workers in this particular branch of photography differ considerably in their choice of apparatus, and in some respects there is latitude in selection. At the same time the conditions of the work suggest limitations of choice.

For example, there is difference of opinion as to appropriate size of negatives; but we see no need for the bulky half-plate cameras still favoured by a few. Unless stereoscopic results are wanted, we should ourselves decide on quarter-plate or  $3\frac{1}{2} \times 2\frac{1}{2}$ . Contact prints are large enough for examination, especially with a glass, and enlargements of any required size can of course be made.

We regard a focussing screen as essential. As most of the subjects will be close-ups, it is important to see that everything required is properly included, and that the focussing (generally differential) is exactly as it should be. The character and distribution of definition is also important, and this can be successfully studied only on a full-sized screen.

It is also evident that the camera should have "double" extension. This makes it possible to focus at very close quarters; and where natural-size photographs are required the extension must be double the focal length of the lens.

As to the lens itself, the focal length may very well be about

equal to the diagonal of the negative. Although considerable stopping down is generally necessary in this work, a full aperture of, say,  $f/4.5$  is advisable for arranging and focussing the subject, especially in weak light.

Although sunlight on the subject is often an asset, it is liable at times to give spottiness, confusion and over-contrast; and a good diffused light is often preferable.

Dark slides have much to recommend them, especially as plates of different grades and character can be carried if necessary, with an indication on the outside as to the contents. Film-packs are also convenient. In any case, however, we should advise the general use of panchromatic material, with at least one filter available when required.

Another indispensable accessory is a tripod, and this must be of a type that is capable of supporting the camera in a low position. A stout metal telescopic model is as good as any, as it can be used without extension, or with several progressive extensions, according to requirements. A large focussing cloth should also be provided.

Although not actually necessary it is certainly an advantage to have available a shutter of the everset type to fit on the front of the lens. With this a continuous exposure of any length can be given, but what is more important is that it is possible to give a series of intermittent exposures. This is valuable when there is movement in the subject due to wind, short exposures being given at periods of rest until the total amounts to the full exposure time required.

With an outfit more or less on the lines suggested, the finest results become a question only of care and experience.



# After the Holiday

## A note on the development of negatives

The following article is addressed to the photographer who returns home with a number of plates or films awaiting development. Hints are given as to limiting the number dealt with at one time, and other factors which need consideration.

THE photographer who returns home with a good number of exposed plates or films awaiting development is in the happy position of being able to continue the delights of the holiday. There is the pleasure of seeing again the scenes and incidents of the holiday, and there are probably some exposures which it is hoped will result in pictures which will grace the walls of photographic exhibitions during the coming winter. It sometimes happens that many good negatives are spoiled through lack of attention to certain essentials which are dealt with in this article.

### Batches.

The photographer who is accustomed to develop one or two plates, the contents of a film pack, or a single roll of film at one time, will be well advised to confine himself to the same number at once, when dealing with holiday exposures. He will probably find that his equipment is insufficient to deal with large batches of negatives, and if the number in hand at one time is too large, the results are almost certain to be defective in one respect or another. Many workers overlook the fact that while the development of one or two films or a dozen plates takes but a very short time, there are other operations to follow, and if these are to be properly carried out, time, space and equipment are necessary, if the negatives are to be free from defects, and permanent. It follows that if too many are developed at once congestion will occur, either in the fixing-bath or during washing, with the consequent risk of damage or ineffective treatment at one or other of these important stages. Further, the photographer will probably find that his equipment is insufficient to deal with larger numbers than those normally in hand.

This is especially important in these days of small sizes, when large numbers of exposures are made. It is admitted that these take up less space when "processing," but it is very necessary to see that each is as perfect as possible, or the results will be disappointing. Although the photographer will be naturally anxious to see the results of his exposures, he is strongly advised to resist the temptation to attempt the development of too many at one time.

### Procedure.

It is strongly advised to conduct operations in the same manner with which he is familiar, and not to attempt experiments with developers or methods of development, with plates or films which represent exposures which cannot be repeated. The use of a developer with which the photographer is unfamiliar may mean that through being unaware of its peculiarities, the results may be less satisfactory than with an old and tried friend.

### Solutions.

It is a good plan as a preliminary to development to see that there is plenty of fresh developer and fixing solution available. In the case of those photographers who employ the ready compounded developers this is easy. Those who compound their own should start with a fresh supply. The fixing solution, either plain or acid, should also be prepared, in generous quantity, in order to avoid any risk of imperfect fixation, through overworking the bath. Experience teaches that this is a very common cause of failure.

### In General.

Most photographers prefer to develop all their exposed plates or films, and to proceed with the printing. They will by so doing know

how their results have turned out. Intensification or reduction should not be necessary, in these days of bromide or gaslight papers of such range of contrast, but if it is thought necessary to apply one or other of these in order to compensate for error in exposure or development to suit the needs of some particular printing process, the best time to do so is immediately after washing. The photographer can then be sure that the fixing and washing are properly done, which is very important, especially if intensification is determined upon. This also avoids the risks attendant upon re-wetting a negative after it has been dried. After drying, the negatives should be spotted, and sorted into batches, of the same degree of contrast, so that proof prints may be made upon the same grade of paper.

### Making Proofs.

All the negatives should be printed. Some photographers print those that seem to be the best, and discard the others, but the photographer who has made exposures upon subjects new to him cannot judge the results by negatives alone. It is possible that negatives which may seem disappointing will produce good prints. In the case of small negatives, i.e., those smaller than  $3\frac{1}{4} \times 2\frac{1}{4}$  it is recommended that small enlargements should be made of, say, half-plate size. These will enable the photographer to estimate the possibilities of individual subjects, and the making of the final prints may be proceeded with.

He will indeed be an unlucky photographer who does not find at least a few first-rate subjects among his holiday negatives. Some of these are obvious at once, but it often happens that a really good thing may be overlooked in the first rush, and is only discovered later.



# ILLUSTRATING THE LOG-BOOK

By WM. A. BAGLEY.

A novel way of mounting holiday snaps.

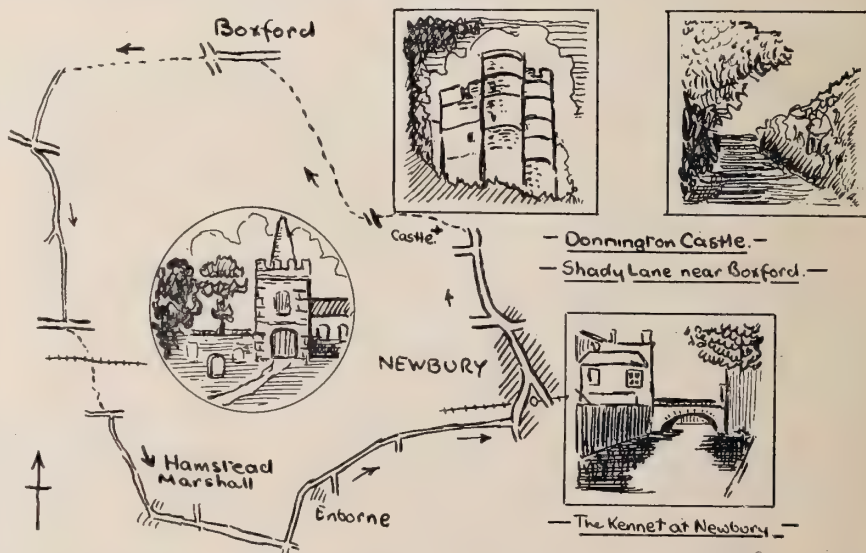
SUMMER holidays are now drawing to a close, and remain, for most of us, pleasant memories, thanks to the dozens of photographs we took. During the longer evenings, when we have time to spare, the more careful of us will be busy putting the snaps in albums. It is only when we have carefully mounted a hundred or so pictures in a book that we begin to fathom the meaning of the saying, "You can't see the wood for the trees." The kind friend who is looking at our masterpieces finds his interest waning after thumbing over pages and pages of prints mounted with geometrical precision, no matter how well the snaps were taken.

The writer, being an inveterate hiker, records all his travels in a log-book, as all tourists—walkers, cyclists and motorists—should do. It would be out of place, in this paper, to give details for making, compiling, and keeping a log-book, but it might be explained that the log is a large book in which are recorded distances, weather notes, accommodation, finance, general impressions, etc., and preferably with a sketch map. This latter need not be elaborate—being merely sufficient to show the general direction and lie of the land. It is around this map that photographs taken *en route* might well be mounted in the appropriate positions. In this way, we shall be able to show the photographs in relation to one another in a way calculated to interest the casual viewer.

Of course, only the smaller snaps can thus be utilised, but tourists rarely carry large cameras. It is a good plan to have the best enlarged and use

them in the manner of full-page illustrations. This adds variety to the book. Snaps of people—wayfaring companions and the like, will not, of course, be mounted on the map, but on a separate sheet in the usual way.

aims. Naturally they will not suit everybody, but they can easily be "moulded nearer to the heart's desire" according to requirements. It is the fundamental idea to which attention is drawn.



Motorists and cyclists on tour, whose route covers several hundreds of miles, may find the sketching of a map rather too much trouble. In this case, the route can be marked in ink on a cheap map, and the prints mounted alongside it. The map can be cut out into pages to suit the size of the log-book, if the map is not already in page-form.

These are merely hints as to the writer's own procedure—the methods that happen to suit his own ideas and

No doubt there will be those who, in addition to their photographs, produce sketches in pencil, pen and ink, water-colour and so on; and these can be advantageously included, provided they are so arranged as to harmonise and not clash with each other.

There are some who supplement their holiday snaps with purchased postcards and local views, but in the circumstances these are generally best kept separate.

## The Week's Meetings

### Wednesday, August 28th.

Rochdale P.S. Hints on Making Dark-room Appliances. H. H. Stansfield.  
Stockport P.S. Competition.

### Thursday, August 29th.

Hammer-smith H.H.P.S. Discussion on One-Man Show. J. Staples.  
N. Middlesex P.S. Modifying the Negative. Messrs. Searle and Welsh.

### Friday, August 30th.

Wimbledon Ciné Club. Programme of Films.

### Saturday, August 31st.

Dennistown A.P.A. Ardgowan Estate.  
Hanley P.S. Croxden Abbey.  
Hull P.S. Kilnsea and Spurn.  
Luton and D.C.C. Ivinghoe Beacon.  
Nottingham and Notts P.S. Newtown Linford.  
Sheffield P.S. Monsal Head and Ashford.  
Southampton C.C. Balmer Lawn.  
Walthamstow and D.P.S. Caterham Valley. Meet at London Bridge Station, 2 p.m.  
Worthing C.C. Dyke to Poynings.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

### Sunday, September 1st.

Leigh Lit. Society P.S. Southport.  
North Middlesex P.S. Hemel Hempstead and Water End.  
York P.S. Flamborough and Thornwick Bay.

### Monday, September 2nd.

Luton and D.C.C. "What Paper shall I Use?"  
Southampton C.C. Informal Meeting.  
Walthamstow and D.P.S. Print Competition.

### Tuesday, September 3rd.

Hackney P.S. "The Borders of Epping Forest." Harold Rose.  
Leicester and L.P.S. Talk by T. Ward.  
Nelson C.C. Lantern Slide Spotting and Binding.

### Wednesday, September 4th.

Rochdale P.S. Discussion on Developers.  
Stockport P.S. "Figure Studies." Miss Kate Smith.  
Worthing C.C. Washington to Sullington.





## Speed

The speed of the Pernox is 26° Scheiner, 16/10° Din., or 2,700 H. & D. Speed is, of course, not the only quality in a film, but when, as is the case with the Pernox, it is combined with extreme fineness of grain, the ideal for which film manufacturers have sought has been obtained.



## Latitude in Exposure

The speed of the Pernox makes under-exposure very rare. Over-exposure in bright light is more likely, but good Pernox negatives can be obtained even with five or six times the correct exposure.



## Uniformity

In a good film the quality of the emulsion or base should not vary. The Pernox is not good sometimes; sometimes indifferent; it is uniformly good every time. You can rely on Pernox.

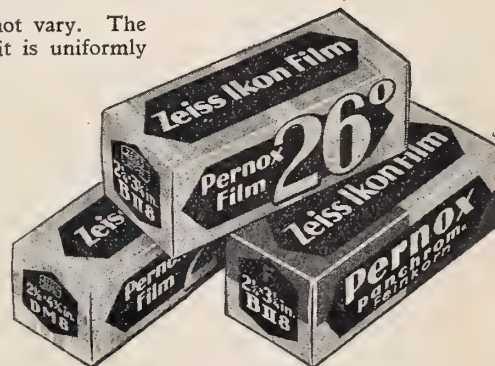
PERNOX PANCHROMATIC has now been introduced. Sensitive to all colours of the spectrum, it gives correct monochrome rendering of colour, provided a suitable filter is used.

# PERNOX

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Leica Model IIIa, chromium, f/2 Summar, ever-ready case. As brand new.....	£35 0 0
Leica Model III, chromium, f/2 Summar, ever-ready case. As new.....	£31 0 0
Leica Model III, chromium, f/3.5 Elmar, ever-ready case. As new.....	£25 0 0
Leica Model II, f/2 Summar, ever-ready case. As new.....	£25 15 0
Leica Model II, f/2.5 Hektor, case. Good condition.....	£21 0 0
Leica Model II, f/3.5 Elmar, ever-ready case. Good condition.....	£18 0 0
Leica Model II, as above, but brand new condition.....	£19 10 0
Standard Leica, f/3.5 Elmar, Fokos range-finder. As new.....	£12 12 0
Standard Leica, f/2.5 Hektor, Fokos range-finder. As new.....	£15 0 0
Leica Model I, f/3.5 Elmar, case. Good condition.....	£7 15 0
Leica 3.5-cm. Elmar f/3.5 Wide-angle (coupled). As new.....	£6 10 0
Leica 9-cm. Elmar f/4 Telephoto (coupled). As new.....	£8 5 0
Leica 7.3-cm. Hektor f/1.9 (coupled). Good condition.....	£16 10 0
Leica 13.5-cm. Hektor f/4.5 Telephoto (chromium, coupled). As brand new.....	£13 15 0
Leica Universal Finder. As new.....	£3 0 0

### LEICAS—contd.

Leica 10.5-cm. Elmar f/6.3 Telephoto (coupled). As brand new.....	£7 15 0
Dallmeyer 4-in. f/5.6 Telephoto, for Leica.....	£3 10 0
Leica Figro Filter, 12/-; Fipos Filter, 15/-; Fhrad Filter, 16/-; Fimoo Filter, 12/-; Fioc Filter, 12/-; Fbxoo Filter, 15/- (all as new in leather purses).	
Leica Enlarger, original model fitted Leitz lens. Good condition.....	£6 0 0

### CONTAXES :

Contax, slow-speeds model, f/2 Sonnar, ever-ready case. As new.....	£28 17 6
Contax, latest slow speeds model, f/2.8 Tessar, ever-ready case. As new.....	£23 10 0
Contax, latest slow speeds model, f/3.5 Tessar, ever-ready case. As new.....	£21 10 0
Contax Model A, 1/25th to 1/1,000th, f/2 Sonnar, ever-ready case. New condition.....	£19 0 0
Contax Model A, as above, but with f/2.8 Tessar.....	£19 0 0
With f/3.5 Tessar.....	£17 15 0
Contax Magniphot Enlarger. As brand new.....	£7 0 0
Contax, 3½-in. Long-focus f/2 Sonnar. As new.....	£27 0 0
Contax, 13.5-cm. Sonnar Telephoto. As new.....	£14 5 0

### ROLLEIFLEXES :

Rolleiflex, 1935 model, 6×6, f/3.5 Tessar, Rapid Compur, ever-ready case. As brand new.....	£18 0 0
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### ROLLEIFLEXES—contd.

Rolleiflex, automatic, 6×6, f/3.8 Tessar, ever-ready case. Perfect condition.....	£15 15 0
Rolleiflex, automatic, 4×4, f/2.8 Tessar, case. As brand new.....	£16 10 0
Rolleiflex automatic, 4×4, f/3.5 Tessar, ever-ready case. Perfect condition.....	£13 10 0
Rolleiflex, non-automatic, 6×6, f/4.5 Tessar.....	£7 10 0
Rolleicord, f/4.5 Triotar, case. New condition.....	£8 0 0

### SUPER IKONTAS :

Super Ikonta, very latest model 530/16 (takes 11 pictures on 3¼×2¼ film), f/2.8 Tessar. As brand new.....	£22 0 0
Super Ikonta, 530/2, f/4.5 Tessar, latest Rapid Compur, case. As brand new.....	£15 10 0
Super Ikonta, as above, but fitted normal Compur.....	£13 10 0

### EXAKTAS :

Multi-speed Exakta, f/2.8 Tessar, universal case. As brand new.....	£19 17 6
Multi-speed Exakta, f/3.5 Tessar, 2 filters, lens hood, ever-ready case. As new.....	£16 10 0
Exakta Model A, f/2.8 Tessar, ever-ready case. Perfect.....	£16 10 0
F/1.9 Dallmeyer Super-Six for Exakta.....	£11 17 6
F/5.6 Dallon Telephoto for Exakta.....	£6 0 0


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## **NATURAL COLOUR PHOTOGRAPHY**

**N**ATURAL colour photography is now available to all photographers without the use of special apparatus and at very little extra cost. Dufaycolor Roll Films and Film Packs are as simple to use as ordinary films, yet without the use of special filters they produce transparencies in beautiful natural colours. On sale at all approved Ilford dealers.

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**CINE FILMS**

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# Riverside Sunsets

By H. D. KEILOR.

**D**URING most months of the year there are many good opportunities for practising sunset photography. Unsettled and stormy weather conditions will frequently result in fine sky effects towards evening, and many photographers will be tempted to bring out their camera on such occasions.

Sunsets are always easiest to photograph when they occur over a stretch of water. Few places therefore are better suited to the photographer's purpose than the banks of a winding river, where many different viewpoints can usually be found within a mile or so. It will frequently be found that a bridge faces the right direction; this is generally a good spot for making exposures, as the high viewpoint enables a large expanse of water to be included. A good viewpoint should be carefully chosen beforehand, and then no time need be wasted when a good sunset occurs. As the season advances the position of the setting sun will change considerably, and this will give a further range of viewpoints.

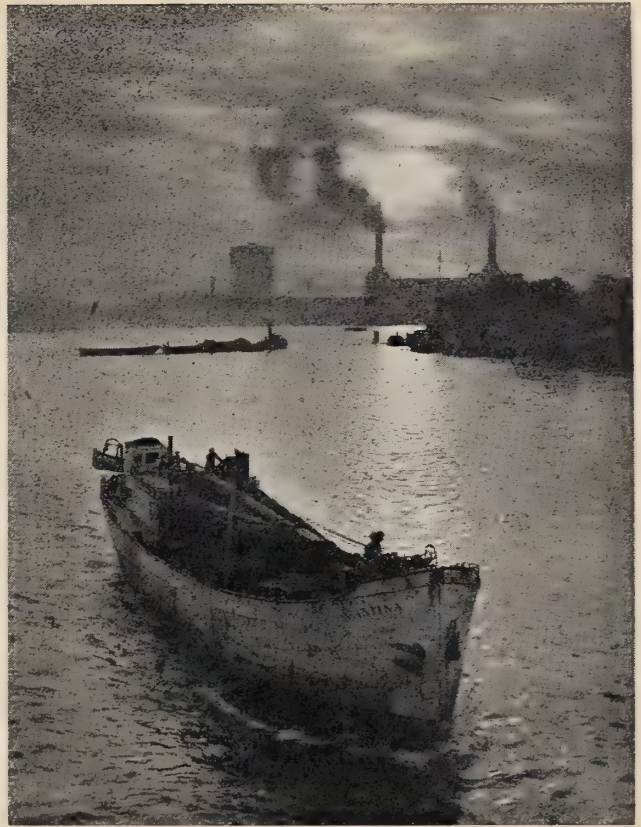
The main point to remember when photographing a sunset is that the sky alone will hardly ever be sufficient to make a complete picture. The foreground must always be chosen with great care, and often it is an

advantage to make this fairly bold and strong; it should of course be arranged as far as possible to compose with the sky. Mist and smoke can often be advantageously employed to enhance the pictorial effect, and for this reason the riverside in large towns will often provide sunsets of a most dramatic kind.

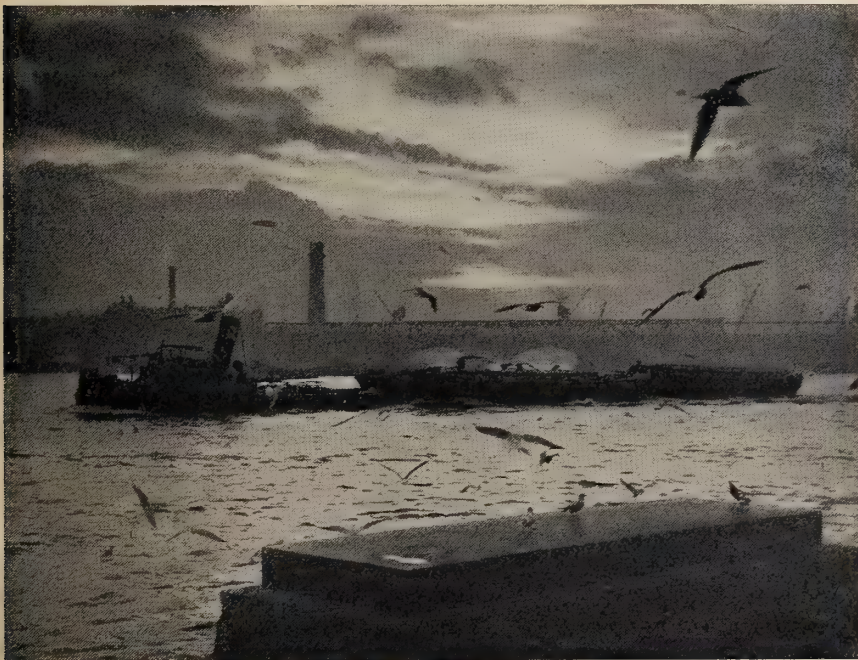
This is essentially a subject for a panchromatic plate or film, and a light colour filter should be used if there is much colour in the sky. Exposure should be kept on the short side for the sake of the sky, but it must always be sufficient to avoid serious under-exposure in the foreground. Very dark foregrounds should therefore be avoided.

When printing sunset pictures it will often be found necessary to give the sky

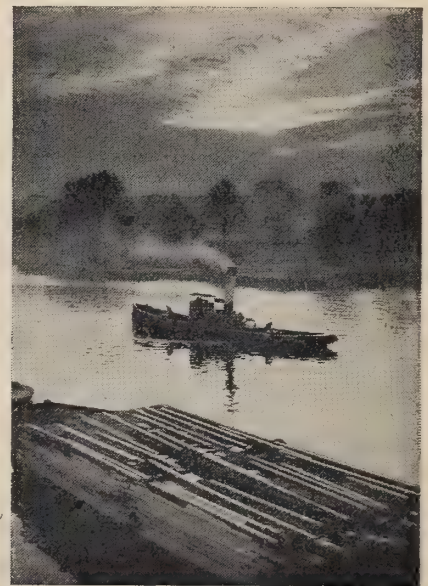
slight extra exposure while shading the darker parts of the foreground. This has to be done with great care, but it is surprising what an improved result it will give in many cases. The range of contrast between sky and foreground is often greater than the average plate or film can render.



*At Battersea.*



*From the Thames Embankment.*



*At Kingston-on-Thames.*



# 

By BERNARD



*A Protest.*

TO view any collection of animals from the portrait point of view provides the amateur photographer with a wealth of subject matter both humorous and pictorial. Totally unconscious and only too ready to offer the expression that will react to the slightest feeling of pleasure, annoyance, or boredom, most animal or bird heads open a wide field of activity to the camera.

There is the imposing strength of the lion,



the amusing expression of the camel, and it needs very little patience to find almost any human expression on the face of a monkey or ape. It is an ideal subject for the amateur cinematographer, and a golden chance for the miniature camera.

The most rapid plates or films, preferably the double-coated panchromatic variety, such as the super-sensitive pan. film, or hyper-sensitive pan. plates are amongst the most suitable types to employ, and although the lighting conditions can often be



*Salaam.*



*Forty Winks.*

considered almost in the same way as for human portraiture in sunshine, the rapidity with which most animals change their expression and pose necessitates the fastest possible exposure. Also if the subject is taken close to the camera it must be remembered that there will be a corresponding lack in the depth of focus, and unless the photographer is very quick in setting the camera, it is wise to take advantage of the smallest lens stop that the available light and rapid exposure will allow.

Often it is better to take the subject fairly small on the negative, relying on



# TIME at the ZOO

ALFIERI, Jun.

considerable enlargement, than to try to fill the plate; and on many cameras this will be a necessity; but in view of the excellent enlargements that can be obtained from small portions of the plate or film where this has been developed for fine grain, it need not prove any hardship.

Most cameras are suitable for this type of work, but those of the reflex class widen the field of operation, as they allow the photographer to approach nearer to the subject, and it is much easier to plan a rapid composition by seeing



*Beware!*

pressure that will release the shutter on the first sign of obtaining the desired effect.

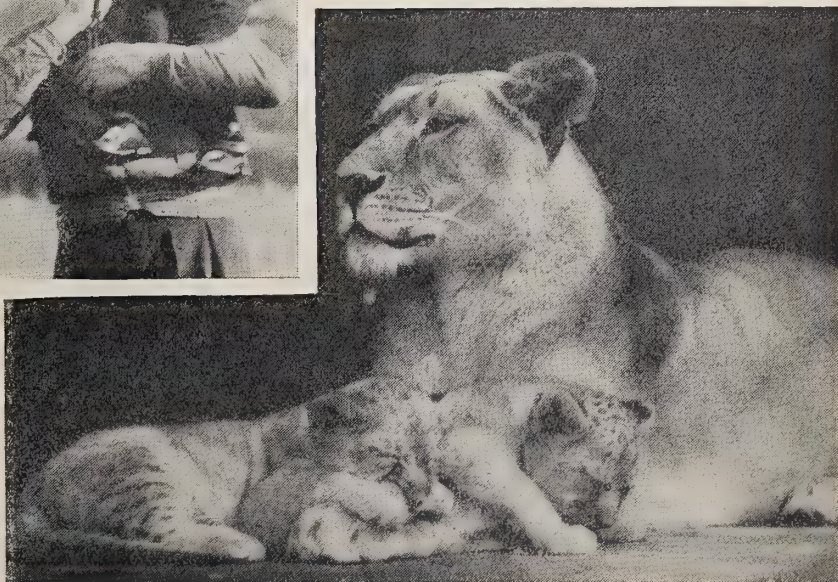
It need hardly be said that such subjects as these, if well done, are extremely popular with the great majority of people, old and young. No one realises this fact more fully than the lecturer who can include slides of animal portraits. They practically always score heavily.



*The Introduction.*

the actual image rather than hunting for it quickly in a small view-finder. The ease with which most miniature cameras can be set, combined with the advantages of a short-focus lens, tend to place them foremost in the field.

Where a reflex camera is employed, the easiest method of dealing with an animal head is to focus it rapidly in the correct position on the screen, and then, raising the mirror nearly to the top position, the photographer can watch the actual expression of the sitter and give the final



*The Guardian.*



# "The A.P." Monthly Competitions

## AWARDS FOR JULY.

AS is usual at this time of the year the entries in our three monthly competitions were very numerous, and included much first-class work. The Intermediate class was perhaps not above the average, but in the Advanced section there were many prints up to the best exhibition standard. Among the Beginners' entries were a considerable number which promised great things for the future. As usual in this class many prints were disqualified for exceeding the size limit.

The awards are as follows:

### ADVANCED WORKERS' SECTION.

First Prize.—"Storm Clouds," by C. A. White, 3, Medina Avenue, Newport, Isle of Wight.  
Second Prize.—"Behind the Lattice," by Yabya Arif, 5, Rue Laurens, Station Sarwat Pacha, Ramleh, Alexandria, Egypt.  
Third Prize.—"Moored," by C. Peters, 46, Fore Street, Redruth, Cornwall.  
(Mounting prize withheld).  
Certificates of Merit.—"Two Men in a Boat," by Geo. A. Slight, 18, Ewelme Road, Forest Hill, S.E.23;

"R. D. Screwvala, Esq.," by H. K. Dadyburjor, Panday House, Malabar Hill, Bombay, India;  
"Hands," by Miss V. M. Emms, Winton, 5, Cedars Road, Hampton Wick, Kingston-on-Thames; "The Open Air Girl," by C. D. Notley, 34, York Mansions, S.W.11.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3 respectively.

Those awarded Honourable Mention are as follows: W. Jackson (Hull); Horace V. Massie (London, W.3); Dr. I. Magdi (London, N.W.9); Edward Alenius (New York); A. V. Bibbings (Newton Abbot); J. H. Clark (London, S.E.5); H. Emmett (Northwich); C. D. Notley (London, S.W.11).

### INTERMEDIATE SECTION.

First Prize.—"The Call to Prayer," by A. Acott, The Mill House, Roxwell, Essex.  
Second Prize.—"Prelude to the Storm," by C. T. Mills, 16, rue Verte, Rouen, France.

Certificates of Merit.—"Portrait of a Sand-dune," by H. A. Kharas, 43, B. J. Road, Bandra, Bombay, 20, India; "Cherry Blossom," by Mrs. K. M. Parsons, 83, Saint Peter's Avenue, Caversham Heights, Reading; "Salve Dimora," by E. Barwell, Gayling, Camberley, Surrey; "Scotney Castle," by Miss E. M. Sheppard, 2, Blundell Road, Luton, Beds.

### BEGINNERS' SECTION.

First Prize.—"Night Watchman," by Andrew P. Linton, 6, Grampian Gardens, Hendon Way, N.W.2.  
Second Prize.—"Thirst," by P. K. Shah, No. 275, 12th Road, Khar, Bombay, 21, India.

Certificates of Merit.—"Learning to Swim," by J. B. Hughes, 21, Castle Street, Conway, North Wales; "Eventide," by William Maddock, 145, Gladstone Street, Winsford, Cheshire; "Little Church, Guernsey," by A. J. Fensom, 8, Capron Road, Leagrave, Luton; "Taking the Bend," by D. M. Thorley, 24, Valley Road, Kenley, Surrey; "Overlooking Lake Derwentwater," by E. H. Hardy, 5, Warren Terrace, Wakefield, Yorks.

# "The A.P." Monthly Competitions

## PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

### (I) For Advanced Workers.

This class is open to all amateur photographers.  
First Prize.—One guinea in cash or "A.P." silver plaque (optional).

Second Prize.—Half a guinea in cash or "A.P." bronze plaque (optional).

Third Prize.—Five shillings in cash.  
A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.  
In addition to the general rules (see below), the following conditions apply:—

- (1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.
- (2) Prints must be mounted, but not framed.
- (3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.
- (4) Prints may be of any size and by any process, and must be the competitor's own work throughout.
- (5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

### (II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

First Prize.—Half a guinea in cash.  
Second Prize.—Five shillings in cash.

CERTIFICATES OF MERIT.  
In addition to the general rules (see below), the following conditions apply:—

- (1) No print must be larger than 10x8 in., and can be by contact or enlargement by any process, and may be mounted.
- (2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.
- (3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.
- (4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

### (III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

First Prize.—Half a guinea in cash.  
Second Prize.—Five shillings in cash.

CERTIFICATES OF MERIT.  
In addition to the general rules (see below), the following conditions apply:—

- (1) No print must be larger than 6x4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.
- (2) The exposure must have been made by the competitor, but developing and printing may be the work of others.
- (3) No prints can be criticised or returned.
- (4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

### General Rules.

- (1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifth-ent of the month following the announcement of the awards.

The closing date for the August competition is Saturday, August 31st, and for the September competition, Monday, September 30th.

# Exhibitions and Competitions

## CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

*The Amateur Photographer* Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, August 31. Rules in this issue.

California Pacific International Exhibition, San Diego.—May 20–November 11. Particulars from Miss Ruth Kilbourne, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Southern Counties Salon (organised by Camberwell C.C.).—August 11–31. Hon. Salon Secretary, W. Bertram, 45, St. Lawrence Road, Brixton, S.W.

Amsterdam International Salon.—September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—September 14–October

12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Entries, October 1; open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.



# Candid Portraiture with a Miniature Camera

By JOHN K. CHALMERS.

PERHAPS the perfect camera has not yet been found, but the miniature camera possesses decided advantages, one of which is the



Fig. 1.

possibility of obtaining candid portraits, and the other, closely allied to it, is that its presence does not produce



Fig. 2.

a sense of camera-consciousness. I have found that my little outfit produces a sense of incredulity, and with children a feeling of interest.

Portraiture is a difficult branch of our art, and perhaps it has been made more so by the over-retouched specimens turned out by so many professional workers. We are forced to the conclusion that the sitters must surely desire anything other than reality. Perhaps for this reason it is best for the amateur to refrain from photographing young ladies until he has had considerable experience, but a plan I adopt is first of all to show the result to the young lady's friends, and they usually admit its truthfulness. Armed with this information it is an easy matter to hand over the portrait, mentioning quite casually what her friends have said. The plan works.

But the miniature camera does score when photographing elderly people. For instance, the old folks in Figs. 1 and 2 had never been photographed before, and certainly would not have consented to sit for me had they not been intrigued by the funny little thing held to my eye, and taking a picture not much larger than a postage stamp. Their delight when they saw a 12×10 enlargement was a treat to behold. Fig. 3 is a typical study of a gentleman who was so pleased with the result that he ordered a large supply and thus paid for the outing. Fig. 4 was taken to give a dramatic effect, and the lighting will perhaps show young amateurs the possibilities of outdoor portraiture.

The trouble with the negatives from these small outfits is, so I read, the presence of *grain*. Personally I find no difficulty in enlarging to 12×10 without any sign of grain, and the developer used is my old standby—Rytol. I invariably develop for two-thirds of the suggested times and keep all solutions at 60° to 65°. I find this most essential. Perutz Rectepan (without filter) gives me all I want, but I am sure any other film handled carefully will be equally satisfactory.

Of course, retouching is not possible on these miniature nega-



Fig. 3.

tives, nor any work on them, but a little judicious shading during enlarging is sometimes helpful. Finally, use a meter, and slightly over-expose, and do not over-develop.

Candid portraiture is an engrossing study, and in my experience is much more lucrative than other free-lance work, and this is a consideration with many amateur workers.

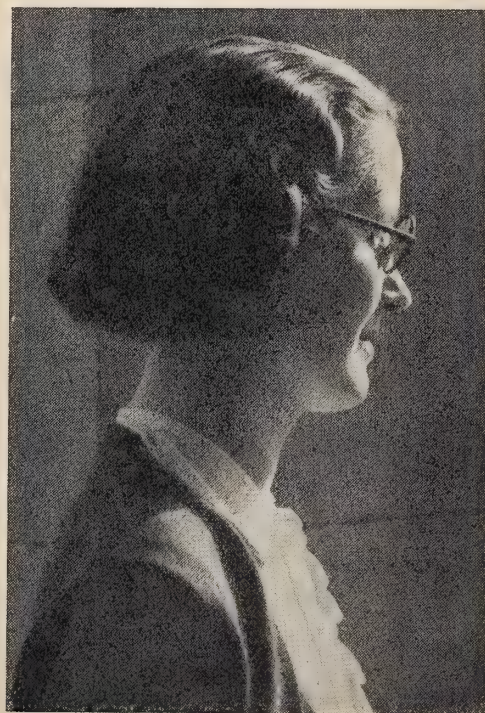


Fig. 4.



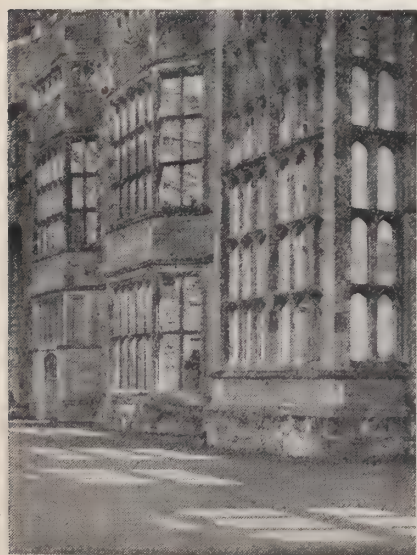
# ARCHITECTURAL LIGHTING

By  
E. GORDON BARBER.



1. Lincoln—Morning.

WHILE it is fairly common knowledge that there may be a *best* time of the day for photographing any particular subject, it is not so commonly realised how many different and interesting variations occur from sunrise to sunset. This applies to all photographic subjects, but particularly to architectural work.



3. Windows—Morning.

For outside architectural work, the presence of bright sunshine is practically imperative if anything interesting is to be obtained, and it is usually preferable to make use of the morning and evening only. There are buildings with deep recesses, such as the buttressed naves or choirs of Gothic cathedrals, where deep shadows exist practically throughout the day, but these are the exception rather than the rule.

With modern buildings especially, the flat façades now so prevalent demand a very critical angle of lighting if all their details are to be emphasised.

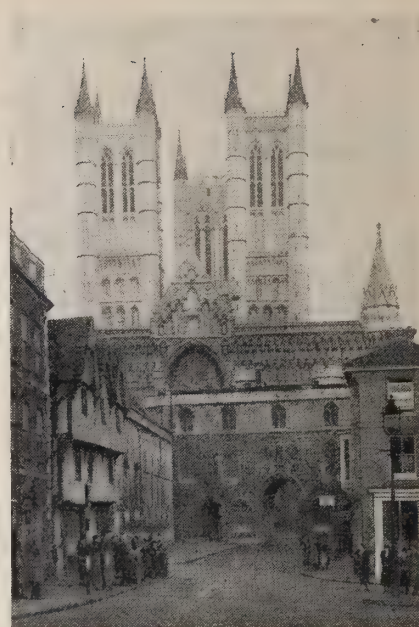
One comforting thought about architectural photography is the possibility of photographing interiors without bright sunlight. This is one of the very few subjects which do not need the sun, as the contrasts are usually so great that any amount of strong sunshine may make the subject impossible.

In the case of cathedrals and churches, the most promising time of day for a certain effect can usually be predicted. The mediæval plan for a cathedral was for the sun to rise behind the east window on the appropriate saints day, and although this is by no means general, all churches have, of course, their length in a west to east direction.

The west front of cathedrals is frequently the most imposing viewpoint externally, even in this country, where, however, the elaborate (if sometimes over-decorated) effect of so many continental churches is lacking. In this case, then, a *contre-jour* lighting is inevitable in the early morning, and a flat frontal lighting in the evening. The most attractive effect, especially when a deeply recessed front is found, is often later in the morning when the rays of the sun are just glancing across. The two extreme effects are illustrated herewith by Lincoln Minster, No. 1 having been taken at about half-past eight in the morning and No. 2 at six in the evening on the same day.

In the morning picture the *contre-jour* effect is so emphasised that practically all architectural detail is lost, the building being little more than a silhouette, while in the evening a very good idea of the sculptured front can be obtained, in spite of the very flat lighting. The geography of ecclesiastical buildings being so definite makes it a fairly easy matter to decide what time of day to use for photographing different parts.

In the case of other buildings it is not possible to predict beforehand the lighting at different times of the day as in the case of churches, since, of course, this depends on the direction the building faces, but the same principles of lighting apply and a great variety of effects may be possible. The last two



2. Lincoln—Evening.

illustrations are from Cowdray Castle, in Sussex, which is reputed to have the finest Elizabethan windows in the country. The morning sunlight in this case passes through the ruined building, casting an intricate pattern on the green turf below, but in the evening the light coming from the front almost disguises the ruinous condition, and it is difficult to believe that the windows are no longer even glazed. These two pictures, like those illustrating Lincoln Minster, were taken on one day, which only goes to prove that the variety of photographic opportunities in a single day is as great in one season as another.



4. Windows—Evening.



# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCXCVI.

Mr. ALFRED  
SAUNDERS.

From information communicated to our Special Representative.

"BEFORE sending any print to an exhibition I ask myself 'Is it worth sending?' I do not send a print unless I think it has a fair chance of success, for besides wasting the judges' time, it only reflects adversely on the sender. In this way I keep up the standard of my work.

"I am not in favour of 'stunt' photography, and if 'stunting' is to be interpreted as originality then I prefer to be regarded as old-fashioned. Few people would climb a ladder to see what it looks like from above, but that is the sort of thing which has been 'charging' its way into our exhibitions of late, and looks about as peaceful there as a 'bull in a china shop.'

"Much of my photography is of birds and animals, and before attempting any exposures I endeavour to learn something of the life and habits of the bird or animal I wish to photograph. In this way I am able to illustrate any particular habit and so make my pictures tell a story.

"Having studied my subject I try

to get a viewpoint showing the best composition. I then study the lighting and if it is unsatisfactory (and I am not pressed for time) I wait until the sun is at the most suitable angle, and so obtain a picture as well as a record. I like the sun to strike obliquely upon my subject or come from behind it. A good lens hood makes this possible and prevents fogging.

"Whilst setting up my camera and making preparations generally, I study my subject and try to remove any traces of nervousness or fear it may exhibit by working quietly and unobtrusively, and, whenever possible, slowly and deliberately.

"I use a fast panchromatic backed plate in conjunction with an Ilford 'Alpha' filter, and seldom find changes from this rule necessary. I give ample exposure, and develop with half-strength pyro-soda, using a modified time and temperature method. I do this in complete darkness. By these methods I am able to produce a negative full of detail with neither the high-lights

'clogged' nor the shadows 'empty,' and giving good gradation.

"As official photographer on the R.R.S. 'Discovery II' Royal Research Ship my negatives are usually developed and washed under difficulties. Besides having to contend with a heavily rolling ship, a shortage of fresh water adds to my difficulties. To overcome the latter I wash my negatives in sea-water, giving them a final bath of fresh water to remove the salt. The sea-water does not damage them in any way, and I treat my prints in a similar manner.

"Making enlargements from these negatives is usually straight-forward work—a little shading being often all that is necessary. I use a bromide paper which I think best suits my subject and make test strips for each negative. This is rather laborious, but saves time and paper in the long run.

"I usually dry-mount my prints, and then rule a neat pencil border round the edges. I think that this not only adds a note of neatness to the print, but gives it an extra touch of finish.

"My landscapes are usually scenes of ice and snow, and I am able to retain the texture and brilliance of the latter by using the same method of exposing fully and developing lightly as I do for natural history subjects. I prefer faithful reproductions to pictorial 'licence' and the only indulgence I allow myself is the addition of clouds when none exist in the original.

"I regard the proper rendering of tone values as of the greatest importance. Ice, snow and sky form wonderful combinations, and to do justice to their beauty and grandeur demands the most careful attention to the technical side of the work. In a way it may be said that the pictorial aspect will more or less look after itself. That is already there; the thing is to secure it.

"I use either a reflex or a field camera, but think that where the determination exists, results of the quality to satisfy the most critical of judges can be obtained with almost any type of camera."

(A further example of Mr. Saunders' work is reproduced on one of the centre Art pages.)



GROTVIKEN, S. GEORGIA.

A. Saunders.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE BEACHCOMBER," by John Henderson.

IN dealing with portraiture where large heads alone are concerned, it is but seldom that, beyond seeing that the head is well placed in the picture space, there is much in the nature of constructional composition.

So long as there is a reasonable amount of margin all round and the head is not placed in an eccentric relationship with the pictorial margins, almost any placing can be made acceptable. It is, however, necessary that the eyes—or eye in the case of a profile—should be strongly placed or well within the picture, and that, where the full face is not shown, there should be more space on the side to which the gaze of the sitter is directed.

In this particular instance, the head is seen in profile and the two essential conditions, enumerated above, are satisfied. The only eye that is visible is placed upon what is considered to be one of the strongest positions of a picture, i.e., one of the points formed by intersections of divisions of thirds, and, the model looking to the right, there is more space on that side than on the other. For all practical purposes, that is all the composition amounts to, and it would not greatly matter, as long as the present proportions were retained, whether the surroundings were extended to quite a considerable degree or restricted just a shade more. Restriction could not, of course, be carried very much further, or, by drawing attention to itself, its aim would be defeated. It is valuable in creating an impression of concentration, but, if it goes too far, it occasions a dispersal of interest rather than a concentration, for it involves the removal, as a rule, of an essential element.

Here, the truncation of the top of the cap does not invite any sense of undue restriction, simply because it is not carried to such a point that it becomes noticeable. If, however, the upper margin were brought much lower, the suggestion of restraint would

make itself felt, either for the reason that the position of the eye would be displaced, or, if the remainder were trimmed to correspond, by a more general impression of constriction, to say nothing about that of lack of a sufficiency of margin.

On the other hand, the setting could be extended appreciably without ad-

The proportions finally decided upon depend, to a large extent, upon individual taste. There can be no definite ruling upon a question such as this, and if the author, in this instance, feels that he has adopted a spacing that suits the sitter best, he is entitled to his opinion. The existing arrangement, no doubt, will be acceptable to the majority.

In a case like this, however, it is questionable if the pronounced diffusion with which the image is rendered is at all advisable.

The suggestion of character is, perhaps, the most important feature of a portrait. An impression of character is drawn partly from the expression; partly from the set and nature of the features; but, in the main, from the lines which age and life implant.

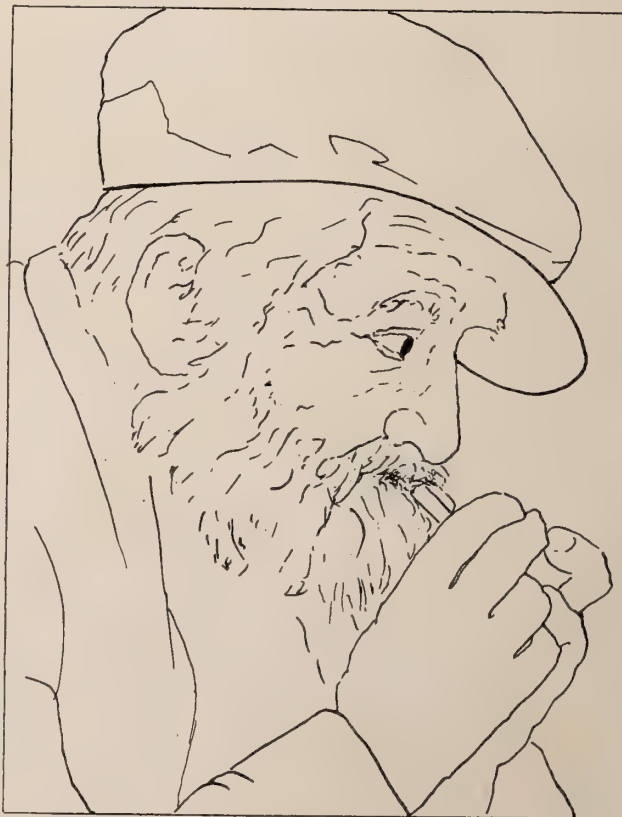
The more clearly and realistically these lines are defined the greater is the impression of character, and, by just as much as they are diffused, by so much the rendering falls short of the ideal. Beyond this, there is a lack of decisiveness that is attributable to the same cause, and, taking it all round, it does seem a pity that such a degree of diffusion was introduced.

There may be some excuse for its adoption when, to meet the wishes of a younger sitter, it is desired to hide the lines of advancing age, but, even in a case like this, it is scarcely justified from the pictorial or realistic point of

view, and, when age is the subject and the excuse is no longer applicable, its employment is nothing but a drawback.

Disregarding this particular aspect, however, the work has much to commend it. In lighting and arrangement, it is very pleasing, there is a suggestion of the beauty and character of age, and the pose is natural and spontaneous. It shows a considerable degree of promise for the future, and further work from the same source will be awaited with interest.

"MENTOR."



verse effect, assuming, as already has been mentioned, that the relative position of the head remains the same; but, in order to secure the necessary degree of concentration, it might be found advisable to arrange for the portions of the background near the edges to be deepened in tone, particularly if the extension involved the inclusion of much more setting than at present. By this means, the head would be shown against a portion of the background lighter than the rest, the shading off tending to direct the attention inwards.





THE BEACHCOMBER.

*(From the Advanced Workers' Competition.)*

BY JOHN HENDERSON.





ICE-CLAD.

(See article, "How I make my Exhibition Pictures.")

By ALFRED SAUNDERS.





ROSETTA FISHERMEN.

*(From the Advanced Workers' Competition.)*

BY YAHYA ARIF.  
(Egypt.)





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Cumberland."  
By D. F. Greig.

2.—"Demolition."  
By R. J. Marshall.

3.—"Hesitation."  
By N. S. Mehta.

4.—"Sunday Afternoon."  
By R. Norman Rook.

5.—"The Quay, St. Ives."  
By Harry Dunks.

6.—"After the Show."  
By Gordon Rich.

7.—"After Dark."  
By J. R. Cox.



# PICTURES by Novices

*SOME CRITICAL COMMENTS on  
the Beginners' prints reproduced on the opposite page*

THE sky in No. 1 of the prints reproduced on the opposite page—"Cumberland," by D. F. Greig—has a fine cloud effect, and, as far as distance and middle distance are concerned, makes up very happily indeed, but the foreground, which makes such a feature of a stone wall, might, conceivably, be better chosen.

## **Foregrounds in Landscapes.**

A landscape should be homogeneous and all its parts in harmony with one another. It is true that these stone walls occur all over the district in question, and that it is most difficult either to avoid them or to include them in the scene in such a way that they do not become an eyesore, so that, if at all possible, their adoption as an element in the foreground should be guarded against.

Occasionally, they can be incorporated without ill effect, but, as a general rule, they prove most unamenable, and, just as it happens in this case, they seem to form a sort of barrier between foreground and middle distance.

These two parts of a landscape should always have a visible connection, and, had the wall displayed a gap somewhere about the middle such a connection would be established. In such circumstances the inclusion would be tolerable, if not as pleasing as if it did not make an appearance, but it is often possible, by dodging about with the viewpoint, either to get rid of it altogether or to reduce it to insignificance.

It may be that the expedient would have had the desired result in this instance, and, if so, it might well be tried should the opportunity offer itself, although, unfortunately, the chances of the otherwise attractive features recurring are remote.

## **Inadvertent Inclusions.**

In the case of No. 2, "Demolition," by R. J. Marshall, the type of subject is very different, but the figures in the foreground, similarly, convey the impression of an inadvertent inclusion.

They do, as it happens, fill a space that might otherwise seem somewhat vacant, but, all the same, they are now on too large a scale and not sufficiently well placed to do the job

effectively. Were they closer to the operations in progress, more "in" the picture, and smaller in scale, the arrangement would be better, though, to sustain the title, it would be preferable had the subject been taken before the pulling down had reached the present stage—i.e., when more of the building was visible.

On the other hand, No. 5, "The Quay, St. Ives," by Harry Dunks, goes to the opposite extreme and displays a foreground conspicuous for its emptiness.

The inclusion of a suitable figure or group of figures, particularly if they could be so caught that they were shown in full sunlight against the shadow, would make all the difference in the world, and the present feeling of blankness would be avoided.

## **Point and Emphasis.**

Moreover, they would lend point and emphasis to a subject that, despite its good workmanship, only suggests the qualifications required for a setting, or, at most, a topographical interest.

No. 3, "Hesitation," by N. S. Mehta, which does include a group of figures, is both good and bad. It is good, inasmuch as the principal figure—the one engaged in contemplation of the flowers on the stall—is very well caught indeed, but bad because all the other figures serve no purpose in the scheme and are only needless inclusions. The nearest, of which a back view is shown, is an obvious inadvertence, and so is the one on the extreme left. The farthestmost male figure might be retained to set off the girl, but even he is not essential, and if the subject could be imagined without all these extraneous elements, it will be realised how much greater its attraction would be.

All the interest would be centred in the girl, and, instead of the attention being dispersed over a number of attractions, it would be confined to one. The picture would acquire unity, and would rank as quite a good genre study.

However, chance plays a very considerable part in securing figure studies of this type, but patience, aided by experience, does, in time, enable a proportion of successful efforts to be obtained.

## **Figures as Features.**

The figures in No. 4, "Sunday Afternoon," by R. Norman Rook, are very small in scale and by no means as significant. Nevertheless, they are more fortunately disposed, and lend a touch of life to a scene that is otherwise inclined to quiescence.

As a matter of fact, the group on each of the two boats nearer to hand might be made the chief centres of interest of two separate pictures, the first including that portion of the right-hand side up to, but just missing, the figures on the second boat, and the other embracing that part of the print from the right-hand margin to a line coincident with the shadow on the hull of the second vessel.

Both sections would need a degree of enlargement to make them effective, but the definition seems pretty critical and no special difficulty need be anticipated.

In No. 6, "After the Show," by Gordon Rich, there is a recurrence of a superfluity of figures. Besides a long row of horses, there are a number of human figures, and, with so crowded a subject, it is well-nigh impossible to isolate just enough to make a picture.

## **Practical Realism.**

The representation may be the essence of realism, but, while it also may be as good as could be obtained in the circumstances, it does not form a practical subject.

Realism, to be effective, must be practical, and it is not practical to attempt to include so many items of interest in a single theme. The same argument is applicable, again, in the case of No. 7, "After Dark," by J. R. Cox, where the number of lights creates a similar feeling of confusion. Here, the suggestion is exaggerated by the excessive depth of tone in which portions of the print are rendered, on account of which the subject material itself is obscured.

The cause arises from over-development of the negative, accompanied, in all probability, by under-exposure. The former may be corrected by the substitution of a softer type of paper, but the effects of the latter are irremediable.

"MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## CAMERA LIMITATIONS.

I WANT to make a quotation or two from a letter sent to the editor by one or two readers in Ireland. Here is the opening one: "How often have we envied those whose camera enables them to make such glorious pictures as those found in 'The A.P.'"

This is a very old fallacy—the idea that you can make good pictures only with an expensive camera; or, put in another (and still more erroneous) way, you have only to get a top-hole camera and it will inevitably make top-hole pictures for you.

Leaving this for the time, I quote further: "Unfortunately, we belong to that great army of 'ordinary' camera users, i.e., those whom circumstances debar from possessing anything more imposing than (as in our case) a pocket Kodak with only two speeds,  $1/25$ th and  $1/50$ th, T. and B., and the usual 1, 2, 3, 4 stop system."

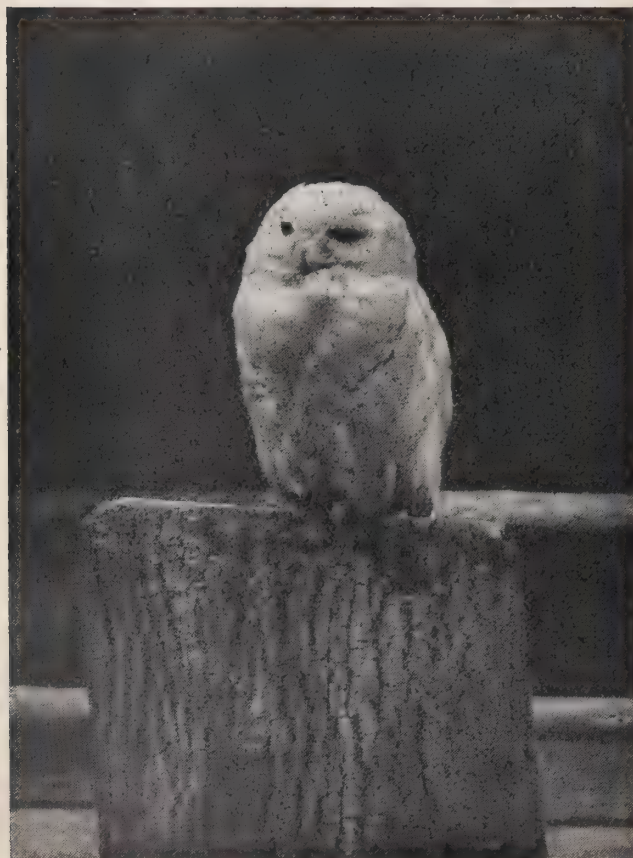


Fig. 1.



Fig. 2.

And I should like to know what is wrong with such an outfit. I had been at photography a good while before I acquired a camera anything like as efficient. Last year, one of the outstanding pictures in a fine position in the London Salon was taken with just such a camera as our friends describe. And it was not the only "glorious picture" made from a "simple camera" negative.

This also I leave for the present, and again quote: "There are a great many people besides ourselves who, confined as we are to such material, would like to make

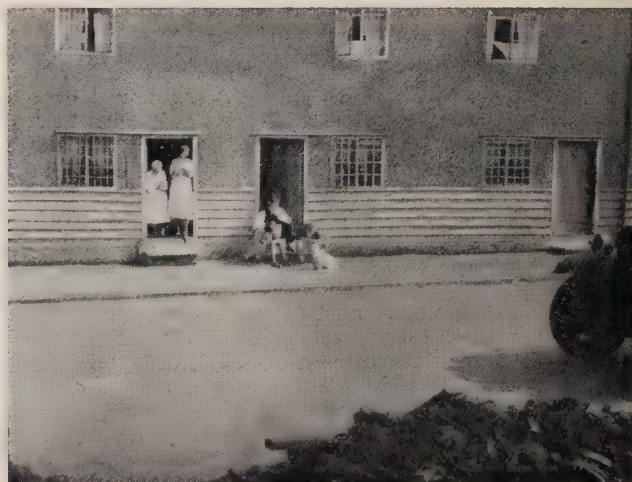


Fig. 3.



the most of same. We would value greatly an article in 'The A.P.' dealing with this, thus enabling us to venture a little farther than the 'group snapshots,' and helping us to pursue our hobby until such times as we may be in a position to procure a more expensive instrument."

There it is again—crawl along till the more expensive instrument arrives, and then gallop. Stuff Anyone who cannot make pictures with a pocket Kodak, or its like, will not make them with the most expensive and elaborate outfit obtainable.

When our friends say, however, that they would like to make the most of what they have, I am heartily with them. That is the sensible thing to do. It is what this paper has been trying to teach as long as I have known it, and what I myself have been driving at ever since I started writing photographic articles.

As soon as I can, I will try to sum up the limitations which are certainly imposed by simple apparatus, and how some of them can be more or less modified or even overcome. But you may be sure that you will not find me admitting that even the most fearsome limitations prevent the making of pictures. I maintain seriously that fine photographic pictures can result from the use of a camera that could be made at home for—nothing!

Although our Irish friends may not have noticed it, I have just been talking for a week or two about the use of a simple camera, and showed, amongst other things, that I made some exposures at the Zoo all at  $f/8$  and  $1/25$ th of a second. The fact that I did not get a "glorious" picture was not due to these limitations.

Fig. 1 is from a whole-plate enlargement I said could be made from a little bit of one of the  $3\frac{1}{4} \times 2\frac{1}{4}$  negatives. In



Fig. 4.

Fig. 2 I have picked out, also on a whole-plate, the two elephants which in the original were rather lost in their surroundings.

On the same lines I have picked out from the negative of Fig. 3 the part shown in Fig. 4, and it is very obvious that I could have made this into two separate subjects.

Of these things, also, more anon. The Irish question has diverted me—in the sense that it has run me off the intended track.

W. L. F. W.

## THROUGH THE PORTHOLE By ERIC WAKEHAM.

**A** ROUGH sea—just rough enough to make some form of occupation a necessity if surrender was to be avoided; too rough to make any of the normal distractions of the magnificent liner I was on appeal to flesh rapidly dominating the spirit.

I went to my cabin. It is often less tiresome lying down. But I did not, after all, lie down at all that afternoon. On the cabin table was an object which distracted, without my consciously realising it, all my attention from bodily discomfort.

It was an object I had bought only a few days before at Port Said. I picked it up; fiddled with the lens aperture setting; the shutter timing; focussed various objects in my floating

room through the reflex finder. Like all photographers I was aching to use my new toy.

And then came the inspiration. A wave, larger, fiercer than its fellows, hurled itself against my closed porthole. I jumped on to my bunk, snapped the receding wave at whatever settings my fiddling had left on the camera. They happened to be  $f/5.6$  and  $1/100$ th, focus infinity. The result of this fluke shot is shown in figure 1.

Opportunism gave place to pre-meditated photography. Seascapes were difficult subjects. I would experiment. I opened the porthole, was promptly covered with spray and nearly blown off the bunk by half a

gale. However, two minutes gave me the chance to snap a wave or two through the partially opened porthole. The results are shown in Figures 2 and 3;  $f/8$  and a  $1/200$ th were used for these shots.

I then composed my ruffled hair and thoughts. The porthole was wiped with a towel and screwed shut once more. The camera lens was wiped free of spray. The camera was set at  $f/4.5$  and  $1/300$ th and I took up my position waiting for a suitable wave to give me that exhibition picture I had dreamed about in early life. The result is shown in Figure 4, taken through one inch plate glass. I then went up and made a hearty tea.





# Picture Points

## for Beginners, by RICARDO

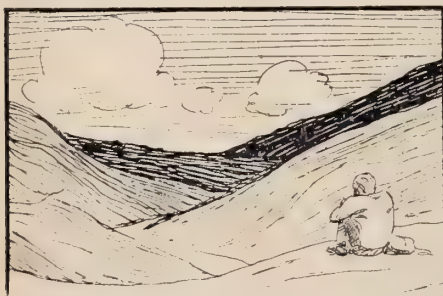
### Aerial Perspective

IT seems to be the ideal of every beginner to show as much detail as possible in every negative, quite regardless of the type of subject matter. Landscape pictures in particular seem to suffer most in this respect.

Technically speaking, it is very satisfying to see such needle-sharp definition in every plane of the landscape, but for a pictorial rendering, such all-over sharpness is not necessary.

To mention only one reason which we shall discuss here, is, that by penetrating the atmosphere to reveal distant details as clearly as those nearby, destroys the effect of distance.

These two sketches of the same subject matter, in which the tone values have been purposely contrasted, make this point clear, and show when a filter is not desirable.



The explanation is that strong contrasts in tone always attract the attention most and, as shown in the first sketch, this causes the eye to be drawn immediately into the horizon—and stay there. In the second sketch, however, the eye is allowed to wan-

der from the foreground along the valley, into the distance, easily and naturally, and so be allowed to appreciate the landscape. This is an occasion where one is justified in darkening the foreground to improve the pictorial effect.



### Relevancy in Subject Matter

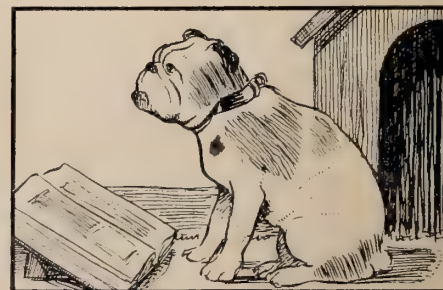
AMONG the many points to be considered when arranging or selecting the subject matter, is the most elementary one, that each item shall be, within reason, suitably related to each other. This can best be explained by referring to the two sketches. On the left, the still-life picture is composed of a bowl of roses, a loaf of bread, and a pipe and ashtray, three wholly unrelated articles. While each group could be the subject of an attractive picture, it is quite absurd to place all three together. One does not usually associate such entirely different objects, therefore it is equally unsuitable to portray them together. This is granted to be an extreme case, but it serves its purpose well.



Another instance of irrelevancy is shown in the sketch on the right. This sort of thing is very popular with beginners, and although such pictures can be good technically and pictorially they have a personal, rather than a general appeal.

The inevitable reaction is of sympathy for the animal and a certain lack of appreciation of the photographer's sense of relationship and arrangement.

To score as a pictorial record of animal humour, the main essential is that the incident shall be quite spontaneous on the part of the animal, or, not obviously assisted. Perhaps that is why one sees so few outstanding examples of animal humour as compared with other branches of photography.



### Variety in Placing Tone Areas

WE have already, in this series, seen the danger of monotonous repetition when it occurs in lines and tones, and now we have a further variation in the

repetition of similar areas or shapes of tones.

In the top sketch, the distance from the bottom edge to the horizon has been purposely divided into three almost equal divisions and similarly, again from the horizon to the top by the placing of the two clouds.

Once it is noticed that areas of tone are equal in shape in any type of subject, it is very curious how they draw increasing attention to the fact every time the print is seen. The reason is psychological.

Every time an item is repeated, whether in line, tone, shape or area, the mental impression it makes gets stronger and stronger until it begins to dominate everything else in the picture. When this particular item does not happen to be the main point of interest, then the necessity of subduing it, instead of allowing it to stand out, is of great importance to prevent the interest from being divided.

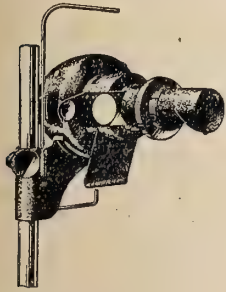
An alternative arrangement of the same view is suggested in the second sketch. While it is not suggested it has now a strong composition, it serves to illustrate how we can get variety into areas, without having to adjust the tone values in order to relieve the monotony. It will be observed that the horizon is in the same position in each sketch.



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

**"Certos" Enlarger.** This new enlarger for 4×4 cm. and Leica-size films is of novel design. The lamp employed is of 15 watts which, by reflector design, is claimed to give an output equivalent to 60 watts. The purpose of using a lamp of low wattage is to decrease the heat of the lamphouse and so avoid buckling films. The lens has an aperture of f/4.5.



Although it appears in the illustration, which shows the "Certos" enlarger without its base-board, to be of horizontal pattern, it actually projects downwards by means of a silver surfaced mirror, which absorbs only .04 of the

light. If desired it can be used for horizontal projection by removal of the mirror. The films are held in ingeniously-designed carriers, which can easily be changed for the various sizes and preferably should not be cut from the spool. If already cut, carriers for single films are supplied. A very welcome fitment is the automatic exposure meter. This is worked in conjunction with a specially-designed diffuser, and determines the exposure needed by each negative, such meter also indicating the grade of paper (hard, normal, soft, etc.) necessary for the satisfactory enlargement of such negative. The whole is contained in a storage box 13½×11½×7½ inches and the price complete is £9 9s.

The sole importers are Actina, Ltd., 29, Red Lion Square, London, W.C.1, who will be pleased to send full particulars post free if *The Amateur Photographer* is mentioned.

A novel subject for a photographic competition is the illustration of anything in connection with the "Smoke Abatement" campaign. Prizes amounting to £20 in cash are offered, and particulars as to types of subjects, conditions of entry, etc., can be obtained from Mr. Arnold Marsh, National Smoke Abatement Society, 30, King Street, Manchester, 2.

We have received from The Westminster Photographic Exchange, 24, Charing Cross Road, London, W.C.2, the latest model of their "Victoria" camera. It is of the self-erecting type for sixteen exposures on 3½×2½ film. The case is of indestructible black bakelite, and the whole build is sturdy and well fitted. The lens is an f/2.9 Schneider "Radionar," in D.A. Compur shutter with speeds to 1/250th sec. Spools are easily loaded and removed, and the two peepholes have a safety shutter for panchromatic material. The price is £6 15s.

In a snapshot competition, arranged on behalf of Blackpool Victoria Hospital, amateur photographers have an opportunity of winning prizes of three guineas, two guineas and consolation awards, and of helping a worthy cause, as all the proceeds are to be devoted to the hospital funds. Photographs must be of scenes on Blackpool Pleasure

Beach and an entry fee of 6d. each is charged. Prints marked with the name and address of the sender, must be addressed to the Secretary, Victoria Hospital, Blackpool, with "Photo" written in the top left-hand corner of the envelope. The closing date is October 21st.

With some cameras, especially when used at eye-level, it is awkward to operate the trigger release of the shutter.



This difficulty is overcome by using the "Non-Flex" release, shown in the illustration, which can be instantly fitted by screwing it into the socket prepared for a flexible wire release. Pressure of a finger operates it at once. The price is 1s. 6d. This is one of many useful articles listed in a new accessories

catalogue obtainable from Messrs. Sands Hunter, 37, Bedford Street, W.C.2.

A Model III Leica, black finish, No. 149295, with 5-cm. Elmar f/3.5 lens, has been stolen from the premises of Messrs. M. W. Dunscombe, 5 and 7, St. Augustine's Parade, Bristol. Should this be offered to any reader he should at once communicate with the firm or the police.

We have drawn attention, as they appeared, to the volumes in the series, "Life and Art in Photograph," published at five shillings each by Messrs. Chatto and Windus. We found ourselves particularly interested in No. 6, "Wild Animals," with its round hundred of excellent examples of the photography of animals in their native haunts. While of strong general interest, the book will make a special appeal to all nature photographers, who will know how to appreciate the value and merit of the pictures reproduced.

## A Competition specially for Novices

### SUBJECTS.

Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition.

Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

### PRIZES.

The prizes will consist of supplies of roll film or of plates (if any winner happens to use a plate camera).

THE FIRST PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

THE SECOND PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

THE THIRD PRIZE WILL BE ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

### RULES.

Each print must have affixed firmly to the back, a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 7th, 1935. This will give readers of "The Amateur Photographer" sufficient time to collect and to enter their best prints taken during the summer months.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."



# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Themes for Feature Films By S. E. L. M.

Amateurs interested in the short feature film will find in their medium adequate scope for developing a sound, positive technique. But the success of the film itself depends upon the selection of suitable themes—a matter fully discussed in the following article.

"PHOTO-PLAYLETS" and even full-length film plays owe something of their continued existence to the fact that amateurs find a great deal of pleasure and amusement in the making of them. They do not, it is true, look very dignified beside the more serious and purposeful essays which advanced workers are turning out; but they nevertheless afford valuable training to many who will be in the advanced ranks of to-morrow.

Despite this fact, however, there is no reason why the pleasurable playfilm should not be made more satisfying, more workmanlike, than it is. Actually, if you study the recent work of the G.P.O. Film Unit, you will find that the change has already begun. Three or four very competent directors have taken hold of the short "feature" production, and they have produced something which is quite as dignified and as satisfying as some of the finest documentaries.

The secret of this transformation lies almost entirely in the *theme of the film*. Cavalcanti, Grierson and Stuart Legg have no use for the vacuous emptiness so characteristic of the familiar photoplay. Instead, they select for themselves a theme of definite purpose; and we see the results in "New Generation," "Pett and Pott," and other delightful little works.

### Finding the Theme.

Most of us at some time or other realise that the film is a distinctive means of expression—and as such it requires special treatment in the selection of its themes. Unfortunately, the orthodox procedure appears to consist of taking a newspaper story, novelette, poem or even a score of music and adapting the theme to the medium of cinematography. Not that the theme will definitely prove unsuitable (for reporters, writers, poets, musicians and sculptors can be inspired by a common theme); but almost invariably the *treatment* as well as the theme is adapted in the film transcription.

Now this is fatal to the film entity and has the effect of making the whole theme appear unsuitable for adaptation in cinematography. For epic poetry expresses through an heroic treatment, music through the medium of rhythms and a combination of tones, whilst the

popular thriller depends for its success upon a violent and an exaggerated form of treatment.

The film is different from all these. Its achievements depend upon the use of images, upon the cutting of those images and upon their correlation or final assembly. For this reason, no theme which cannot prevail without the assistance of laboured action and frequent captions is properly suitable for film adaptation.

### Individual Treatment.

Having selected the theme, it is necessary to bestow the treatment—and this provides the cinematographer with full scope for the exercise of his own ingenuity. The viewpoint of the short story or the moody atmosphere of the musical score must be entirely disregarded; instead, he must bear in mind the need for fluent, expressive images

and for establishing a dynamic relationship between the *force* of action and the *movement* of clever assembly.

If this procedure be adopted, there will be no mean plagiarism of short story or thriller themes—nor can there be any possible suggestion of an infringement of rights, for copyright is always in the *treatment* and never in the theme of any particular work or subject.

Apart from the assistance afforded by adaptations from other (fictional) forms of expression, a great deal of inspiration is to be found in the affairs and conditions of the surrounding world. Plans and material exist for a host of purposeful films, not forgetting a sensible safety-first and a real anti-war. Of course, something has been attempted with both of these.

But because the theme has never been properly selected, we feel we have yet to experience them in a manner which appears convincing.



The launching of a lifeboat is by no means a rare incident, and even if it be only for practice or test, and not for "business," it provides a fine subject for the ciné worker.



# Make, don't just Take a Film this Summer

By BRYAN MONTAGU.

YOU have bought, or if lucky have been given, a ciné camera. So far you have managed to take a film of your small cousin crawling on the lawn and your dog rushing over the flower-beds. Also perhaps some other members of the family who were not quite so easy to recognise. Now you have become more ambitious and strive for greater things.

Someone has told you to write a scenario around your summer holiday and make an amusing and interesting film of it. You are greatly excited by this idea and set to work straight away to write your scenario. But let me warn you. You will meet difficulties at every turning. The sun will not be shining when you start. The family won't wait for you to film them getting out of the train and you won't have time to arrange your apparatus. That is why I say "Make a film, don't take one!"

What I mean by that statement is that you make your film and write your

scenario after you have taken the film.

You set out on your holiday with the amount of film you can afford, and then during that time film anything you like. Always carry your camera with you if you can. Don't be afraid of looking "trippery"; everybody possesses some sort of camera.

If you see a statue you like the look of, take it. You see your sister looking picturesque against a wall, take her. But don't ask her first. If you do she will at once become self-conscious, and if it doesn't come out she will most probably make some rude remark about your photographic abilities, and if it does she will be annoyed that you did not take more.

When you have taken everything you can see, take a car and a train, because these things are always very useful fill-ups. If you are not the possessor of a car or a train take a bus, tram, or bicycle.

After your holiday you will have something to amuse you during the

winter evenings. First of all make a list of everything you have taken that is successful. Write these down in order and divide into reels.

Then take a lot of scribbling paper and arrange your film. One thing must, if possible, lead on to the next. If you find this almost impossible you can fit in your train, car, bus or bicycle. But you will find, I think, that they fit in remarkably well, causing a continuous and often amusing film.

If you take a shot of a statue of Napoleon and then directly afterwards show cousin Fitzgerald standing in approximately the same position it is sure to cause laughter. Put the sea-lions at the Zoo next to the family bathing, or father on the rubber sea-horse next to the point-to-point. I think this will be much more satisfactory than trying to keep to a fixed scenario, or just to show a continuous family snapshot album, so: "Make a film, don't just take one this summer."

## ACTION SUBJECTS

for the AMATEUR CINEMATOGRAPHER.

FORTHCOMING EVENTS DURING SEPTEMBER, 1935.

*The Amateur Photographer  
and Cinematographer's Diary  
of Forthcoming Events.*

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Sept. 1.	All-Ireland Hurling Final ..	Dublin.	Sept. 14.	London to Brighton Walk.	
" 2-3.	St. Giles Fair .. ..	Oxford.	" 14.	Commencement of "Festival of Light" .. ..	Blackpool.
" 2-7.	Lawn Tennis Tournaments ..	Bexhill-on-Sea, Stonehaven and Oban.	" 14.	Riding the Marches .. ..	Annan.
" 2-7.	Polo Tournaments .. ..	Norton.	" 16.	Croquet Tournament .. ..	Roehampton.
" 2-7.	Golf Tournament .. ..	Tobermory.	" 16-21.	Tennis Tournaments .. ..	Peebles.
" 2-3.	Autumn Racing .. ..	Lanark.	" 17-20.	Open Golf Tournament ..	Roehampton.
" 4.	Aboyne Games .. ..	Aboyne.	" 17.	Racing .. ..	Edinburgh.
" 4.	Horse Show .. ..	Bath.	" 18-20.	Western Race Meeting ..	Ayr.
" 4-5.	Race Meetings .. ..	Brighton.	" 19-20.	Highland Gathering ..	Inverness.
" 4-7.	Carnival and Fun Fair ..	Felixstowe.	" 20-21.	September Race Meeting ..	Windsor.
" 4.	Illuminated Evening Gala ..	North Berwick	" 21.	Dr. Johnson's Birthday Celebrations .. ..	Lichfield.
" 5.	Highland Gathering .. ..	Braemar.	" 21.	Autumn Race Meeting ..	Bogside.
" 6.	Horse Show .. ..	Dunster.	" 21.	500 Miles B.R.D.C. Motor Racing .. ..	Brooklands.
" 6-7.	Race Meetings .. ..	Folkestone.	" 21.	Sheep Dog Trials .. ..	Lochaber.
" 7.	Highland Games .. ..	Pitlochry.	" 21.	Highland Gathering ..	Invergordon.
" 7.	Horse Show .. ..	Punchestown.	" 22.	All-Ireland Gaelic Football Final ..	Dublin.
" 7-11.	Irish Amateur Golf .. ..	Portrush.	" 23-24.	September Race Meeting ..	Leicester.
" 7.	Sheep Dog Trials .. ..	Girvan.	" 24.	Ploughing Matches .. ..	Banbury.
" 7.	Stewarton Horticultural Society Show .. ..	Stewarton.	" 26.	South of England Croquet Tournament .. ..	Eastbourne.
" 9.	Racing .. ..	Folkestone.	" 27-28.	Autumn Race Meeting ..	Newbury.
" 9-14.	Open Croquet Tournaments ..	Bath.	" 28-30.	Race Meeting .. ..	Hamilton.
" 9-14.	Tennis Tournaments .. ..	Eastbourne & Pitlochry.	" 28.	Pleasure Fair .. ..	Uxbridge.
" 10.	Widcombe Fair .. ..	Widcombe-in-the-Moor.	" 28.	Motor Hill Climb .. ..	Shelsley Walsh
" 10-12.	Manx Grand Prix Motor Cycle Races .. ..	Isle of Man.	" 30.	Brough Hill Horse Fair ..	Appleby.
" 11.	Racing—St. Leger Stakes ..	Doncaster.	DURING THE MONTH.	Open Archery Meeting ..	Bath.
" 11.	Sheep Dog Trials .. ..	Threlkeld.		Cricket Festivals .. ..	Scarborough and Folkestone.
" 11.	Dog Show .. ..	Brighton.		Carnival and Fun Fair ..	Ryde, Isle of Wight.
" 13.	Angling Championship .. ..	Loch Leven.		Open Tennis Tournament ..	Gleneagles.
" 14.	September Race Meeting ..	Ripon.			



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Sulphide Solution.

What is a suitable strength for a stock solution of sodium sulphide for bromide toning?

E. L. G. (Ripon.)

A convenient concentration is 1 oz. of the sulphide in water to make 5 oz. The working solution (which will not keep) may be one part of stock solution to 8 or 10 parts of water.

## Cleaning Glass.

How can I best clean sheets of plate glass that I use for glazing prints?

F. W. E. (Torquay.)

When not in use the glass should be kept carefully wrapped up, say in brown paper, to protect it from dust, etc. It should never become really "dirty." Countless methods of preparing the glass have been suggested, many of them unnecessarily elaborate. Make up a thin cream of good plate powder and water, rub this over the glass sparingly with a small sponge, and rub off very thoroughly with a clean cloth. You will see at a glance that nothing else is necessary.

## Grammes and Grains.

In a conversion table I have it states that 1 gramme is 15 grains, and then it gives 10 grammes as 154 grains. Why not 150? There are similar discrepancies, too.

H. L. C. H. (Edinburgh.)

One gramme weighs a trifle more than 15 grs., but so little more that it could not be weighed in the ordinary way. By the time we come to 10 grammes the difference amounts to 4 grs.; and the nearest approximation to 100 grammes is not 1,500 but 1,543 grs.

## Soiled Scale-pans.

The scales with which I weigh small quantities have brass pans, and I find that particles of amidol turn black, and the pans become soiled. How should I clean them?

R. E. (Brighton.)

You should never put amidol or anything else in the pans themselves. In each pan you should put a watch glass,

which can be kept clean easily, or a disc of paper, the one on which the chemical is put being thrown away after use. Clean your pans with fine emery paper, and keep them clean by one of the methods suggested.

## Stereoscopic Pictures.

I have been told that stereoscopic transparencies give a more realistic effect than prints. Is there any truth in this?

C. J. W. (Shetland.)

It is generally admitted that transparencies are much more effective than prints in the stereoscope, and this is certainly our own opinion.

## Position of Filter.

I cannot fix a filter on the front of the lens of my reflex; should I get the same results if it was fixed at the back of the lens?

I. E. (Purley.)

A colour filter will work equally well in front of the lens, behind it, or between the combinations. When the filter is at the back of the lens it generally alters the focus slightly, but this will not matter in the case of a reflex where you see the actual definition that you are getting, and can focus correctly.

## Marks on Film.

I enclose a negative which has a portion of the glazing destroyed. Can you give the reason and the remedy?

L. B. (South Norwood.)

The negative is an excellent one, and we doubt whether the matt markings on the back would show either in contact printing or enlarging. So far the only remedy we have found is to lay the negative, film side down, on a piece of glass and polish up the back with a soft rag very slightly moistened with methylated spirit. We have found a trace of Baskett's reducer even more effective than the spirit. The markings only occur in certain cases, and are due to contact between the film and the backing-paper.

## Exposure Data.

Could you persuade those sending prints for criticism to give information as to exposure, etc.? This would be useful to beginners.

E. H. H. (Birmingham.)

We sometimes publish exposure details, and so on, when they are available; but in the vast majority of cases even the authors of the pictures have no such particulars. Moreover, their value is strictly limited, as it is a comparatively rare thing for all the possible factors to be the same in different cases.

## Colouring Prints.

I have tried colouring prints with water colours; what other methods are there? Which is the most perfect?

J. C. (London.)

Prints can be coloured by means of water-colours, oil colours, dyes, pastels, or coloured pencils. Good work can be done by any one of these methods in skilful hands. It is quite out of the question to say that one is more perfect than another. The skill of the artist is of more importance than his materials.

## Paper Negatives.

Will you let me have a method of printing from paper negatives without the grain showing?

R. B. (Woodford.)

Negatives on bromide paper are generally made more translucent by applying vaseline oil or otherwise; but there is no possible means of getting rid of the natural grain of the paper entirely.

## Mountant.

Will you let me know of a good glue for fixing prints in an album? I want a glue that has not a tendency to squeeze out from the edges of the print when being fixed?

J. H. (Rotherham.)

You should not use glue for mounting prints, but one of the usual dextrine mountants, like Johnson's or "Fixol." If this is applied in the proper manner, there is no sign of any squeezing out at the edges. A very thin, even coat of paste must be well rubbed into the back of the print. There should not be enough to squeeze out when pressure is applied.

## Spoilt Film.

The enclosed negative is one of several on fine-grain panchromatic film. Why has it developed as a positive?

R. M. G. (London.)

The trouble with your films is that they have been exposed during development to a light that is not safe for panchromatic material. Probably you are a new reader or you would have seen the matter explained and illustrated. You must learn the correct procedure with panchromatic material, or you will have repeated trouble.

## Making Enlarger.

Can you refer me to a recent article on making a vertical enlarger, or to a cheap book on the subject?

A. S. (London.)

We cannot refer you to any articles on making a vertical enlarger, as there is so much variety in enlarging apparatus, that any particular one described in detail would have only a limited appeal. Further, we do not know of any literature whatever on this subject. A book on enlargers and how to make them would have to be both large and costly, far more so than its sales would warrant.



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### WE ARE GIVING

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3rd ".....	£3
4th ".....	£1

And 12 Consolation Prizes of 10s. each.

In connection with the "HOME MOVIES" Summer Ciné Competition, we are doubling the prize money given by the Editor, providing the prizes are won by amateurs using a 9.5 "CORONET" Ciné . . . thus should the winner of the first prize, for instance, have used a "CORONET" Ciné Camera, he will receive £10 from "HOME MOVIES" and £10 from "CORONET," and so on all the way through the prize list.

**ENTER TO-DAY FOR THIS SIMPLE COMPETITION.**

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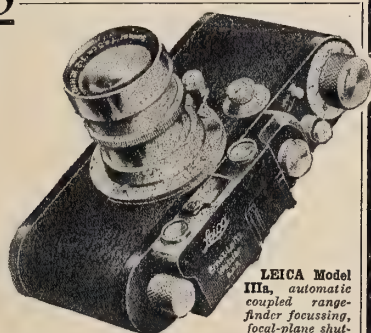
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# THE London Salon of Photography 1935.

**SENDING-IN DAY, Wednesday, September 4th.**

THE TWENTY-SIXTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 14th September, to 12th October, 1935.

## CONDITIONS OF ENTRY (Please read carefully).

No. 1. Pictures from exhibitors in the British Isles must not be framed; but may be mounted. Each picture must bear on the back, clearly written—(a) name of artist; (b) number and title of picture; corresponding to particulars on the Entry Form.

No. 2. When mounts are employed, they should conform to the following sizes—25×20, 20×16, or 15×12, but no mount to exceed 25×20; and it is suggested that white or light-toned mounts be employed wherever possible.

No. 3. Pictures from abroad must not be mounted (or framed), but should bear full particulars as above.

No. 4. Pictures which are sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.

No. 5. All pictures should be sent by parcels post, packed flat, and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

No. 6. The sending-in day is Wednesday, September 4th, 1935. All pictures for the Exhibition must arrive at the above address on or before this date. Exhibits may be delivered by hand at the Gallery on this date only.

No. 7. The Entry Form, properly filled in, must be sent with the pictures, together with entry and packing fee of 5/- (this fee covers any number of pictures from one exhibitor).

No. 8. To avoid Customs complications, all entries from without the United Kingdom must be sent by post and without prices marked on the prints. Packages containing such entries should be clearly labelled: "PHOTOGRAPHS FOR EXHIBITION ONLY. NO COMMERCIAL VALUE. TO BE RETURNED TO SENDER."

No. 9. All pictures sent by post will be repacked and returned carriage paid, after the close of the Exhibition.

No. 10. In view of application being made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify on the Entry Form whether they have objection to such permission being given. The copyright, in all cases, remains the property of the authors of the prints.

No. 11. The Committee assure intending exhibitors that the utmost possible care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

The submission of pictures will be understood to imply acceptance of the above conditions.  
Due notification of acceptance of pictures will be sent out as soon as possible.

All correspondence must be addressed to the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.

**Readers of  
The Amateur  
Photographer &  
Cinematographer**  
who are preparing  
work for this year's  
Salon may use this  
page as an ENTRY  
FORM.

SEE CONDITIONS.

**Intending Exhibitors**  
who are unable to  
secure extra Entry  
Forms in time may  
prepare their own on  
plain paper provided  
the conditions of Entry  
are adhered to.

## FORM OF ENTRY.

To THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY.

Sir,—I beg to submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order of the value of 5/- to cover Entrance Fee and the cost of return postage (see conditions 7, 8, and 9).

Reg. No. (leave blank).	A, B or C (leave blank)	Number on Picture.	Title of Picture.
		1	
		2	
		3	
		4	
		5	
		6	

The attention of exhibitors residing in countries outside Great Britain is specially directed to Condition No. 8.

I AGREE

TO CONDITION 10.

YES OR NO.

Name.....  
(State Mr., Mrs., or Miss)

Address .....



# The AMATEUR'S EMPORIUM

## Business Notices Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

## Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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### SALE AND EXCHANGE: AMATEURS ONLY—

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### PROFESSIONAL AND TRADE:—

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Each paragraph is charged separately.

**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 28 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 28a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

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The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

## Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

## Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**1-PLATE** Ensign Reflex, Ross Xpres f/4.5, 6 S. slides, case; as new; cost £20; take £10.—Goodall, 251, Lewisham High Rd., S.E.4. [8770]

**V.P.** Kodak Boy Scout, as new, 15/- or nearest.—Skinner, Bennoch Rd., Kirkcaldy. [8986]

**NEW, Compact, Six-20** Kodak, f/6.3 anastigmat, 4-speed O.V. shutter, with delayed-action device; condition perfect, £3; deposit system.—Barnes, Kalamaria, Phillips Park Rd., Whitefield, Manchester. [8987]

**SUPER-SPORT** Dolly Roll Film, 2½ square or 16 V.P., plates V.P. f/2.9 Meyer Trioplan, 3 single dark slides, focussing screen, solid leather case, £9, or near offer; cost over £12.—Box 5044, c/o "The Amateur Photographer." [8989]

**3½×2½** Zeiss Minimum Palms, Tessar f/4.5, 2 double slides, F.P.A. and leather case; perfect condition, £10.—Goldthorpe, 13, Osborn Terrace, Field Hill, Batley. Deposit system. [8990]

**THORNTON-PICKARD** Camera, Duplex Ruby Reflex, f/4.5 Cooke anastigmat, ½-pl., 3 D.D. slides, £3.—Matson, Perton, Walton-on-Thames. [8994]

**ROLLEICORD**, Zeiss Cocarette, 3½×2½, £6/10 each, both new; wanted—Super Ikonta; Kodak Amateur Printer.—15, Hardy Rd., Coventry. [8995]

**3½×2½** Butcher's Watch Pocket Carbine, adapted for plates and roll film, Aldis f/6.3, Lukos shutter, F.P.A., 3 slides, case, £3.—58, Ripon St., Gateshead. [8996]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**SOHO** 3½×2½ Reflex, Pentac f/2.9, F.P.A., filter, case, developing tank, £17/10.—Below.

**ADAMS'** Minex Reflex, ½-pl., Pentac f/2.9, F.P.A., filter, case, developing tank, £20.—Below.

**DALLMEYER** Telephoto 12-in. f/5.6, £8; all above in perfect condition; owner uses Leica; offers to—160, High St., S.W.15. [9001]

## CAMERAS AND LENSES

**SACRIFICE.**—Leica Model III, chromium, with f/2 Summar lens, Weston universal exposure meter, Lancaster Vertical Enlarger (enlarges Leica negatives to about 20×14), ever-ready case, universal lens hood, charger, excellent tripod and ball-jointed head, 2 developing dishes 15×12, and miscellaneous dark-room kit, 600 Agfa bromide postcards, also other sizes bromide paper, spare films; all new within last three months and hardly used; perfect condition; list price over £58; sacrifice at £40 for quick sale (less than cost of camera); camera insured for £40; inspection invited (Winchester), but first application secures.—Write or Telegraph, Box 5073, c/o "The Amateur Photographer." [8999]

**ICA** Ideal ½-pl., Zeiss Amatar f/6.8 Convertible anastigmat, Compound, 3 D.D. slides; as new, leather case, £5.—Below.

**3½×2½** Bildar D.E., f/3.8 Zedellar, D.A. Compur, 8 slides, case, £3/10.—Below.

**V.P.** Baker, Ross Homocentric f/6.3, 6 slides, case, 15/-.—Below.

**DALLMEYER** Speed, V.P., Pentac f/2.9, 4 D.D. slides, F.P.A., filters, case, £8.—Below.

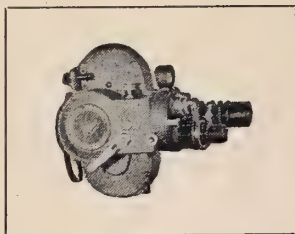
**1-PLATE** Triple, every movement, Aldis f/7.7, Trichro shutter, 1 to 1/100th, tripod, 3 D.D. slides, £3.—Below.

**LENSES.**—5-in. W.A., 15/-; 10-in. f/5, stops, 25/-; Telephoto, 9 to 40 in., 10/-; 9-in. R.R. f/8, iris, 12/6.—Hudson, 67, Ardgowan Rd., S.E.6. No callers. [9000]

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f/2.9 in focus mount, three-lens turret head, visual focussing, with large adjustable eyepiece, multi speeds 8, 12, 16, 24, 64 pictures, single picture crank, latest plumb-level finder for all distances and all lenses, 3-point quick threading and many other unique features by this famous and well-experienced firm of cine equipment. Finished in beautifully bronzed ripple. Complete with guarantee. Instructions in carton.

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12-picture Voigtlander Brilliant Reflex, f/7.7	45s. 0d.
Ensign Midset "Wear it always." From	22s. 0d.
3 1/2 x 2 1/2 Voigtlander Bessa, f/7.7	52s. 6d.
3 1/2 x 2 1/2 Ensign Selfix, f/6.3, auto-erecting	55s. 0d.
3 1/2 x 2 1/2 Zeiss Ikon Nettar, f/6.3, self-erect	43s. 15 0
12-picture Voigtlander Brilliant, f/4.5, Compur	45s. 15 0
V.P. Agfa Speedex Roll Film, f/3.9, Compur	45s. 5 0
3 1/2 x 2 1/2 Ensign Selfix, f/4.5, 1 to 1/100th	44s. 15 0
16-on-V.P. Foth-Derby, f/3.5 Press	45s. 15 0
3 1/2 x 2 1/2 Voigtlander Bessa, f/4.5, D.A. Compur	47s. 5 0
Zeiss Ikonflex Mirror Reflex, 12 pictures, f/4.5	47s. 15 0
3 1/2 x 2 1/2 Agfa Roll Film, f/4.5, D.A. Compur	46s. 6 0
16-on-3 1/2 x 2 1/2 Zeiss Ikonta, f/4.5, Compur	47s. 2 6
3 1/2 x 2 1/2 Zeiss Nettar, f/4.5, D.A. Compur, self-erect	47s. 5 0
3 1/2 x 2 1/2 Ensign Selfix, f/4.5, Compur	46s. 15 0
Zeiss Ikon Ikonflex, f/4.5, 1 to 1/100th, 12 exposures	48s. 10 0
3 1/2 x 2 1/2 Ensign Range-finder Coupled Roll Film, f/4.5, latest, rise, cross, wire-finder	47s. 10 0
3 1/2 x 2 1/2 T.P. Compact Reflex, f/4.5, 1/10th to 1/1,000th	48s. 15 0
9 1/2-in. Dektio, f/1.9, multi speeds	49s. 15 0
3 1/2 x 2 1/2 Ensign Range-finder, Zeiss Tessar f/4.5, coupled focussing, rise, cross, new, 1 to 1/500th, Compur	413s. 17 6
3 1/2 x 2 1/2 Egofox Plate, Xenar f/3.5, D.A. Compur, double ext., rise, cross, wire-finder, slides. New	47s. 7 0
16-on-3 1/2 x 2 1/2 Egofox Roll Film Plate, Meyer f/2.9, D.A. Compur, self-erect, 16 or 12 pictures, and V.P. plates	410s. 10 0
2 1/2 x 2 1/2 Korelle Reflex, f/2.9, focal-plane	410s. 10 0
16-on-3 1/2 x 2 1/2 Ikonta, Zeiss Novar f/4.5, Compur	47s. 2 6
16-on-3 1/2 Super Ikonta, Tessar f/4.5, 1 to 1/500th	418s. 12 6
3 1/2 x 2 1/2 T.P. Compact Reflex, f/4.5, 1/10th to 1/1,000th, revolving back, auto. hood, with direct finder, clip-on slides	414s. 0 0
3 1/2 x 2 1/2 or 16-on Super Ikonta, f/4.5, 1 to 1/400th	419s. 0 0
16-mm. Ensign Super Camera, f/2.8, hide case	413s. 13 6
3 1/2 x 2 1/2 Zeiss Plate, Tessar f/4.5, D.A. Compur, double ext., auto. bellows catches, very compact	413s. 0 0
Prominent Voigtlander, Range-finder Coupled, 16 or 8 on 3 1/2 x 2 1/2, f/4.5, D.A. Compur, exposure meter built in	421s. 0 0
Exakta, latest, Dallmeyer f/2.9 Pentac, slow speeds	425s. 0 0
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6 x 6 Super Ikonta, f/2.8, Compur, 1 to 1/400th. The new large miniature of the future	428s. 5 0
3 1/2 x 2 1/2 Icarette Roll Film Plate, Tessar f/4.5, D.A. Compur, double ext., rise, cross, slides, screen	417s. 10 0
16-on-3 1/2 x 2 1/2 Zeiss Ikonta, f/3.5, Compur	429s. 0 0
Amo Exposure Meter, photo-electric	422s. 17 6
16-on-3 1/2 New Planabel, f/2.9, D.A. Compur, coupled range-finder focus, all hand-made precision	421s. 0 0
16-mm. Ampro Bronze Super Projector, f/1.8, 500-watt, direct illum., forward, reverse, rewind, tilting head, all controls on base, dead silent, rock-steady. Perfection	437s. 10 0
8-mm., 9 1/2-in., 16-mm. Dual Splitter, finest made	455s. 0d.
Egofox Walking Stick Unipod. Perfect movies	425s. 0d.
Leica, Contax and all fittings. Easy terms	
400-ft. Aluminium Reels, 9 1/2-in. or 16-mm. 4 for	410s. 6d.
16-mm. Movikon Super Camera, Zeiss f/1.4, range-finder, dead accurate focussing, all professional quality and features (new easy terms 5/6 to £5 monthly only). Write now. You'll be delighted with Movikon.	

# EDWIN GORSE

86, ACCRINGTON ROAD, BLACKBURN

## CAMERAS AND LENSES

13.5-CM. Elmar f/4.5, for Leica, almost new, also Vidom universal view-finder, £12.—24, Bentcliffe Drive, Leeds, 7. [9003]

KODAK Retina, Xenar f/3.5, Compur shutter, 1 to 1/300th sec., Retina range-finder, yellow filter, zip purse case; total cost £13/4/6; perfect condition; scarcely used; offers.—Henderson, 3, Hoyle Avenue, Newcastle-on-Tyne. [9004]

1-PLATE Soho Reflex, Zeiss Tessar f/4.5, Dallmeyer Telephoto 12-in. f/5.6, interchangeable, 3 D.D. slides, F.P.A., leather cases, 1-pl. Dallan tank, recently overhauled; perfect working condition, £20.—Box 5074, c/o "The Amateur Photographer." [9005]

EXAKTA Reflex, V.P.K. size, f/3.5 lens, absolutely new condition, with leather case; cost £15; sell £11.—Holroyd, 10, Market Place, Driffield, Yorks. [9006]

CONTAX, latest improved 1935 model, f/2.8 Tessar, 1 to 1/1,000th, B., automatic focussing, wire release, only used two films; absolutely as brand new; list £33/15; sell, £26.—Pook, 15, Braunstone Avenue, Leicester. [9008]

1-PLATE Sanderson de Luxe Camera, hand and 2 stand, Goerz f/4.8 lens, Bausch & Lomb shutter, triple extension, 8 double book-form slides, 3 leather cases, £10; as new, cost £50.—McCarthy, 71, Crossgrove Rd., Liverpool, 4. [9009]

DALLON Telephoto 14-in. f/3.5, in perfect condition, like new, cost £48, offered at £24; Eyemo Cameras, Telephoto Lenses, Akeley Round Box Camera, and Debie Interview, like new, offered at half-price.—Box 5076, c/o "The Amateur Photographer." [9012]

NO. 7 Roll Film Carbine, f/4.5 Zeiss, D.A. Compur, plate back, 3 slides, leather case, as new, £8/15; Campro Cine Screen, mains transformer, spare bulb, charger, 50/-.—Summers, Westholme, Olney, Bucks. [9014]

3 1/2 x 2 1/2 Westminster Plate double extension, rise, cross, Meyer f/4.5, delayed Compur, 4 slides, F.P.A., case, £4/15.—Huskinson, 23, Lansdowne Rd., Tunbridge Wells. [9015]

3 1/2 x 2 1/2 Ensign Reflex, Aldis Uno f/4.5, focal-plane shutter, cost £7/17/6, leather case, £4/10.—Below.

ENSIGN Selfix, f/6.3, cost £2/15, leather case, £2; both as new; deposit.—BM/RWKF, London, W.C.1. [9016]

WATSON'S Spanish Mahogany 1-pl. Field Camera, 3 D.D. slides, leather case and R.R. lens, 25/-.—Below.

N. & G. Lens Hood, 15/-; Leitz Distance Meter and case, £1; Wynne Meter, 2/6.—Below.

SANDERSON 1-pl., 4 slides, f/5.6 lens, Compound shutter and Enlarging Lantern, £10, a bargain.—W., 2, Warrior Square, Southend-on-Sea. [9019]

1-PLATE Soho Reflex, with f/4.5 Zeiss Tessar 4 lens, 2 dozen single, 3 double slides, Wishart adapter, 12 envelopes, £15 or nearest offer; exceptional condition.—Lindner, Ravensgate, Charlton Lane, Cheltenham. [9021]

ROLLEICORD, latest pattern, Zeiss f/3.5 lens, with ever-ready leather case; cost £13/15 three weeks ago; brand new, perfect, unscratched, £9/10.—Below.

VOIGTLANDER Vag 9 x 12 cm., fitted Collinear lens f/6.8, Compound shutter, rise and cross front, 14 slides, all fitted new 1-pl. adapters; excellent condition; perfect; bargain, 50/-.—Box 5078, c/o "The Amateur Photographer." [9022]

1-PLATE Ensign Reflex, Aldis-Butcher f/4.5, self-capping shutter, 1/15th to 1/1,000th, antinous release, 10 slides, F.P.A., leather case; excellent condition, £6/6.—N. Beilby, Ghyll Head, Windermere. [9023]

3 1/2 x 2 1/2 Etui Featherweight, Schneider Radionar f/4.5, Ibsor shutter, 1 to 1/125th sec., F.P.A., all as new, also 3 slides in wallet, £5/5.—Below.

3 1/2 x 2 1/2 Zeiss Roll Film, Tessar f/4.5, Compur (not D.A.), leather case, £4/4.—Below.

3 1/2 x 2 1/2 Carbine Roll Film, Aldis f/7.7 anastigmat, 7-speed shutter; good condition, £1/5.—Johnson, St. Andrews, Somerset Rd. East, New Barnet. [9024]

F/2 V.P. Bausch & Lomb, Ilex 1/5th to 1/100th, 6 slides, case; new condition, £3.—Roberts, 49, Cornwallis St., Stoke-on-Trent. [9027]

3 1/2 x 2 1/2 Kodak Six-20, f/6.3 focussing lens, 3-speed shutter, new, £2/10.—Betts, Derriford, Wendover Rd., Stoke Mandeville, Aylesbury. [9028]

PATHESCOPE 9.5-mm. Cine Camera, f/3.5, just as new, cost £6/6, for £3/10; Mentor Folding Reflex, 3 1/2 x 2 1/2, f/4.5 Zeiss Tessar, 3 double slides, F.P.A., leather case, perfect, bargain, £10.—Slowey, 61, King St., Brierfield, Lancs. [9031]

## THIRTEENTH EDITION

# WALL'S DICTIONARY of PHOTOGRAPHY

## AND REFERENCE BOOK FOR THE AMATEUR AND PROFESSIONAL PHOTOGRAPHER

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F. J. MORTIMER, Hon. F.R.P.S.

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## CAMERAS AND LENSES

**REFLEX** (T.P. Junior Special),  $3\frac{1}{2} \times 2\frac{1}{2}$ , Zeiss Tessar f/4.5, 6 slides, adapter, filters, case, £7; Miraphot Vertical Enlarger,  $3\frac{1}{2} \times 2\frac{1}{2}$ , Zeiss lens, £5/5, both scarcely used; Thornton-Pickard 4-pl. Field, D.E., 2 slides, R.R. lens, 15/-; Jaynay Tripod and Wratten Electric D.R. Lamp, 2 safelights, 30/-; 25 Dishes to  $12 \times 10$ , retouching desk, scales, quantity new chemicals, £1.—Hollyday, Albion House, Cliff Rd., Hornsea. [9032]

**V.P. Roll Film Goerz Tenax**, f/6.3 Tenastigmat-oid Compur, Kodak colour filter; good order and condition, £2/10.—Simpson, Longmire, Troutbeck, Windermere. [9033]

**£7/5** Kodak Retina, Xenar f/3.5, Compur, 1 to 1/300th sec., 36 exposures, case; brand new.—Slaughter, Cotswold Gardens, Tewkesbury. [9034]

**SUPER** Ikonta, Model 530/2, f/4.5 Tessar, takes 8 pictures  $3\frac{1}{2} \times 2\frac{1}{2}$  or 16 half size, ever-ready case; as new, £12/10.—Rev. Clark, Skipsea, Driffield. [9035]

**ZEISS** Icarette,  $2\frac{1}{2} \times 4\frac{1}{2}$ , f/4.5 Tessar, D.A. Compur shutter, leather case and sling, as new throughout, cost £15/4; cash, £8.—Cook, Optician, Newark. [9037]

**1-PLATE** Sibyl, Zeiss Tessar f/4.5, 12 D. slides, 4 F.P.A., envelope, leather case, £6; Pressman Postcard Reflex, f/4.5 Aldis, 6 slides, F.P.A., £3.—Cooper, 84, Corn Exchange, Leeds. [9038]

**IKONTA**, 16 on  $3\frac{1}{2} \times 2\frac{1}{2}$ , Novar f/4.5, 3 speeds, delayed, cost £6, equal new, £4;  $3\frac{1}{2} \times 2\frac{1}{2}$  T.P. Ruby Reflex, fitted £12 10-in. f/5.6. Dallin Telephoto, 3 slides, case, outfit cost £21 one month ago; bargain, £14; deposit system.—Hothersall, 3, Heights Rd., Nelson. [9040]

**£6/9/6** New Kodak Retina, f/3.5 Xenar, Compur, 1 to 1/300th, screw-in filter, case, listed £10/18/6; would consider plate camera in exchange.—Blackburn, Portland St., Pemberton, Wigan. [9041]

**ZEISS** Super Ikonta, 530/2, Tessar f/4.5 lens, 8 pictures on  $3\frac{1}{2} \times 2\frac{1}{2}$  or 16 on  $2\frac{1}{2} \times 1\frac{1}{2}$ , built-in range-finder, Compur, T. and B., to 1/250th, ever-ready solid leather case, medium filter, lens hood; all in splendid condition; outfit cost £20; price £15.—Wilson, Mornington Park, Bangor, N. Ireland. [9042]

**CAMEO**  $3\frac{1}{2} \times 2\frac{1}{2}$ , Koilos shutter, 1 to 1/300th sec., focussing Cooke lens, double extension, rising front, 7 slides, film pack, £4/10.—Jeffery, Alberta Terrace, Onchan, I.O.M. [9043]

**3 1/2 x 2 1/2** T.P. Reflex, f/4.5 Cooke, revolving back, 12 slides, cut-film sheaths, roll-film holder; recently overhauled, £5/17/6.—Sansom, 51, Babington Rd., Streatham, S.W.16. [9044]

**LEICA** Model 1 and range-finder, £8.—Write: T. B. P., 57, Woodville Gardens, Ealing, W.5. [9045]

**f/4.5** T.P. Reflex, revolving back, F.P.A., Dremoscop meter; excellent condition.—Write, J. W. Howes, 49, Paulet Rd., Camberwell, S.E.5. [9047]

**ZEISS** Super Ikonta, f/2.8, new model, 1935, 530/16; purchased last month, £28/5 list; accept £20.—E. Baxter, 41, Overlea Drive, Didsbury, Manchester. [9054]

**1-PLATE** Lancaster, 2 slides, lens, case, 7/6.—2 Brown, 34, Warwick Rd., Welling, Kent. [9055a]

**MINI-FEX**, f/3.5 Meyer Trioplan, 1 to 1/300th, Compur, perfect, £6; deposit system.—W. A. S., 5, Claremont Avenue, Stony Stratford, Bucks. [9057]

**3 1/2 x 2 1/2** T.P. Junior Reflex (little used), 6-in. Ross Zeiss Tessar f/4.5, canvas case, 8 metal slides, roll-film holder, focussing magnifier, Ikonta exposure meter, £7, or without lens, £4/15.—MacMaster, 2, Harcourt Mansions, Selby Rd., S.E.20. [9059]

**ENSIGN** Roll Film Reflex,  $2\frac{1}{2} \times 3\frac{1}{2}$ , Aldis f/4.5, also 9-in. Dallmeyer Telephoto to fit; complete, £8.—Conway, 61, Queensborough Terrace, W.2. [9060]

**A** New—Box Tengor, 16 on  $3\frac{1}{2} \times 2\frac{1}{2}$ ; list A £12/6; 12/6.—Below.

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**N** & G. Folding Reflex,  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/4.5 Ross Xpres, Dallmeyer f/5.6 Telephoto, 3 D.D. slides, F.P.A., leather case; perfect outfit, £28.—Silva, Stone Street Farm, Sevenoaks. [9063]

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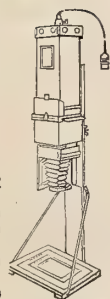
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**IKONTA**, 16-on-120 roll film, f/4.5, Thelma, latest, perfect, 75/-, exchanges; Leudi Meter, 2/6.—Fennell, 17, Bathwick St., Bath. [9080]

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... Vide "The Amateur Photographer,"

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WANTED.—Baby Sibyl, or latest Model Ica Bebe,  $4\frac{1}{2} \times 6$  cm., in exchange for Kodak Retina, Xenar f/3.5, Compur, 2 screw-in filters and leather case; perfect condition; full details.—Box 5088, c/o "The Amateur Photographer," [9053]

WANTED.— $3\frac{1}{2} \times 2\frac{1}{2}$  Folding Hand and Stand Focussing Camera, with Zeiss anastigmat f/4.5, 3 double dark slides and case; approval deposit.—Lawrenson, Springfield, Worplesdon. [9055]

EXCHANGE.— $9 \times 12$  cm., adapt  $\frac{1}{2}$ -pl., Ica Reflex, excellent condition, f/4.5 lens, for good Battery Wireless Set, or sell cheap.—Bush, St. Neots Rd., Hardwick, Cambs. [9058]

WANTED.—Leather Case, suitable  $\frac{1}{2}$ -pl., T.-P. Reflex, and hold accessories.—H. Bradley, 102, Moss Grove, Liverpool, 8. [9066]

WANTED.— $9 \times 12$  cm. Palmos Press Camera, with Tessar f/4.5 lens, for cash.—66, Marlborough Park Avenue, Sidecup, Kent. [9067]

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WANTED.—Exposure Meter, Bewi or similar.—Lowry, The Hollies, Montclair Drive, Mossley Hill, Liverpool. [9071]

WANTED.—1935 Automatic Rolleiflex,  $6 \times 6$ .—Somerset, Woodways, Abbotswood, Guildford. [9073]

WANTED.—F/3.5 or Faster Anastigmat, in Compur shutter, focus 12 to 15 cm.; trial against deposit.—Write, Gallie, 211, Charlton Rd., S.E.7. [9077]

WANTED.—Good Tank for 120 films (see enlarger advert, tank and cash considered).—Byers, 59, High St., Lockerbie. [9082]

EXCHANGE.—Binocular Microscope by Pillischer, Bond St., mechanical stage, 3 objectives, full accessories, for any Telephoto outfit, or  $3\frac{1}{2}$  Plate, Reflex, Focal-plane or Range-finder Camera; others considered.—T. W. Long, 94, Colchester Rd., E.10. [9083]

WANTED.—Adon Adjustable Telephoto Lens, range 28-mm.; give particulars.—Box 5090 c/o "The Amateur Photographer." [9086]

EXAKTA Reflex wanted, about £10.—Box 5092, c/o "The Amateur Photographer." [9089]

EXCHANGE for 16 on  $2\frac{1}{2} \times 3\frac{1}{2}$ , f/2.9, D.A. Compur, or similar, Gent's Sporting Suit, West End tailor, £10/10, worn twice, 5 ft. 10 in., 40 in. chest, 38 in. waist; approval.—Box 5093, c/o "The Amateur Photographer." [9090]

WANTED.— $\frac{1}{2}$ -pl. Precision Enlarger, with automatic focussing, good condition essential, not condenser type; full particulars with illustrations to—Box 5904, c/o "The Amateur Photographer." [9091]

WANTED.—Latest Leica, also accessories, cheap; or exchange larger sizes.—Box 5097, c/o "The Amateur Photographer." [9095]

STEREO Camera wanted, must be in good order and cheap; full particulars to—Box 5100, c/o "The Amateur Photographer." [9097]

SMALL Reflex Camera wanted, exchange V.P.K., Taylor-Hobson 1/6.5 anastigmat, also  $\frac{1}{2}$ -pl. Roll Film Camera, Goetz f/6.8 and cash.—Gipps, 15, Dela Warr Rd., Bexhill. [9098]

LITERARY Training Course, complete, offered in exchange for camera; offers.—Box 5096, c/o "The Amateur Photographer." [9094]

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WANTED.—Leicas, Contaxes, Rolleiflexes, Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [6703]

WANTED for Cash.—Modern Miniature Cameras and accessories, also Enlargers; good prices given; urgently required.—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012]

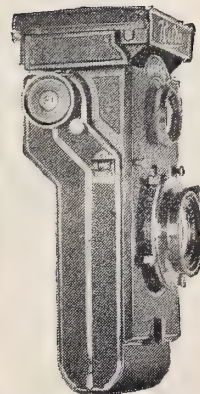
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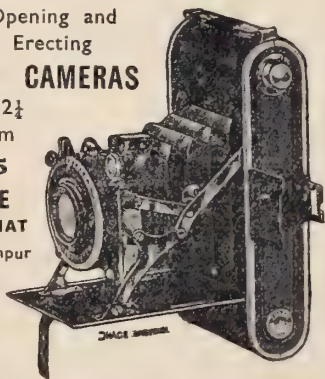
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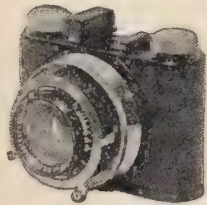
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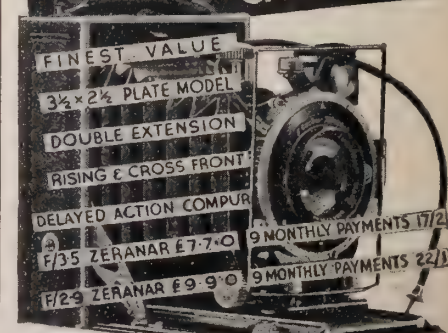
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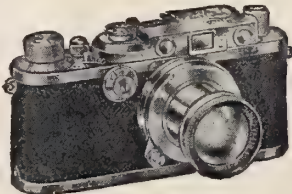


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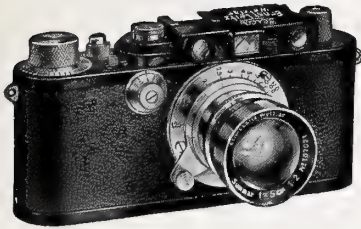
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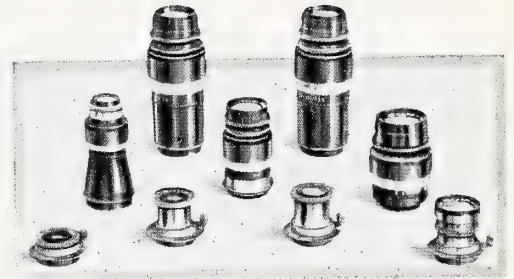


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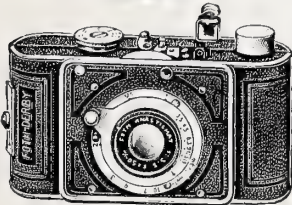


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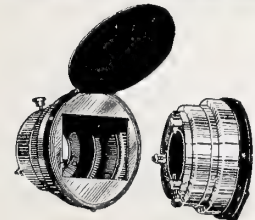
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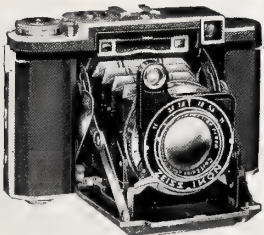
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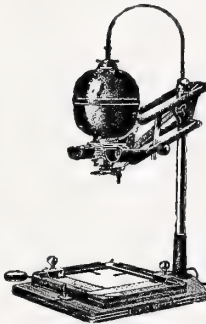
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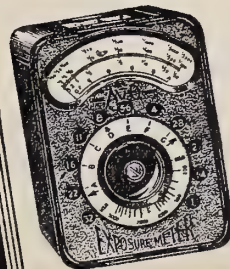
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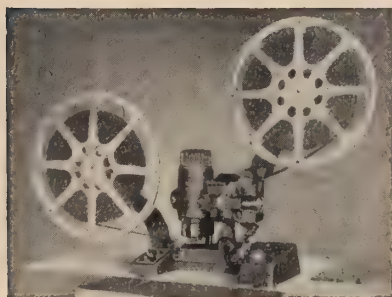
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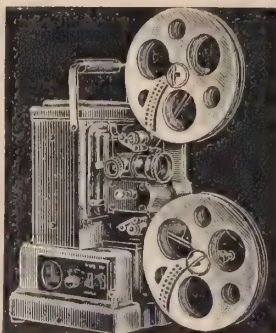
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 3 1/2 x 2 1/2 Dallmeyer Speed, Pentac f/2.9, self-capping focal-plane shutter and F.P.A. £9 7 6  
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 3 1/2 x 2 1/2 T-P. Victory Reflex, T-P. Cooke f/4.5, rack focussing, self-capping focal-plane shutter, speeds to 1/1,000th, revolving back, roll-holder and case £5 17 6  
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 3 1/2 x 2 1/2 T-P. Horizontal Reflex, Dallmeyer f/4.5, self-capping focal-plane shutter, speeds to 1/1,000th, 6 slides, F.P.A. £26 12 6  
 9.5-mm. Pathe Luxe Motocamera, f/3.5 anastigmat, motor drive. £5 17 6  
 4-pl. Ensign Popular Reflex, Ross Xpres f/4.5, self-capping focal-plane shutter, speeds to 1/1,000th, revolving back, 6 slides, F.P.A. and leather case. £9 12 6  
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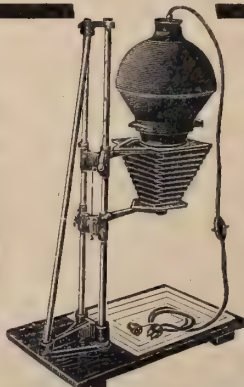
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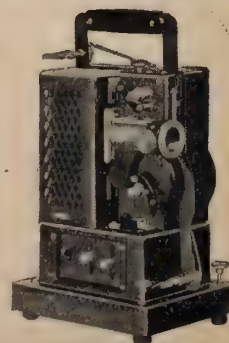
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### SIEMENS HOME PROJECTOR

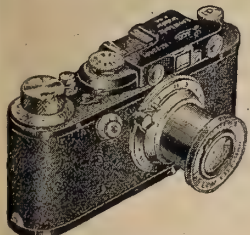
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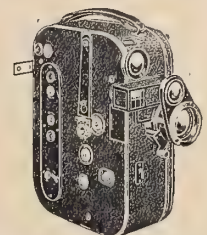
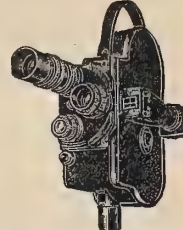
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1-pl. Dallmeyer de Luxe Hand and Stand, rising and swing front, double extension, f/6.8 Goerz Dagor double anastig. lens, fully-speeded shutter, reversing back, 6 double plate-holders, 2 leather case **£4 9**  
1-pl. Sanderson Hand and Stand, f/7.7 Beck double Aplanat lens, speeded shutter, 2 double plate-holders, leather case **£2 7 6**  
P.C. Triple Imperial C.B. Field, f/7.7 Aldis anastig. lens, roller-blind shutter, 3 double book-form dark slides, tripod and case **£4 2 6**  
Full V.P. Dolly Roll Film, f/4.5 anastig. lens, Pronto D.A. speeded shutter, folding baseboard. Brand new condition **£3 7 6**  
4x3 cm. Folet Roll Film, f/4.5 anastig. lens, speeded shutter, 1/25th to 1/100th and Time, direct-view finder **£2 17 6**  
3x4 cm. Kolibri Roll Film, f/3.5 Novar anastig. lens, latest D.A. Compur shutter, optical view-finder, complete in leather case **£7 7 0**  
820 Zeiss Ikonta, f/4.5 Tessar, latest pattern Compur shutter, optical view-finder. Unsold **£8 10 0**  
3x2 1/2 T.-P. Junior Special Ruby Reflex, revolving back, f/4.5 Ross Homocentric lens, 6 double book-form dark slides, leather case **£8 10 0**  
Pathe de Luxe Motocamera, f/3.5 Hermagis lens. Cost £10 10s. **£6 2 6**  
Model B Pathe Cine Camera, f/3.5 anastig. lens, motor drive **£4 2 6**  
Double-claw Pathe Projector, super attachment, motor driven **£7 17 6**  
Model C Kodascope, complete with resistance **£6 17 6**  
9.5-mm. Cine Projector, will take 30 and 60 ft. films, complete for direct lighting **£1 7 6**  
Pathe Imp Projector, complete with resistance **£3 12 6**

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Motor in brand new condition, suitable for Imp Projector. .... **£1 5 0**  
Camro Cine Camera and Projector, complete with extension tube. .... **£2 5 0**  
45x107 Reitzel Stereo Camera, f/6.8 Ross Homocentric lenses, Compur shutter, daylight-loading F.P.A., automatic Tachiphot with storage capacity for 300 views, rack and pinion focussing, with inter-ocular adjustment, complete outfit for. .... **£16 16 0**  
45x107 Stereo Camera, f/6.3 anastig. lenses, direct-vision finders, speeded shutter, 6 single slides and case **£3 19 6**  
1-pl. T.-P. Horizontal Reflex, f/4.5 T.-P. Cooke anastig. lens, 6 single slides **£5 12 6**  
7-in. f/4.5 Cooke lens, S.C. shutter, 6 double book-form dark slides, leather case **£8 17 6**  
P.C. and 10x15 Horizontal Reflex, f/4.5 anastig. lens, complete with 6 slides **£5 15 0**  
V.P. Kodak Series III, f/7.9 Kodak lens, speeded shutter. As new **£1 15 0**  
3x2 1/2 Icarite Roll Film, f/4.5 Zeiss Tessar, Compur shutter. .... **£6 17 6**  
3x2 1/2 Self-erecting Kodak, f/7.9 Kodak lens. Brand new condition **£1 12 6**  
P.C. Carbine Roll Film, f/6.3 Velos anastig. lens, fully-speeded shutter, complete in leather case **£2 7 6**  
P.C. Kodak Roll Film, Rectilinear lens, fully-speeded shutter. .... **£5s. 8d.**  
1-pl. Ensign Roll Film and Plate, f/7.7 anastig. lens, speeded shutter, 1 to 1/100th and Time, plate back, 3 slides **£1 7 6**  
3x2 1/2 D.E. Folding, f/4.5 anastig. lens, Isbor fully-speeded shutter, 6 slides, F.P.A. .... **£3 7 6**  
Dekko Cine Camera, f/1.9 Dallmeyer lens, 3-in. f/3.5 Telephoto, inter., complete in leather case **£14 14 0**

Although used—every one of these bargains is in really splendid working order.



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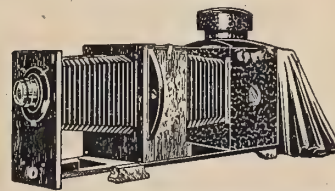
Packed with latest still and cine apparatus, and full specifications. Send for it now. Free and post free!

## T.-P. IMPERIAL Enlarger

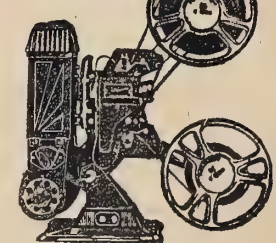
Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. 1-pl., without lens, from

**£5 : 5 : 0**

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With 200-watt lighting. Picture 10 ft. wide easily obtainable. Works off 110 volts. With lamp, plug, flex, adapter and 1 empty 300-ft. super reel. **£15**  
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3x2 1/2 T.-P. Reflex, revolv. back, f/4.5 Cooke anas. 6 slides, L/case. .... **£5 19 6**  
Six-20 Kodak, f/6.3 anas., P.P.S. D.A. shutter, filter, L/case **£3 3 0**  
45x107 Voigtlander Stereo Photoscop, f/4.5 Heliar lenses, fully-speeded shutter, pair of filters, L/case. Cost £30 **£5 19 6**  
3x2 1/2 Zeiss Minimum Palms, f/4.5 Zeiss Tessar lens, D.E. slides, F.P.A., L/case. Cost £36 **£9 17 6**  
Leitz Vario Vertical Enlarger, for use with own lens, electric fittings, condenser, base easel, etc. **£6 6 0**  
Model A Cine-Kodak Projector, 200-watt lamp, adjustable resistance, travelling case. Cost £65 **£22 10 0**  
Ensign Silent 16 Projector, 100-watt lamp, adjustable resistance, travelling case. .... **£11 11 0**  
Pathe Home Cine Projector, super attachment, double-claw type C motor, group resistance. .... **£9 9 0**  
3x2 1/2 Lancaster Enlarger, base easel, good objective, electric fittings. .... **£7s. 6d.**  
1-pl. Ensign Horizontal Enlarger, 51-in. condenser, f/6.3 anastigmat, electric fittings. As new **£4 4 0**  
1-pl. T.-P. Enlarger, f/6.3 Cooke anas., 51-in. condenser, electric fittings. .... **£5 12 6**

## 54 LIME STREET

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3a Special F.P. Kodak, f/4.5 Carl Zeiss Tessar, Compur shutter, L/case. Cost £22. .... **£5 15 0**  
Dallmeyer 12-in. f/8 Popular Telephoto, iris. Cost £8 8s. .... **£4 4 0**  
1-pl. Model A Ensign de Luxe Reflex, f/6.8 Goerz Dagor, self-capping focal-plane shutter, F.P.A., roller, L/case. Cost £30. .... **£4 4 0**  
3x2 1/2 or 16-ex. on Super Ikonta, f/4.5 Carl Zeiss Tessar lens, Compur shutter, and case. .... **£13 10 0**  
1a Dito, fitted f/4.5 Tessar lens. .... **£13 10 0**  
Zeiss Kolibri, 16-ex. on vest pocket, fitted f/3.5 Novar anastigmat, Compur shutter, purse. Cost £11 17s. 6d. As new. .... **£6 17 6**  
16-ex. on Vest Pocket Voigtlander Perkeo, f/3.5 Skopar, Compur shutter, purse. Cost £10 17s. 6d. As new **£5 10 0**  
3x2 1/2 Nagel Roll Film, f/4.5 anastigmat, Vario automatic speeded shutter. .... **£7s. 6d.**  
Kodak Retina Roll Film, takes 36 exposures, f/3.5 anas., Compur shutter, purse. .... **£7 17 6**  
Pathe 9.5-mm. Cine Camera, f/3.5 anas., L/case. .... **£5 12 6**  
6x6 Rolleicord, f/3.8 Zeiss Triotar, L/case. .... **£10 17 6**  
500-watt Victor Cine Projector, forward, reverse, still, adjustable resistance, travelling case. As new. .... **£56 10 0**  
Cost £25 **£11 11 0**  
200-B Pathe Projector, direct model, 250-watt lamp. .... **£11 11 0**  
1-pl. De Luxe Enlarger, all movements, f/6.3 Goerz anas., 51-in. condenser, patent masking device, carrier, electric fittings, enlarging easel. .... **£10 10 0**

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WEDNESDAY, SEPTEMBER 4TH, 1935.

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VOL. LXXX. No. 2443.

ENTRIES have been arriving in great numbers for our special Competition for Novices, which has been announced week by week during the summer, and readers who have not yet entered for this competition should note that the closing date is Saturday next, September 7th. The final coupon appears in this issue. The prizes, as announced elsewhere, consist of supplies of roll film or plates (if the winner happens to use plates), which will be supplied regularly for varying periods. These prizes will not only enable the prizewinners to continue their photography throughout the autumn and winter months, but in the case of the first prize—when two roll films are supplied every week for a year—the winner will be assured of materials right through the holiday season for 1936. Coupons have appeared every week for several months, and the only condition is that the readers who compete are novices who have not yet won an award in any competition. The entries are restricted to contact prints, but the smallness of the prints (which may be mounted if necessary) will not affect their chance of winning a prize.

### A Part of Hospitality.

A friend welcomed us the other day to his cottage on the ridge of the South Downs. We had no sooner climbed to the summit and taken our breath and had a look round on the map of Sussex spread below than he brought out his camera and demanded as a condition of admission indoors that he must be allowed to make our picture. He told us that he did this to everybody who sought him out in his high retreat. It was a part of his

## TOPICS of the Week

### A Weather Forecast FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, SEPTEMBER 5th.

A mainly fine day with sunny periods, average temperatures and a clear atmosphere can be expected. There will be some cloud and probably an occasional shower in the West.

#### FRIDAY, SEPTEMBER 6th.

While a good deal of fair weather and bright sunny intervals are likely in the North of England, cloudy and breezy weather will occur in the South, with occasional showers, especially in the South-West, and thundery conditions in the South-East.

#### SATURDAY, SEPTEMBER 7th.

It will continue fair weather over the South, Midlands and East Coasts, with a fresh breeze from the channel and Wales, where showers are likely. Mists and a moisture-laden air will occur on the East Coast of Scotland and South Ireland.

#### SUNDAY, SEPTEMBER 8th.

Rain and misty weather will occur in the South-West of England off Cornwall and Devon Coasts across to Ireland. It will be mainly fair weather elsewhere to the North-Eastern Coasts of Scotland, where rain and mist will be likely.

#### MONDAY, SEPTEMBER 9th.

Some fairly bright and sunny periods, especially along the East Coast of England and in the South-West, but thundery conditions will attend also.

#### TUESDAY, SEPTEMBER 10th.

Mainly fine and good sunshine periods with a fair amount of clouds and perhaps early haze or drizzle in Scotland and South-West of England.

#### WEDNESDAY, SEPTEMBER 11th.

Similar weather is probable generally over the British Isles. Fairly good weather, some cloud and breeze and some mist or haze occurring in the Eastern Counties early.

ritual as host, just as necessary and as courteously done as to bid his guest refresh himself at the table. Afterwards he sent us some admirable prints, keeping, of course, copies for himself, so that he is fast accumulating a pictorial record of his various friends as they come to see him in his own domain. This camera-welcome, as he calls it, is a little custom which deserves to be encouraged for the pleasure that it gives both to him who bestows and to him who receives.

### Exhibitions Eighty Years Ago.

Eighty years of photographic exhibitions have made people know what to expect, and now the public goes to them thinking nothing of seeing the whole world mirrored on four walls. But what kind of impression one of the earliest photographic exhibitions in Pall Mall, in 1855, made upon such a serious person as a writer in the "Athenæum" of that period may be gathered from this passage: "We have scenes, not copied, but literally [*sic*] brought away bodily, by solar enchantment, from Normandy and Venice, Stamboul and Egypt." He comments that stonework is copied to perfection, tree trunks with equal success, though the smaller twigs are apt to turn into dark wires or feathery fingers. He also says that water seems to defy these "rulers of the sun," remaining turbid, foggy or metallic, its transparency gone, and grass remains microscopic and confused. Even in the exhibition of 1855 this enthusiast found a serious blemish—the "ink-blot picture" as he calls it—while there were skies which appeared to be suffering from skin diseases. On the other hand, some pictures are so "bossy"—now, what



did that word mean to the early Victorian?—"that they compel an appeal to touch to verify or refute our sight." Ah; then probably "bossy" has nothing to do with "master," but with the root of the word "embossed." The details "stood up." This writer sees the future of photography bathed in rosy light, which, it may be hoped, time has not disappointed. With this medium, he says, everyone may be an artist in his spare moments without toiling for years over laborious mechanism. The simplest student may become a discoverer, and his results be always greater than he had expected. In fact, photography might be to art what printing had been to literature.

### Why Television Tarries.

We notice that an excellent new book about television is issued to the world in a publisher's wrapper which, though it is done in photography, must be considered prophetic rather than actual. The design shows, in the upper part, a scene of movement and life in London, and in the lower part a man regarding his televiser and beholding in the illuminated frame the same scene on a smaller scale, but perfectly reproduced in every detail, somewhat after the style of the scene in the view-finder. Perhaps this may be considered a new type of publisher's blurb, but we hope, elusive as television is, that it may soon become a reality. It is

not always realised why the transmission of visual images by radio is so much more difficult than the transmission of sound. Very largely it is because the ear is a much less acute and a much more tolerant instrument than the eye. The ear, listening to sound being transmitted by wireless, will forgive or hardly be conscious of any number of disharmonies and falsities, whereas the eye in what it sees cannot overlook the smallest distortion or see a line straight when it is twisted. When people express impatience and wonder whether television will ever be ready for picking they ought to remember this fundamental and inescapable difference between the two senses.

## "The Amateur Photographer" EXPOSURE TABLE—September

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m., by the clock, during "summer time."

SUBJECT.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies .. ..	1/25 sec.	1/40 sec.	1/75 sec.	1/100 sec.	1/120 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/15 "	1/25 "	1/45 "	1/60 "	1/75 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/8 "	1/12 "	1/25 "	1/30 "	1/40 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/5 "	1/10 "	1/20 "	1/25 "	1/30 "
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	1/3 "	1/4 "	1/8 "	1/12 "	1/15 "
Portraits or groups taken out of doors, not too much shut in by buildings .. ..	1 1/2 "	1 "	2/3 "	1/3 "	1/4 "
Portraits in well-lighted room, light surroundings, big window, white reflector ..	5 secs.	4 secs.	2 secs.	1 1/2 "	1 "

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.		Rapid.	
AGFA, Special Portrait.	ILFORD, Golden Iso-Zenith.	BARNET, S.R. Pan.	BARNET, S.R.
" Super Pan. Film.	" Iso-Zenith.	" Studio Ortho.	" Self-screen Ortho.
" Super-speed Film.	" Hypersensitive Pan.	ENSIGN, Roll Film.	ILFORD, Screen Chromatic.
" Isochrom Film.	" Plates and Films.	GEVAERT, Filtered Ortho.	" S.R.
" Ultra Special.	" Portrait Film (Ortho)	" Chromosa.	" Commercial Ortho. Film.
BARNET, Press and Super Press.	" Fast.	" S.R.	IMPERIAL, Non-Filter.
" XL Super-speed Ortho.	" Monarch.	" Regular Cut Film.	" S.R.
" Soft Panchromatic.	" Press.	ILFORD, Auto. Filter.	" S.R. Ortho.
" Studio Fast.	" S.S. Ex. Sens.	" S.R. Pan.	KODAK, Cut Film.
" Ultra Rapid.	" Zenith Ex. Sens.	" Pan. Film.	
EASTMAN, Par Speed Cut Film.	" S.G. Pan.	" Rapid Chromatic.	
" S.S. Cut Film.	ILLINGWORTH, Fleet.	IMPERIAL, Non-filter (new series).	ILFORD, Empress.
" S.S. Pan. Film.	" Super Fleet.	" Eclipse Pan. B.	" Chromatic.
GEVAERT, Super Sensima.	" Super Fleet Ortho.	" S.S. Ortho.	
" Sensima Fast.	" Pan. Fleet.	KODAK, Roll Film and Film Pack.	BARNET, Ordinary.
" Sensima Ortho.	IMPERIAL, S.S.S. Press Ortho.	PATHE, Roll Film.	GEVAERT, Ordinary.
" Super Chromosa.	" Eclipse.	SELO, Roll Film.	ILFORD, Ordinary.
" Roll Films and Packs.	" Eclipse Ortho Soft.	ZEISS IKON, Roll Film and Film Pack.	" Rapid Process Pan.
	" Eclipse Soft.		IMPERIAL, Ordinary.
	" Eclipse Ortho.		" Pan. Process.



# Making the Best of the Season's Negatives

The following article is devoted to showing photographers how to utilise their collection of summer negatives to the best advantage.

**A**MATEUR photography, thanks to modern apparatus and sensitive material, is now practised all the year round. There is no "off season," but it naturally follows that many workers make the greatest number of exposures during the summer holidays, and the present time of the year brings an accumulation of negatives to be dealt with, for print-making and exhibition purposes, etc.

It is safe to say that although most photographers go to the trouble of making contact prints from all their negatives, there are very many cases where the best is not made of the season's work.

The first thing the amateur should do after he has completed the development of his "bag" of exposures, is to examine all the negatives carefully so that each one comes under review. There will doubtless be some of first-class quality, of which the photographer is justly proud.

## Make Trial Prints.

There will be others not in the same class, which for some reason or other have failed to produce the results anticipated from them. This may be due to technical faults in exposure or development, or the picture may have been taken from the wrong angle. It is desirable, therefore, to consider each negative on its merits, and in the case of those subjects which obviously fail as satisfactory pictures, to make straight prints as soon as possible. These will show where the faults are, and how best they may be corrected, or how parts may be utilised.

Another reason for seeing the subjects in the form of prints is that in some cases when a large number of exposures have been made (particularly if the holiday has extended over a fairly long period) many of

the subjects will be of incidents or places that have been almost forgotten. These negatives are frequently a source of considerable pleasure when printed, as they will frequently be seen with almost a fresh eye, and suggest pictorial treatment that may not have been visualised at the time the photograph was taken.

It is useful in many cases, when the subject is a promising one, to make a small enlargement and, by following the suggestions that have already been made on several occasions in these pages, to select small portions that can be still further enlarged to make satisfactory compositions.

## Ways of Using.

The photographer who obtains the most pleasure, and also, it may be, the most profit from his hobby, will be found to have used it as a means to an end. There are many varieties of ways to which a collection of negatives may be put, after a set of prints have been made from them as a basis for consideration and an indication of possibilities for picture-making.

If the photographer is interested in pictorial work he has the pleasurable task of considering the possibilities of each subject. These will include the printing process, the treatment of the picture in the matter of control which may be thought legitimate or necessary, and the trimming and mounting of the print.

There are so many different ways of presenting a good subject which is as yet only in the negative stage, that the photographer has a wide field for experiment, and also one of immense interest. The keen photographer will also, from the set of prints that it is suggested he should make, be able to decide upon those to use for exhibition or com-

petition work, or home decoration.

There is undoubtedly a revival of interest in lantern-slide making, and any photographer possessing a collection of negatives of subjects related more or less to each other will do well to consider the possibilities of making a set of slides. There is no better means of showing the beauty of good photographs, and, it may also be added, no worse means of making evident the shortcomings of those which are bad.

Apart from slides dealing with subjects of a similar character, the photographer may well consider the possibilities of the pictorial slide. In the case of those subjects which are effects of light and shade, the advantage of seeing the photographic image by transmitted light is enormous. This is why some of the leading lantern-slide workers favour subjects of this character.

## In General.

By making a survey of his summer's collection of negatives in the manner described, the photographer will be certain that he has made the best of them. It is a good plan to keep prints in sets, with the resolve that the set will not be broken, and in order to ensure this there is much to be said in favour of mounting in an album. It often happens that a subject is wanted, and the print respecting it has been given away. The plan of keeping sets of prints avoids this possibility.

It is a good plan when making up a set of prints to make a list of the negatives, the number of each negative being neatly written under the print from it, and the numbers marked upon the box or packet containing the negatives numbered to correspond with the prints. This is a very simple system, but it will ensure any negative being rapidly found when wanted.



# PHOTOGRAPHY *among the* SAND DUNES

By CHAS. MORRIS.

**W**HENEVER we have an opportunity to visit a district where sand dunes are found we should take advantage of the occasion to secure some of the pictures that abound there. Here are a few practical hints on the work.

Choice of subject presents difficulties because sand dunes are difficult to isolate and compose. Sand ripples moulded by the wind, dune grass on a ridge, or the combination of such details with striking cloud formations, will provide satisfactory subjects. But pictorial results can be obtained only in full sunlight, for the sand cannot be rendered properly in flat lighting.

Several important considerations in technique arise. No attempt should be made to use a camera fitted with a delicate diaphragm shutter on a windy day; it will soon be put out of action when the sand is blowing about. The focal-plane shutter is more robust and sandproof, but while the reflex is best suited for this work, where a low viewpoint and exact focusing is often required, the revolving back should not be operated until the camera has been thoroughly cleaned after the day's work.

The box camera is the most sandproof of all, the



*Storm Brewing.*



*Sunshine and Shadow.*



*The Home of the Winds.*

simple shutter not being easily upset. Whatever camera is used, it should be kept in its case until actually required, and only when the wind drops and the sand grains settle should it be taken out.

Panchromatic backed plates or films should be used and a filter also if the tones of sand and cloud are to be registered with the proper degree of brilliance.

If an exposure meter is ever really desirable, it is amongst the dunes; exposures are extremely short, and there is great danger of over-exposure even with a box camera. The negatives

need to be developed up fairly well on account of the low contrast of the subject matter. It is preferable to adjust exposures by stopping down the lens, thereby obtaining the benefits of a deeper field of good definition.

As an example of how short exposures can be, in the case of "The Rising Cloud" (reproduced on an Art page in this issue) the lens was stopped down to  $f/16$  and the shutter set at  $1/50$ th sec. An S.G. Pan. plate and Beta filter were used and the negative was somewhat over-exposed.

In printing, the warmth and vividness of sunlit sand cannot be properly portrayed in black-and-white. Prints should be strong without loss of tone value, contact prints being made on daylight paper and enlargements on sepia-toned bromide.

Although a warm black or a sepia print, especially on a cream base, is the most effective and appropriate medium of its kind, there is no doubt that sand-dune pictures are seen at their very best in the form of a rather warm-tone lantern slide. The enlarged scene shows to great advantage, and gives wonderful realism to the texture of the sand and the luminosity of the sky.

(Other illustrations to this article are given on an Art page in this issue.)



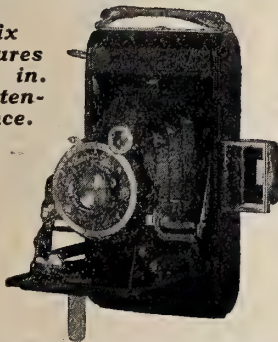
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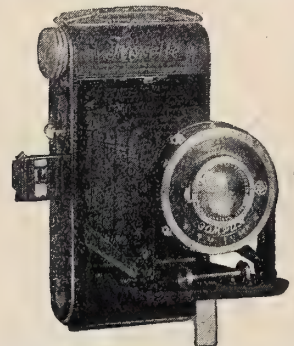
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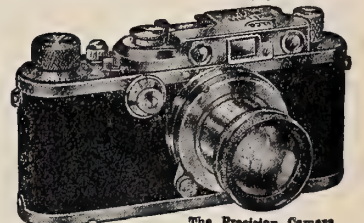
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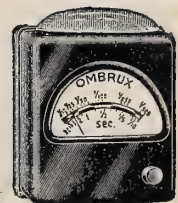
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# INTENSIFYING NEGATIVES

## *by the Physical Method*

By  
E. BARWELL.

Many amateurs at this time of year are finding that their summer exposures have not produced the perfect negatives they hoped for. In many cases the images are thin and would be improved by some method of intensification. The following can be recommended as reliable and simple for the purpose.

THE method of physical development for obtaining an ultra fine-grained negative was described in *The Amateur Photographer* quite recently. The method of physical intensification, however, is not nearly so well known.

Physical development has had the wholly undeserved reputation of being difficult to carry out, and it may well be that these difficulties—quite imaginary—have become associated with the corresponding method of intensification.

### Advantages.

There is no increase in grain size after intensification by the physical method.

Intensification is completed in one operation and may be stopped at any degree. Mercuric iodide is the only chemical process enjoying these advantages but, unfortunately, it has a truly disastrous effect on the grain of the emulsion.

Like physical development, the process works by depositing silver on the image proportional to the amount of light which has been allowed to act thereon. It will be evident, therefore, that the resultant image is composed of pure silver and not some doubtful combination of silver, chromium, lead or mercury. The immediate result of this is that the intensified negative may be afterwards subjected to any

of the chemical processes which an unintensified negative may receive.

This is probably the safest of all intensifiers, a point which will be of interest to those who possess valuable or irreplaceable negatives. Provided that the simple directions are strictly observed, and that the negative is *perfectly free from hypo*, there is no risk of straining, softening of the emulsion, or any other disasters.

Finally, the results are quite permanent, which cannot be said of many intensifiers—especially those dependent on mercury for their action. The process is equally suitable for negatives developed chemically or physically.

### The Process.

Two stock solutions are required as follows:

#### A.—STOCK SILVER SOLUTION.

Silver nitrate (crys.)	..	240 grs.
Soda sulphite (anhydrous)	1	oz.
Hypo (crys.)	..	1200 grs.
Water to make	..	16 oz.

Distilled water is to be preferred.

#### B. 10 PER CENT AMMONIA SOLUTION.

Strong ammonia (880)	..	1 oz.
Water to make	..	10 oz.

The A solution must be carefully prepared as follows: Dissolve the sulphite in 5 oz. of water and the silver nitrate in a separate 2 oz. of water. Add the silver solution to the

sulphite solution, stirring all the time until the white precipitate dissolves. Next, dissolve the hypo in 5 oz. of water and add to the previous solution, stirring all the time. Finally add water to make up to 16 oz. Both these solutions keep well—especially if distilled water is used. The bottles must be kept well stoppered.

To make the working bath take 1 oz. of the A solution and dissolve in it 10 oz. of metol, after adding 4 oz. of water. Then, and not until everything is ready for action, add  $\frac{1}{2}$  oz. of the B solution, pour into a *perfectly clean* dish and place the dry negative therein.

In about twenty minutes or half an hour the negative will be about doubled in strength, and may be examined after rinsing with water. The process may, of course, be stopped at any stage, but the negative should on no account be kept in the bath until it is exhausted. This is indicated when the solution commences to clear on the surface; a properly prepared bath takes about one hour to become exhausted. If the negative is removed within forty minutes all danger on this score is obviated.

That is the complete process; it could hardly be more simple, and it is evident that here is a system well worth investigation by the serious amateur, especially the miniature camera user.

## Dodging Grain when Enlarging

By  
A. P. E. KENT.

IN spite of the extensive use of fine-grain films and developers, the amateur often possesses really good negatives that simply will not give him the degree of enlargement he requires. The following are methods of toning down grain when enlarging.

The first thing to remember when enlarging a negative that is known to be grainy, is, never use a glossy or highly-glazed paper. The use of a rough-surfaced paper will often be sufficient to destroy that grainy look, without having to resort to any of the under-mentioned dodges.

If the use of a rough surface does not remove the grain, the next thing to try is to put a piece of finely ground glass between the light and the condenser. As an alternative to ground glass, a piece of flashed opal glass may be used.

In the case of miniature enlargers, instead of the above, a diffusion disc, such as is supplied by Messrs. Kodak, should be clipped in front of the lens.

If even the measures described above do not subdue the grain, the following dodge should be tried, if the negative is on a film and a vertical enlarger is used. A pool of glycerine is poured on one of the negative support glasses, the negative is placed on this, and another small pool of glycerine is poured on top of the negative. The result is that the negative is sandwiched between glycerine. Enlargement is then carried on as usual, and the grain in the print, except in extreme cases, will be most effectively reduced. The glycerine can be cleaned off the negative with wood naphthol or spirits.

If the above measures do not subdue

the grain, or a huge degree of enlargement is required on glossy paper for Press or other purposes, the following method can be tried: A print is made by contact in diffused light from the negative on to a slow ordinary plate. This is developed and fixed in the usual way. This will bear a positive image. A print from this positive is then made on a lantern plate, also by contact in diffused light, and the plate developed and fixed in the usual manner. This new negative will have a much finer grain than the original, and will stand a high degree of enlargement.

In conclusion it may be said, that although grain may be subdued by the methods enumerated above, it is far better to take a little extra care during the development of the original negative, and to obtain a grainless image.



September 4th, 1935

# Photographing

By JOHN COLE.

(Assistant Scoutmaster, "Leander" Sea Scouts.)



*At the "Cook-house."*

By having a knowledge of the average day's activities beforehand you will assume a primary scouting quality and "be prepared" in advance to get the best out of various situations. Naturally, different troops have different ways of working, but you are unlikely to find any which depart substantially from the following essential routine:

The cooks will probably "show a leg" at about 6.30 a.m. Every wise lad will be up by half an hour later, for if he is not and a pond is near he will be the central figure in a ducking ceremony which will provide the guest with his first record. The cooks start by getting the fire going, and if the morning is hazily

**D**URING the latter days of summer and early days of autumn it is really difficult to take a holiday anywhere in England and not be within easy walking distance of a Scout camp.

There are several reasons why Scouts form such splendid subjects for the photographer. The main one is that they are human material of a peculiarly bubbling and spirited brand.

The photographer who decides to exploit Scouts will find it helpful to bear in mind one or two tips. When there are several camps from which to choose, it is as well to cast an eye over all of them before deciding on any special one, because the same standard of camping is not observed by every troop. Some troops bring with them much more evidence of their town origin than others. Naturally, those that contrive to turn nature to their use are considerably more attractive to the photographer.

First, the Scoutmaster, or, in his absence, the assistant in charge, should be approached. The best time is about 9.30 a.m., immediately after the camp has been cleaned up, and before either groups or the whole troop have left the camp on some excursion or other.

It should immediately be made clear to him that you are an amateur photographer, and not one of the professionals who pester many camps wanting to take groups with the object of selling prints to the boys.

If you are one who can unobtrusively fit in with Scout ideas, it is an excellent plan to ask the Scoutmaster if you may spend a complete day with the troop. By doing so, you will be able much better to judge the photographic values of its varied activities. If you "go the whole hog" and find yourself sufficiently popular to get invited actually to spend a night under canvas in the officers' tent, then your chances will be greater still.



*Preparing the Meal.*



*On the Watch.*

sunlit a fine study against the light may be secured. Do not be deceived by the apparent brilliance of the morning sun. Expose fully, and preferably on panchromatic material. Simultaneously with the preparation of breakfast, toilet activities are going on apace elsewhere.

Some good fun usually occurs around the washing trough or bucket, and the camera should be put on the scent here.

Next comes a very important item—breakfast itself. In the best camps this will be consumed from nature's table, although a surprisingly high standard of comfort and convenience will probably have been provided by means of numerous improvised gadgets.

After the meal comes a scramble to clean and tidy up in time for parade and prayers, and the visitor would be well advised to keep his camera in the background just now so as not to impede activities.



# Boy Scouts

After prayers, the orders for the day are usually given out, and then the boys will go off for games or Scout work, either as a troop or in patrols, which are groups of about seven. By accompanying a patrol, innumerable chances of securing charming studies will be sure to present themselves, and once you gain the confidence and goodwill of the Scouts you will find them patient in posing for you and, in fact, keen to help you in every possible way.

In most camps dinner is made an evening meal. Thereby the whole day is left free for excursions and the like—except so far as the cooks for the day are concerned; they have to return fairly early in the afternoon to get the fires going and to commence



*The Close of Day.*



*Pushing off.*

preparing the meal. The photographer will do best to return with these cooks. In the afternoon, effects can be obtained which are quite different from those secured at the early morning meal, and this apart altogether from the fact that the light is of a much more helpful quality, permitting the use of faster speeds or smaller stops.

At this juncture, keep a weather eye open for groups peeling potatoes or apples; for wee kiddies struggling to fan up an obstinate fire; for the ceremony of basting the roast. In fact, for every one of the dozens of human incidents which inevitably abound. When the troop returns and consumes the results of the cooks' labours (to the accompaniment of remarks as uncomplimentary as they are traditional) almost certainly some more "shots" of ravenous youth will be seen.

Now the light will be getting photographically very poor. Nevertheless, although you are not camping again to-night, stay on to see if any sunset effects or camp-fire opportunities present themselves. Of course, it is possible to take flash-light photographs inside the tents, but it is extremely unlikely that the Scoutmaster will be prepared to take the risk of firing the tents by granting you permission to let off a flash in them. However, do not overlook the very pleasing effects which, during the day, are to be had by setting up a

tripod in the tent and framing an outside view in its entrance.

Almost all that has been written deals with Scouts in their summer camp. That is because camping is the aspect of scouting which holds most possibilities for the photographer during the present month; but it should not be forgotten that, all the year round, the activities of your local Scout troop are full of photographic interest.

By the way, do not forget that the promise of a set of prints for the troop log-book will go a long way towards making you welcome.

Naturally, you will want to make sets of prints for yourself, too. If you have several opportunities of collecting Scout photographs, all the better, as you can gradually build up a most interesting and varied set of pictures. It would be well to classify these according to the different troops, methods and surroundings. Contact prints will be adequate for most of the subjects, but some degree of enlargement will enhance the effect of others; and it is more than likely that you will secure some prints

up to exhibition standard.

In conclusion, it should perhaps be explained that some of the photographs illustrating this article are of Sea Scouts, because my own troop is a Sea Scout troop.



*Coming Ashore.*



# News and Reviews.

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

The Professional Photographers' Association Exhibition of Photography in Commerce and Industry was opened at the Prince's Gallery, Piccadilly, W.1, on September 3rd by Sir Charles Higham. The exhibition remains open for a fortnight and will be followed by the exhibition of portraiture by members of the P.P.A. as in previous years.

In our last Empire and Colonial Competition the award for the best collective entry went to the Johannesburg P.S. We hear that twenty-four members of the club duly celebrated their victory by a dinner and other jollifications. Every item on the menu bore the title of one of the prints entered.

The Goldi miniature camera, although made for the V.P. roll-film size only, is supplied in a complete range at all prices from £4 to £10 10s. The model tested, retailing at £7 7s., was fitted with an f/2.9 Zecanar anastigmat lens in Compur shutter, giving sixteen exposures, 3×4 cm., to the spool. Other models are available giving eight exposures. On pressing a button the lens front flies out immediately into position. It can hardly be called self-erecting, since the lens panel is always parallel to the back and is not hinged to the baseboard. This allows for a lazy-tong support, which, together with a very strong spring, gives an extremely rigid front. Although the front opens quicker than most cameras, provision is made to prevent suction on the film, which is kept flat by a suitable pressure pad.

Tested on all subjects at all apertures, it yielded negatives of extremely sharp definition and quality, sufficiently good for big enlargements.

The focussing, as with all models, is set by revolving the front lens component, and covers all distances from four

feet to infinity. The direct-vision viewfinder is of the double-glass type and is perfectly accurate for angle of field. The finish throughout is excellent, all edges and corners being finished in bright nickel, while the light weight of twelve ounces and overall size of 1½×2½×4½ in. makes it a pocketable camera ready for all types of subjects. Luminos, Ltd., 22, Bartlett's Buildings, Holborn Circus, E.C.4, are the London agents.

## Shrewsbury Photographic Society.

—At a large and enthusiastic meeting held in the Shrewsbury Technical College on Wednesday, August 7th, under the chairmanship of Mr. A. E. White, it was decided to proceed with the formation of the above society. A temporary committee was appointed to carry out the arrangements necessary for the inauguration of the society, and to arrange for the opening meeting to take place early in September. The committee desire it to be understood that everyone interested in photography or cinematography will be welcomed as members of the society. Further details will be announced at a later date, but in the meantime enquiries should be addressed to the Secretary, Mr. H. J. Gornall, 5, High Street, Shrewsbury (Tel. 3060), or any member of the committee.

Ciné enthusiasts who are considering renewing their projection screens in readiness for the winter evenings will be interested in the new Vauxhall Silver Screen. Mounted on rollers, the screen, which measures 40×30 in., is made of substantial canvas, and has a perfectly flexible surface. Painted bright aluminium, and neatly bordered with flat black, the screen "holds" and shows the picture extremely well, enabling it to be viewed from all angles. It is being

sold by the Camera Co., 320, Vauxhall Bridge Road, London, S.W.1, at 11s. 6d., which is remarkably low in view of its quality and finish. By post, 1s. 3d. extra.

With regard to the Dufaycolor process we learn from Messrs. Ilford that working instructions are not issued with the roll films, but only with the film packs. These instructions will be forwarded, if required, by Messrs. Ilford, but the assumption is that users of roll film will wish the processing to be done for them.

The sub-standard ciné film, thanks to the enterprise of various leading manufacturers, is providing another channel of education that has already proved itself to be of immense value. A new handbook on the subject, entitled "The Cinema in Education," has been written by D. C. Ottley, an authority on cinematography, and recently published by Routledge & Sons at 3s. 6d. It should be read by all teachers who wish to gain an insight and practical knowledge of the use of cinema in the schools.

"Profitable Photography," a new handbook by W. Stewart, just published by Pitman's at 2s. 6d., is aptly described as "a guide for the amateur photographer who wishes to enter the commercial market." The author, who is a Production Manager of a large firm, gives helpful and practical advice on how to make attractive photographs, and the very necessary conclusion on how and where to sell the prints, even to supplying the names and addresses of the best markets. Attractively printed, with numerous illustrations, it is packed throughout its 100 pages with valuable hints and tips, and should prove a good investment to every enterprising photographer.

## THE WEEK'S MEETINGS

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

### Wednesday, September 4th.

Rochdale P.S. Discussion on Developers.  
Stockport P.S. "Figure Studies." Miss Kate Smith.  
Worthing C.C. Washington to Sullington.

### Thursday, September 5th.

Hammersmith H.H.P.S. Jumble Sale.  
N. Middlesex P.S. Competitions. Members' Queries.  
Nottingham and Notts P.S. Cromford and Matlock Bath.

### Friday, September 6th.

Leigh Lit. Society P.S. Open Meeting.

### Saturday, September 7th.

Bath P.S. Bathampton.  
Blackburn and D.C.C. L. and C.P.U. Excursion—Liverpool.  
Bradford P.S. Esholt Village and Works.  
Hackney P.S. Cuckoo Pits.  
Leigh Lit. Society P.S. L. and C.P.U. Meeting—Liverpool.  
Oldham E.P.S. L. and C.P.U. Meeting—Liverpool.  
Plymouth Inst. P.S. Spriddlestone and Coffete.  
Sheffield P.S. Whin Hill from Hope.  
Southampton C.C. Romsey Abbey.  
Stafford P.S. Brancote.

### Saturday, September 7th (contd.).

Stockport P.S. L. and C.P.U.—Liverpool.

### Sunday, September 8th.

Hammersmith H.H.P.S. Windsor.  
Hanley P.S. Ellastone and District.  
Harrogate P.S. Ferensby, Farnham, Scotton and Knaresborough.  
Ilford P.S. Roydon. Meet at Ilford Station, 2.30 p.m.  
Medway A.P.A. Yalding.  
South Suburban and C.P.S. Surrey Outing.

### Monday, September 9th.

Blackburn and D.C.C. Slide-Making. T. C. Egan.  
Southampton C.C. Beginners' Evening.

### Tuesday, September 10th.

Hackney P.S. "C.A." Outing.  
Oldham E.P.S. Bi-Monthly Meeting.  
St. Bride P.S. Three Lecturettes.

### Wednesday, September 11th.

Rochdale P.S. Choice of Papers.  
South Suburban and C.P.S. "Star Turn" from Cripplegate Society.



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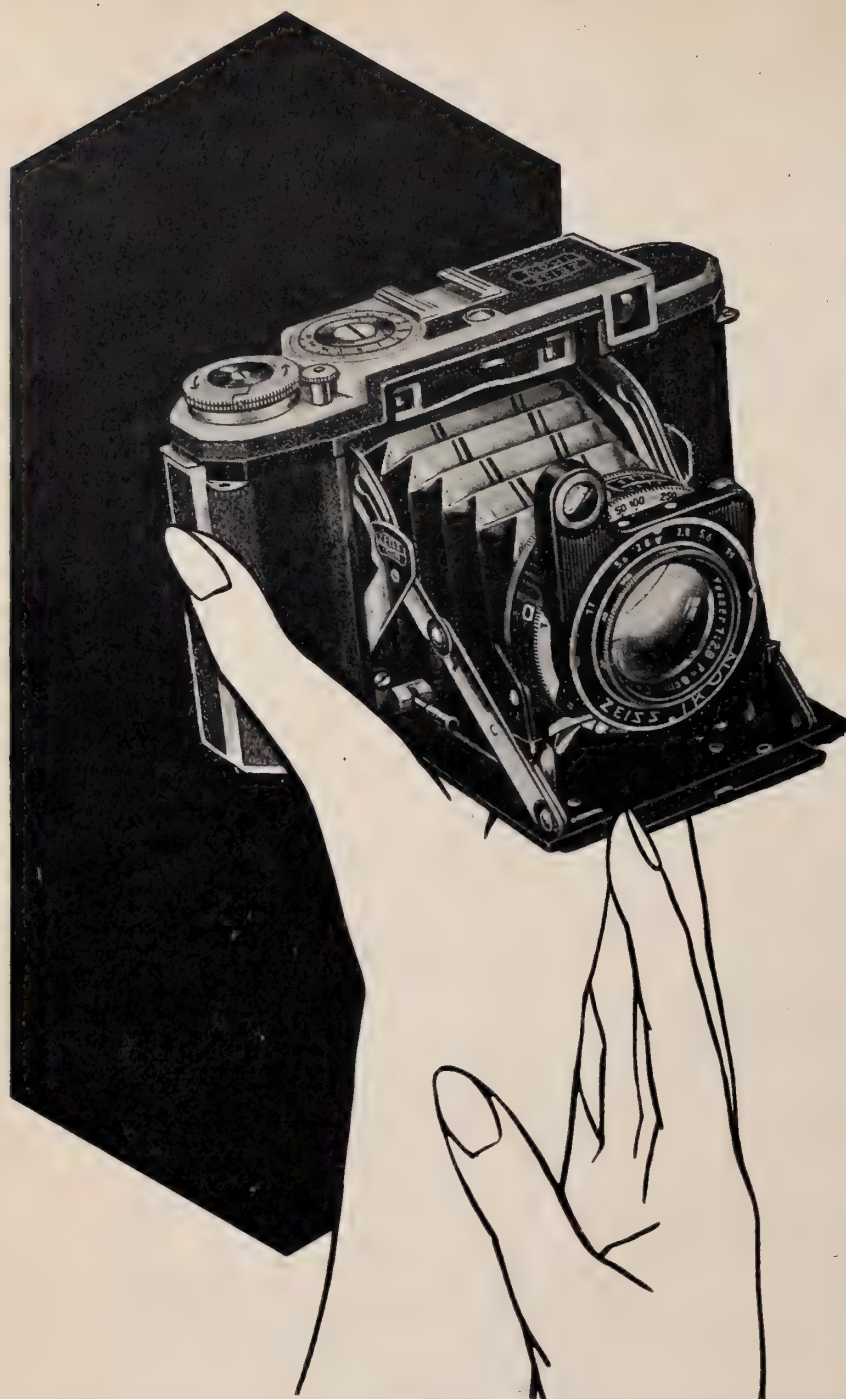
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Mr.  
K. REITZ.

From information communicated to our Special Representative.

"WHEN asked by anyone the reason of my success as a picture-maker by photography, I unhesitatingly declare that it is due to enthusiasm for my work. Photography is to me the salt of life; ever since the age of twelve years I have been keen on it, and well remember my first camera, a plain square box with a lens at one end and a single wood dark-slide at the other. The lens was a famous one in those days, a Steinheil Aplanat working at  $f/12$ , and covered half a quarter-plate to perfection.

"To my great disappointment there was no instantaneous shutter to it, so I set to and made one

myself. Its working power was only supplied with a rubber band, but it worked perfectly. My first attempt at high-speed photography was to photograph the Continental Express from Victoria after it had passed through Herne Hill. I set my camera up on a high slag-heap, and waited over an hour for the express to come along. When at last it appeared amid a cloud of smoke and steam, I was thrilled with excitement, and at a distance of fifty yards I fired off my shutter, hoping for the best. But, alas! my joy was short-lived, for on looking at my camera I found I had forgotten to draw the slide.

"As a free-lance Press photographer I have tackled in my time practically every kind of subject, my favourite for many years being high-speed action photographs, which led to my working for eight years on a race-course, taking photographs of horses in action, and race finishes.

"Now the years have rolled on I confine my activities to something a little less exciting, and specialise in photographing children and animals. I adore babies; to me they are an everlasting delight and inspiration, rather trying at times, it is true, but I would not have them otherwise.

"The majority of my pictures are taken with a quarter-plate Soho reflex camera, fitted with an  $8\frac{1}{2}$ -in. focus Zeiss Tessar lens, always using the full aperture of  $f/4.5$ , and an exposure of  $1/30$ th sec., the negative material used being Kodak Super-sensitive pan. film. These are developed by the Dr. Knapp method with a pyro-metol developer compounded by myself. Just lately I have been obtaining wonderful results with an Ikonta miniature camera, using this with a twelve-thousand candle-power electric light installation.

"All my negatives are enlarged to whole-plate and larger with a vertical enlarger of my own design, and only the very best prints are passed; the rest find a home in a large dust-bin in my dark-room. Competition in free-lance Press photography nowadays is very keen, and only the best stands a chance of success."

(A further example of Mr. Reitz's work is reproduced on one of the centre Art pages.)



FIGHTING FOR THE LEAD.

K. Reitz.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE HIKERS," by Otto Martens.

SOMEWHAT topical in its associations and material, but appropriate enough to the present season, this picture, in view of its feeling of luminosity and light and in its representation of an effect of sunshine, nevertheless does acquire a not inconsiderable measure of pictorial attraction.

It might be said to have been made with a topical intention, but to have attained an æsthetic appeal by virtue of the prevailing conditions, for, judging by the title, the idea was primarily to show the figures actively engaged in their pursuit, while the effects in question seem to have been more or less incidental. At the same time, it may have been the case that there was an instinctive and innate appreciation of the added value imparted by these qualities and that, though the title implies a limitation of the theme, it was really they that inspired the exposure.

Be that as it may, there is little doubt about the way both are conveyed, the impression of sunlight gaining through its expression at its brightest in the figure of the girl, and the suggestion of luminosity owing its existence to the manner in which the darks of rock, figures and tree are contrasted with the lightest portion of the sky, the gradation in the latter also playing its part.

The difference in tone between the sky at its zenith and near the horizon is appreciable, and not only accords with the visual impression but tends to suggest a similar feeling of light to that created by the same circumstances in nature. Moreover, it also has the advantage of directing the attention to the lighter part, and what is placed against it. Arising out of this, it will be observed that the figures (1) derive a measure of emphasis, which enhances their importance in the compositional scheme, and, just as the effect gains from the presence of the figures, so do the figures acquire an additional

significance from the existence of the effect.

It is largely a matter of contrast of tone, the eye being attracted to extremes in juxtaposition, and, in the same sort of way, the light on the figure of the girl, coming, as it does, against the dark of the man, has the effect both of stressing their dominance

feeling is stressed by the equivalence of the weight of the masses of tree (2) and rock (3) on each side. Their shape is different and absolute symmetry is avoided, but the suggestion of formality remains, and, though there is no doubt about the forcefulness of such an arrangement, the question arises as to whether the nature of the subject renders it justifiable or not.

Traditionally, although there are notable exceptions, such a type of arrangement was reserved for subjects of a sacred character, or those in which it was intended to inspire a mood of reverence; but of late there has been a tendency to exploit the central placing in that class of composition where design is a prominent feature. It is questionable if, in the latter class, it is altogether successful, and the contention could scarcely be advanced that the subject, in this instance, can be considered to fall in the former category; but, for once in a way, or as an experiment, there may be something to be said in favour of its adoption.

Viewed in this light, it has elements of novelty, and, inasmuch, there may be a certain amount of justification, but it is doubtful if it goes so far as to warrant its more general adoption.

As an experiment, it has interest, and, at all events, a certain amount of ingenuity has been expended in the avoidance of symmetry

without losing the formal character of the arrangement; but it should not be overlooked that much of the appeal of the work rests upon the representation of the joint effects of sunshine and luminosity, and that their successful transmission depends more upon the arrangement of the light and shade than upon the placing of the elements of the subject material.

From the technical standpoint, the harmony of tone is a delightful feature that speaks well for the quality of the craftsmanship. "MENTOR."



and of bringing forward the expression of the feeling of sunshine.

This double employment of contrast—the figures against the sky and the light of the one against the dark of the other—would, alone, be sufficient to ensure their principality in almost any position; but their placing, if central, is strong in itself, and amply adequate to maintain the significance they should possess. There is, inevitably, something of a suggestion of formality arising from a placing so nearly approaching centrality, and the





THE HIKERS.

BY OTTO MARTENS.

(From the Royal Photographic Society's Exhibition.)





THE RISING CLOUD.



DUNE GRASS.

(See article "Photography Among the Sand Dunes.")

BY CHAS. MORRIS.





A COOLER.

(See article "How I make my Exhibition Pictures.")

By K. REITZ.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"At Greenwich."  
By A. C. Boxall.

2.—"Sunlight."  
By A. Best.

3.—"Loch Long."  
By R. E. Steven.

4.—"The Locust Invasion."  
By Capt. P. O. B. Sherwood, E. Africa.

5.—"Fishermen's Cottages."  
By E. C. Roughton.

6.—"A Breaker."  
By L. M. Dawson.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THE dazzle of the sunlight on the water in No. 1 of the prints reproduced on the opposite page—"At Greenwich," by A. C. Boxall—must have been an attractive effect, and it is no wonder that it invited an exposure. It is, however, questionable if the rendering conveys the impression the eye would perceive, partly on account of a measure of over-printing, and partly because the effect is spread over nearly the whole of the picture rather than being localised.

### Concentration and Dispersal.

A localisation of the light to just a portion of the water would tend towards a concentration of interest, whereas the existing state of affairs inclines towards dispersal.

If it were possible, the light at its brightest should be shown in the neighbourhood of the pier, the right-hand side and immediate foreground being placed in shadow, but such an arrangement could only be obtained by an alteration in the relationship between the line of sight and the direction in which the light is falling.

At present, the sun, although outside the field of view, is more or less in the same straight line as the line of sight. It is practically straight ahead, and, unless it falls at an angle—i.e., either to the right or left of the line in question—it is inevitable that it must be reflected from a comparatively wide stretch. On the other hand, if its direction were changed, or if the viewpoint were altered so as to vary its relationship with the line of sight, it is probable that the light would be restricted and the desired localisation of the effect attained.

Any change in the viewpoint would, necessarily, alter the arrangement, and how far this might be advisable could only have been determined at the time and on the spot.

### Change of Viewpoint.

The loss of brilliance occasioned by over-printing, which, by the way, is more marked in the reproduction than in the original, could be corrected in another print; but, in its intention, the choice of subject shows promise and a not inconsiderable appreciation of the value of an effect.

So, too, does No. 2, "Sunlight,"

by A. Best. The subject material would not be everyone's choice, but this is immaterial compared with the expression of the feeling of sunshine.

It is not the items composing the subject that count, but the influence of the sunshine upon them. As far as it goes, the work is good; but, here again, a greater measure of concentration in the sunlight would enable it to tell more effectively. It is also possible that but a slight alteration of viewpoint would bring about the inclusion of a greater proportion of shadow tone, and this is desirable both on the left-hand side and at the base.

The consequent restriction of the sunlit portion would enhance their value, and, if the spot can be revisited, it might be as well to see what can be done in this direction.

### Depth of Printing.

As far as printing is concerned, the depth is about right, but the rendering does seem a bit inclined towards harshness or an excess of contrast, and a somewhat softer grade of printing paper might be expected to provide a more harmonious result.

No. 3, "Loch Long," by R. E. Steven, is sombre in key, although over-printing has not been carried as far as in the case of No. 1. Still, a lighter print would be better, and if, upon another occasion, a greater feeling of sunlight could be incorporated, it would provide yet a further improvement upon the present rendering.

The arrangement in No. 5, "Fishermen's Cottages," by E. C. Roughton, is quaint, and the tones of the sky are nicely recorded. There would appear, however, to be little reason for the inclusion of so long a stretch of foreground, which even the presence of the boat does not relieve, and, if it could have been cut down by half an inch, and a like amount added to the sky, the pictorial proportions would have been more appropriate. Something, also, seems to have gone wrong with the way the image is defined, there being a lack of sharpness everywhere.

It may be due to incorrect focussing or movement of the camera during exposure; possibly both, but how far each is responsible it is impossible to say.

Whatever the cause, it should be carefully guarded against, for it is an effective bar to successful enlargement.

### Sunshine and Effect.

In the case of a breaking wave, such as is shown in No. 6—"A Breaker," by L. M. Dawson—a minimum of movement in the rendering of the wave is permissible as it conveys an idea of motion, whereas, if the exposure is so short that blurring of the image is absolutely stopped, the impression is too static for realism.

For the present size of picture, the degree of movement is about as much as can be regarded as acceptable. More would suggest a feeling of fuzziness, and less, if the print is intended for enlargement, would be advisable.

The representation of an effect of sunshine, however, has been well seen and caught, and the added brilliance that is gained by the display of the sunlit wave against the dark and stormy clouds behind lends the subject a pictorial value that, at least, is no less than any other on the page. Nevertheless, it seems somewhat anomalous that—although it may, in fact, be perfectly true—the foam in the immediate foreground is brighter than the foam of the breaking waves.

### Centre of Attraction.

The latter is the feature that, by its nature, should form the centre of attraction. That it does so at present is undeniable, but the reason lies in its size and mass, as well as to the prominence arising from its forceful placing. Its tone is light, it is true, but that only contributes to its significance on account of its contrast with the deep tone of the sky. The brighter tone below introduces a note of competition that the scheme would be better without, and, in the interest of unity, it could be wished that it were not quite so insistent.

It could be lowered in tone by local extra printing, and the light on the wave could be heightened by shading during the same operation, but it would need very careful workmanship in order to prevent the adjustment from becoming obvious. It would, however, endow the picture with a much greater degree of concentration and considerably appreciate the arrangement of the composition.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### CAMERA LIMITATIONS.—II.

CONTINUING our consideration of the handicap of those who have only a cheap, simple camera available, I repeat that the handicap is by no means so serious as some people think; and that the ability to turn out satisfactory pictures does not depend to any great extent on the style or cost of the apparatus used. Just listen a minute.

If there is one photographer above all others who is hypercritical and fastidious about lantern slides it is my old friend J. Dudley Johnston. Some months ago he gave a lantern lecture at the R.P.S. on "Germany Revisited." His preference in apparatus is for a quarter-plate reflex and plates. On this occasion he supplemented it with a folding roll-film camera lent to him by the President of the R.P.S.

You will naturally visualise that camera as something of the super-de-luxe kind, jewelled in every hole, and fully corrected for latitude, and compensated for temperature. And you will be wrong. The wire finder fell off at short intervals; there was only a simple trigger release to the shutter; and as a rare and crowning refinement the lens was cracked! Did J. D. J. keep stopping to apologise for bad slides because they had been taken with the President's junk camera? Not a bit of it; and I'll be bound that no one in the audience could say which subjects were taken with one camera or the other.



Fig. 1.

It seems that the President's camera had cost him ten shillings. I think I can beat that. I have just been looking at a camera I bought some time ago, and when I put down a ten-shilling note I got twopence change. I forget what I did with the change, but I know I had it.

Mine is not a film camera, but is made for quarter-plates. It has a Plutar Aplanat,  $f/8$ , in a Simplex shutter with three speeds, T. and B.; focussing scale to 4 ft.; good rise and fall to the front both ways; large reflecting swing finder; hooded focussing screen, leather bellows and covering; and three single slides. It was bought from a dealer, too.

I have not yet used it; but one of these days I will take the same subject with this and the most expensive camera I have, and let you decide which is which.

Ordinary landscape is within the scope of almost any camera. Even if you saw the originals of the three illustrations you would not be able to decide what sort of camera I was using. It might have been a miniature pocket camera, or a whole-plate field camera, or either of the junk cameras owned by the R.P.S. President and myself. A sharp, fully-exposed photograph of a stage performance would give you at least some



Fig. 2.



information, but a simple landscape subject tells you nothing.

I took half a dozen of the cornfield subjects in about ten minutes. Had I had more time I could have done better.

I did not expect much from Fig. 1. It was just a note of the pleasant light and shade arrangement—the sort of thing the artist jots down in his sketch-book for reference.

Behind me, at the far edge of the huge field, was a cart loaded with sheaves, and I was told it was coming, across the field to about where I stood. Sure enough it began to move, and I prepared to take it. All at once it diverged into the road, and I had to change positions so hurriedly to catch it that I got camera movement. It might have been worse, and I have known people pay a long price for lenses that give a somewhat similar result on purpose. Anyhow, there is Fig. 2, for what little it is worth.

Then I took four very much like Fig. 3. The sheaves are being tossed from the cart, and another man and a couple of boys are laying the foundation of a stack. It is pretty certain that if I could have hung about long enough I might have got something better; but the surroundings were none too helpful, and the sky was pale and cloudless.

You will remember a recent article on photography in the cornfield, with some first-rate pictures. Why were they so much better than mine?

Most certainly it was not because their author had a



Fig. 3.

“better” camera than mine. Even if it were much more elaborate and expensive that was not the reason why the pictures were so superior. Perhaps they had been selected from a number taken at various times and places, and with sufficient time available for doing them justice. Certainly the material itself was better than mine—better settings, better figures, better skies. And it is equally certain that the author had the ability to “see” the subjects, and to handle them effectively. More than likely there was a picture in *my* cornfield, and I could not see it.

W. L. F. W.

## Ensuring Spotless Miniature Negatives

### SOME TIPS FOR THE BEGINNER.

ONE of the most important essentials in the case of those miniature negatives from which large prints are required is an entire freedom from spots, scratches, and mechanical defects.

It is very easy to prevent pin-holes by a careful dusting of the interior of the camera, with a small brush kept for the purpose. This should be kept in a box with a well-fitting lid when not in use.

Another common cause of spots in negatives is that the negatives are dried in a dusty atmosphere. For this reason processing of miniature films is better done at night so that drying may be done in the still hours.

It is also a good plan after washing to pass the films once or twice through a one per cent solution of acetic acid. This will remove any deposit from the washing water.

The film is then given another brief rinse, and each surface gently wiped with a piece of soft chamois leather kept for the purpose. The leather should be wet, and the rubbing done very gently. These precautions will ensure negatives which are clean. Before leaving the subject of dust it is well to point out the importance of putting the negatives away immediately after drying, so that dust will not find its way to them and cause minute scratches.

The film guides, glass plates which hold the negatives flat in the enlarger, as well as the condenser, must be free from dust.

Tank development is the ideal for miniature films. The best temperature is 60 degrees Fahr. A good plan is to fill the tank with water before the developer is poured in, the film having a preliminary soaking. This will be found a very

effective preventive of air-bells.

It is also a good plan to filter the developer when pouring the solution into the tank. For this, use two thicknesses of butter muslin. This allows the solution to enter the tank quickly, and will effectively remove any particles which become attached to the film and cause pin-holes. The developer should be frequently agitated, and many workers are lax in this matter with the result that their negatives show mottling.

The fixing solution should be filtered in the same way as recommended for the developer.

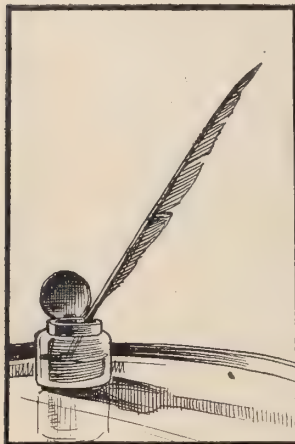
A hardening bath after fixing is also helpful in preventing mechanical damage. All vessels used should be of smooth surface or the film may be scratched. It must be remembered that the film has two sides, each of delicate character and liable to damage.

R. F.



# Picture Points

## for Beginners, by RICARDO



### Regular Shapes

WE have already, in this series, discussed the problems of plain backgrounds, and the necessity of varying the tones to relieve the monotony. When the subject is under our control, such as in still life, we can remedy and alter the tones before the exposure is made, but where we have no control over the arrangement, as in landscape, etc., we have to resort to dodges in the enlarging.

There is another side to this problem that can spoil the composition, and that is where we have regular shapes of even tones. By "regular" we mean triangular, rectangular and circular shapes.

If the still-life sketch is examined we can see that the quill pen has divided the background into two rough triangles. While this is better than leaving the background as a rectangle, the two triangles are approximately equal in shape as well as area, and, being too symmetrical, they are consequently too assertive. The remedy is to vary the size of the triangles and break up, by arrangement or lighting, each of their three sides as well as the area tone.

Another example is shown in the genre sketch. The wall, bounded by the window and posters and the other sides, is too regular to be pleasant, and this calls for control work on the print to break up the regularity of the lines.



### "Record" versus

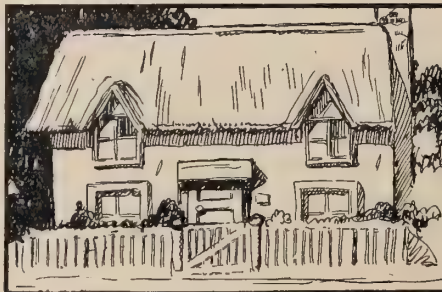
### Pictorial Prints

ALMOST without exception every beginner with a camera passes through what is known as the "record" stage. Snapshots are made of everything that comes their way, generally beginning with relatives and friends in the garden, graduating later on, to general views and incidents taken on rambles and holidays.

If the novice is keen on his hobby such elementary work soon becomes boring, and he looks for subjects that require a little thinking and planning, if they are to be photographed to their best advantage. This is the transition stage between record work and pictorialism, and, if we compare the two sketches of the cottage, we can see this difference between a

record print and a pictorial print.

The lower sketch shows the viewpoint generally taken by the beginner. As much as possible is included, and, in order to show everything, a point is taken in the centre of the house, with the focussing set



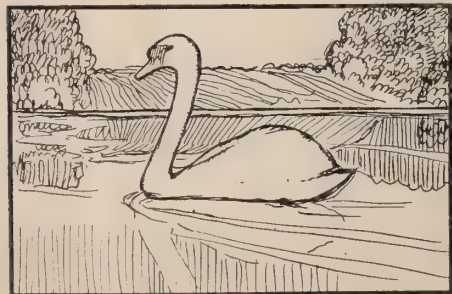
so that everything will "come out sharp" in the print.

Such a print resembles the "front elevation" on the plans, and does not show anything beyond this. In short, it is nothing but a record of the front of the house.

If we take up another viewpoint to the right, and a little farther down the road, as seen in the top sketch, what a different aspect we get! It is true that we cannot see the name of the house, or count the number of bricks, but we have a picture that can be hung on the wall, and something that has a general, rather than a personal, appeal.

### Light and its Effect on Modelling.

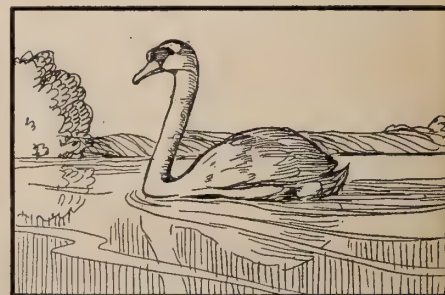
THE beginner will, sooner or later, come up against the term of "modelling," which must not be confused with "drawing" or "perspective." By modelling we mean the effect given on a single flat print to suggest the "solidity" of an object. An artist can always strengthen his modelling by altering his tone and colour contrasts, but in photography we are controlled mainly by the lighting on the subject. We cannot choose a much better subject for illustrating this point than a swan.



The plumage, being white, and white all over, we can see immediately how the modelling is controlled by lighting. If we have the sun behind us as the swan is broadside on, as seen in the sketch on the left, it looks almost like a piece of white card, and would look the same in a photograph.

If we take up another viewpoint and wait until the swan turns almost "end on" to the sun, the shadows thrown by the different planes of the body give the suggestion of solidity, or relief, and this is the best position to photograph it.

Thus we see that, in any subject where the general tone is light, or there is very little relief in the planes, side lighting is much better than front, and even three-quarter (45°) lighting. Such subjects as bas-relief, sculpture, coins and stucco walls, etc., as well as birds and animals, are examples.





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Simplify Your Shooting "By COMPUR."

In the short-reel subjects so popular with the majority of amateurs, it is worth while considering how the admitted inconveniences of "dope" shooting can be avoided in favour of greater simplicity.

**A**MATEURS in greater and greater numbers are coming to regard the single-reel, 450-ft. subject as the "best" for the large majority of hobby purposes. Some, indeed, have held this view since the very early days. For does not the single reel avoid the necessity for any break whatever in solo projection; does it not lend itself to the building of better, more comprehensive programmes—and, above all, does it not incline the amateur towards subjects which are at once *suitable* and intelligent enough to warrant an excuse for his hobby?

Of course, this is not to imply that good story films have never been made on one reel. "Bread," for instance, and "All is not Gold" are examples of the well-directed, capable "short"; but these are outstanding productions, and the greater number of failures tends to indicate that the most satisfactory of all subjects for beginners is the straightforward documentary. This is certainly able to afford full scope for sincere direction, besides offering a wholesome experience in motion-picture photography and providing excellent material for cutting and editing.

### The Scenario.

From this, there is no need to infer that it is advisable or even possible to dispense with a scenario. Amateur cinematography—whether of the "short" or "super" variety—is as much in need of this as is its commercial opposite; yet there is all the difference in the world between an amateur and a professional scenario.

Unfortunately, this point is not appreciated as frequently as it should be. Amateurs too easily accept the professional script as a model for their own requirements, whilst in some quarters the tendency to embrace such methods in their entirety is most marked. Instead of this, it will be found greatly to simplify the work of shooting if more attention be paid to *personal* requirements—where any methods (professional or otherwise) may be adapted to satisfy particular needs.

Obviously, a "plan" drawn up on these lines would be more suitable for the amateur one-reeler than any professional scenario could ever hope to be. Like the commercial scenario, this plan would require elaboration or "doping"; but again this should follow on suitable lines which will seldom approximate to those of the professional script.

### Shooting.

The important feature which amateur and professional scripts have in common is their need for arranging that scenes on the same set will—so far as is possible—be shot off before proceeding to those on another set. Thus, all the action planned to take place on a common set—quite irrespective of how the individual scenes will be cut up in the finished film—should be run off at the same time and place, for ultimate editing into "plan" order.

In the short-reel subject, of course, it is hardly possible to enjoy the full benefit of this method, and it is worth while considering how the admitted inconveniences of the method can here be avoided in favour of shooting strictly in the narrative order. At the same time, it must be realised that few films can be entirely finished in this way; though full scenes and often sequences can be filmed without any need for disturbing the order of shots as enumerated on the plan.

### An Example.

The following passage—culled from the novel plan of a new film by Arabella Hayne—shows how the more convenient method can be substituted for familiar procedure: "Track rear to M.S. of farmhouse kitchen. Farmer's wife, bland and plump. Cut to S.C.U. contented cat. Cut to S.C.U. farmer's wife sitting over her accounts. Pan slowly down to her feet, comfortable on hassock. Broad wipe to—"

The single idea which this passage so effectively conveys is at once apparent—though familiar methods of film enunciation would have led to complications in the shooting by introducing at least two widely-divergent cross-cuts. These, of course, may have given scope for plucky and brilliant editing; but it is worth noticing here that simplicity and clarity are better than doubtful pyrotechnics.

Especially when the fireworks fail to function.



The Hopping season is now in full swing, and a very attractive topical subject is available in the various hopfields for the amateur ciné worker.



# Improved Technique for "Reversal" Titling

By S. E. L. M.

**N**OW that more and more titles are being made by the direct reversal process, i.e., by simple shooting direct upon any kind of reversal stock, the familiar devices for obtaining bright, contrasty lettering must give way to newer and more suitable methods. Some of these are admittedly tricky and intriguing, whereas the real need of the amateur is for a sound, straightforward technique which may, however, be varied to suit the individual requirements of particular films.

Such a technique already exists in negative practice—where the familiar procedure is to expose upon a slow *positive* stock and then to increase contrasts by developing for the maximum of time in a paraphenylene-diamine or other fine-grain solution. This procedure is not, of course, applicable when dealing with reversal films—which demand, moreover, the use of a title card having white letters arranged upon a black ground.

Now, not only is it more difficult to prepare such titles, but it is found in practice that the shot titles are not so clear-cut or intense as those which are obtained when the lettering is black on a white card. Hence the first thing to do is to increase the efficiency of the title-card itself—so that subsequent technique will at least be spared the pains of trying to build up contrasts which are not there.

## The Title-card.

First, with regard to the question of colour, black is without doubt better than any of the fancy shades now obtainable—though efficiency again depends upon

the quality of the finish. Any surface that is smooth and shiny tends naturally to reflect more light than one finished in a dull matt; so that it is best always to use a card surfaced in either satin or matt-rough.

Then special attention must be paid to the lettering. This should generally be of the plain, "easy-to-read" variety—not scratchy, but well spaced and well proportioned. Spacing, of course, must vary with the quantity of lettering, but usually it should be so arranged that the latter forms a central block occupying not more than half the total area of the film frame.

Almost universally, white paint is recommended as the best composition for lettering; but whilst certain preparations especially intended for photographic purposes are quite good, greater efficiency has recently been obtained through the use of fine-quality aluminium paint. This can be secured (quite inexpensively) from any of the "six-penny" stores, together with a cleaning fluid—which is useful in reconditioning stencils, etc., immediately after they have been employed with aluminium paint.

## Shooting.

Satisfactory title-cards are useless if subsequent technique does not make for perfectly sharp images. Actually no method of shooting can give sharper titles than those which accrue from the use of a properly-adjusted title-board. Title-boards for use with the more popular types of camera are obtainable from the photographic stores, whilst several efficient substitutes for these

have been devised by amateurs themselves.

Where a title-board is not sharply focussing, the simplest way to check the cause is to expose just a frame or two of film on each of a series of titles marked, say, "30 in.," "27 in.," "20 in.," and so on—each "title" being shot at its declared distance from the lens. Necessary adjustments can then be made without delay.

Centring is another difficulty occasionally encountered in the use of title-boards. For absolute accuracy, it will be found best to carry out a further simple test on the lines of the above check. Here the "title" should consist of an ordinary crossword puzzle cut from the morning paper; the processed shot will clearly show what part of the crossword "pattern" has been covered by the lens, and particular adjustments can be accurately carried out after reference to this.

When actually shooting, the lens should always be stopped down to f/8 or thereabouts—the reason being that at this aperture there is sufficient depth of field to ensure absolute sharpness in the title images. In order to work at this aperture, however, the usual lighting may have to be increased; though in these days of the photo-electric meter there can be few of the old objections to shooting out of doors.

Finally, try to cultivate the habit of knowing what footage of any title will be required for actual use in the films you make. Reversal stock is not so super-abundant that any of us can afford to shoot lengthy titles three or four times over, especially since there is no prospect of their further use in any later film.

## A Competition specially for Novices

### SUBJECTS.

Prizes will be awarded for the best snapshots of family groups or single figures taken at home or on holiday, indoors or outdoors. The arrangement of the groups or the pose of the figures is left entirely to the discretion of the competitor.

The competition is open only to novices: those who have never won an award of any description in a photographic competition. Entries are restricted to contact prints. The smallness of the prints, which may be mounted if necessary, will not affect their careful consideration in this competition.

### PRIZES.

The prizes will consist of supplies of roll film or of plates (if any winner happens to use a plate camera).

THE FIRST PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

THE SECOND PRIZE WILL BE TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

THE THIRD PRIZE WILL BE ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

TWELVE PRIZES OF ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

### RULES.

Each print must have affixed firmly to the back, a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 7th, 1935. This will still give readers of "The Amateur Photographer" sufficient time to collect and to enter their best prints taken during the summer months.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices Competition."



# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## ECONOMY AND MINIATURE CAMERAS.

SIR,—The question of economy is one which is brought very much before the intending purchaser of a miniature camera, but it seems to me to be more of a theory than anything else.

Taking the spool of 36, the usual cost being 3s. 6d., as a general rule before one can exhaust the entire film it is a case of snapping at indifferent subjects so as to see the more important developed, or, as is agitated, one gets the film cut, which doubles the cost of developing if it is cut in two parts. Another difficulty is that when the film is cut, repeatedly I have had negatives scratched and showing on the prints, the D. & P. man maintaining that these scratches have been caused by the film being cut. This means a further loss, not only financially but the pictures that have been taken.

The miniature camera with the 36 negatives is one of the best for one who is travelling, though care must be taken to make certain of the speed of the film to prevent under or over exposures. If this is not judged correctly the entire spool is gone, whereas with a shorter spool the risk is not so costly, and one sees his results quicker and can adjust any defects in speed, etc.

It is a pity that the film manufacturers do not produce a 12-negative spool at a *pro rata* cost, and I hope to hear that such is being considered.—Yours, etc.,

"MINIATURE USER."

## USING THE "CORREX" TANK.

SIR,—Last year I spoilt my holiday films in a "Correx" tank, the main trouble being patches and streaks of uneven density across the film. Thanks to a suggestion of one of your correspondents, I have got over this; sliding the clip at the end of the apron back a little, so that the apron is not taut, made all the difference.

I still got airbells imprisoned beneath the top flange of the drum, which tapping the tank according to the instructions failed to dislodge. If, however, the drum is raised, say, 1/8th of an inch and jerked down on the bottom of the tank two or three times, any airbells are forced to the top of the developer. So now, as soon as the developer has been poured in through the lid, I remove the lid and "jump" the drum as mentioned, and never get an airbell along the top edge of the film. This is easily done in the dark, in the case of a panchromatic film, but the effect can be observed when the film is being washed.

One trouble still remains. On some films I get patches of greater density along the edges between the points where the film is touched by the corrugations. Apparently these are caused by fresh developer surging between the corrugations,

yet the tank must be revolved on its base occasionally to prevent the developer stagnating. If one of your readers has met with and overcome this difficulty I shall be grateful to hear how he succeeded, and his experience may interest other workers.

Wishing your paper continued success.—Yours, etc.,

A. L. SPENCE.

## TROUBLE WITH ROLL-HOLDER.

SIR,—I am using a roll-holder of the ordinary type, and am having a very great amount of trouble with focussing. The holder is a tight fit in the back of the camera, and is in apparently perfect order, and the camera front, if it varies at all, varies too little to make any important difference in focus, more particularly as I am using principally f/11 at present. Usually, bad results are found to be in focus at the sides, and out in the middle, or vice-versa, but sometimes the whole is completely out. On the other hand, when focussing for a near subject, the focus for that subject is almost invariably perfect.

Everything has been carefully checked, there is nothing loose, great care has been taken to focus at a uniform position on the scale for infinity, and camera-shake can be ruled out. I am wondering whether any of your readers have had any similar trouble and if they have succeeded in correcting it. My dealer, who is himself an expert, is quite mystified.—Yours, etc.,

S. G. J.

## "THE SHADOW ON THE SAND."

SIR,—I, too, noticed something false about this picture, and regarded it as a composite print. While uneven ground could explain the broken shadow of the arm, nothing but faking could make this shadow the darkest tone in the picture. Another thing that is unconvincing is the apparent impossibility of the model resting her hand on the rock, which appears to be several feet behind her.

I have no objection to composite pictures so long as they do not give themselves away, but few workers seem to be able to do the job properly. This suggests a novel competition for the best fake that cannot be detected as such. Press photographers being rigorously debarred from entering!—Yours, etc.,

H. H. GOODCHILD.

SIR,—In reply to Mr. Williamson's criticism, surely the "peculiar appearance" of the shadow to which he draws attention is due to the uneven surface of the sand? The shadow of the right arm is lost in a trough in the sand, and that of the left arm appears to be disconnected from the body shadow for a similar reason.

One would expect the model's shadow to be darker than the crevices in the rocks because the sand is a powerful reflector on everything above its level, but the rocks are poor reflectors for the shadow on the sand, apart from the fact that the rocks are themselves in shadow.

The photograph is a very satisfying one in every respect.—Yours, etc.,

"TYRO."

# Exhibitions and Competitions

## CURRENT AND FUTURE.

*Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.*

*The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.* Entries, September 30. Rules in the issue of August 28th.

California Pacific International Exhibition, San Diego.—May 29–November 11. Miss Ruth Kilbourne, Secretary Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Amsterdam International Salon.—September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London, Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

Leicester P.S. International Exhibition.—Entries January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for communications must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Photography in Church.

Can you inform me whether a Church of England clergyman has the power to prohibit photography inside his church, provided the photographs are taken from the nave and not from the chancel?  
G. C. (Bury.)

We are not sure of the legal aspect of the case, but we should certainly think that a clergyman could prohibit photography in the church of which he has charge. In our experience we have never known permission to be refused when it was properly asked for, and any clergyman who did refuse would probably have some good reason for so doing. In any case we should bow to his decision.

## Making Plates.

For a considerable time I have been experimenting with making my own plates, but I find that 5 seconds' exposure at f/8, in bright sunshine, is necessary to make any impression. How can I increase the sensitivity? And how can I prevent the emulsion coming off during development?  
E. C. (London.)

The matter of plate-making is not one to be dealt with by answering a few questions. It is a highly technical and complicated matter, and we should strongly advise you to give up any idea of making your own plates, as there is nothing that can possibly be gained by attempting to do so. The standard book on emulsion making and coating costs 21s., so that you can guess it is not a simple matter.

## Speed of Film.

I use a film which the makers state to be 600 H. & D. With my exposure meter I have to reckon the speed as 300 H. & D. to get good results. How can I calculate what speed to call it?  
W. A. R. (Edinburgh.)

If we understand your letter aright, we can only suggest that you regard the film as having a speed of 300 instead of 600. If you find that you get correct results in this way, there is really nothing to worry about, and no further calculations are needed.

## Ciné Film.

When a ciné film is reversed what is the reason if it is thin and grey? Is it over-exposure or under-development?  
F. A. W. (Colombo.)

If the finished film is too thin and grey, it means that the first development was overdone. If, on the other hand, it is too dense, the first development was not long enough. What you have to remember is that the final image is composed of silver that was left unaffected by the first development.

## Defect in Negatives.

What is the cause of the series of light dots on the enclosed negatives developed in a Kodak tank?  
H. W. L. (Grays.)

The trouble with your negatives is almost certainly due to the film being wound slack in the apron, so that the emulsion side was in contact with the small protuberances on the apron. As we have frequently pointed out, when winding the film into the apron you should keep a check on the free handle so as to keep the apron tight.

## Comparing Lens Apertures.

How much faster is an f/2 lens compared with a lens of f/4.5 aperture?  
C. L. (Tolworth.)

To compare all aperture or "stop" values one must square the f/ numbers and compare the results. In this instance the square of 2 is 4, and the square of 4.5 is approximately 20, so that f/2 is five times as fast as f/4.5.

## Water for Solutions.

Is there any objection to ordinary tap water being used for making up solutions?  
A. L. R. (Herne Hill.)

If the solution is not intended for immediate use then distilled or boiled water is to be preferred to water straight from the tap. Tap water generally contains air and lime, etc., which are mainly responsible for solutions deteriorating.

## Value of Stop.

I have a 5-cm. lens working at f/2.5. Believing that the stop number was the result of dividing the focal length by the diameter of the lens I was surprised to find my lens had a diameter of 16 mm. Is this correct?  
C. P. (Egremont.)

To find the value of a stop, you do not divide the focal length of the lens by the diameter of the lens, but by the diameter of the stop itself. This is only an approximation, and in the case of a combined lens will not give you the exact answer. In your case the diameter of the stop marked f/2.5 will be approximately 2 cm. (5 cm. ÷ 2.5). It will probably be a trifle less.

## Isochromatic.

Are isochromatic plates and films panchromatic or orthochromatic?  
J. P. A. (Godalming.)

Isochromatic is only another name for orthochromatic, and does not mean the same thing as panchromatic.

## Uneven Definition.

I have an old enlarger fitted with an f/4 lens, but it does not give sharp definition on the edges of big enlargements, but is quite all right for half-plate and smaller sizes. What is the cause—the lens, the condenser, or the lamp?

M. E. W. (Brighton.)

Undoubtedly the lens is the cause, since the lamp and condenser are responsible only for the evenness and intensity of illumination, and have nothing to do with definition. The lens is probably of the old "portrait" type, which was designed to give a large aperture to compensate for the slow plates in use twenty and more years ago. Its big drawback is that it has a curved "field," and this will explain why your enlargements are sharper in the middle than at the edges.

## Orthochromatic and Panchromatic Filters.

What is the difference between an orthochromatic filter and a panchromatic filter? Can I use a panchromatic filter with orthochromatic films?  
L. F. (Torquay.)

The difference between the two filters is that the first mentioned, generally a yellow colour, is intended for use with all orthochromatic (or isochromatic) films and plates, but can also be used with panchromatic material. The panchromatic filter, however, is intended for panchromatic films and plates, and, because it is generally a green colour, it is not satisfactory in use with orthochromatic materials.

## Cleaning Measures and Dishes.

What is the best cleaner to use for removing stain from porcelain dishes and glass measures?  
G. D. B. (Halifax.)

Pour a quantity of hydrochloric acid into an equal quantity of water and use this with a small dish mop. It can be used repeatedly until it becomes exhausted. If this is not strong enough, an alternative solvent can be made up as follows:

Water	..	..	20 oz.
Sulphuric acid	..	..	2 oz.
Potassium bichromate	..	..	2 oz.

This can also be used repeatedly until it is exhausted. Whichever solution is used be sure to wash the dishes, etc., thoroughly in plain water afterwards.



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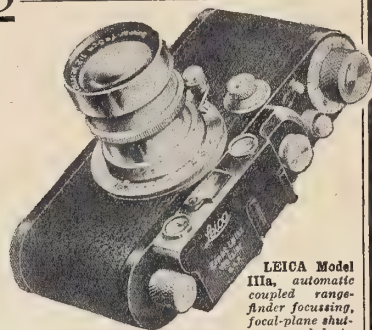
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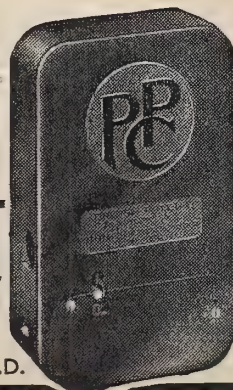
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## CAMERAS AND LENSES

**SOHO** 3½×2½ Reflex, Pentac f/2.9, F.P.A., filter, case, developing tank, £17/10.—Below.

**ADAMS'** Minex Reflex, 4-pl., Pentac f/2.9, F.P.A., filter, case, developing tank, £20.—Below.

**DALLMEYER** Telephoto 12-in. f/5.6, £8; all above in perfect condition; owner uses Leica; offers to—160, High St., S.W.15. [9001]

**1-PLATE** Soho Reflex, with f/4.5 Zeiss Tessar 4 lens, 2 dozen single, 3 double slides, Wishart adapter, 12 envelopes, £15, or nearest offer; exceptional condition.—Lindner, Ravensgate, Charlton Lane, Cheltenham. [9021]

**N. & G. Baby** Sibyl, f/4.5 Ross Xpres, ½ to 1/200th, silent shutter, direct-vision finder and extra reflector finder, 3 D.D. slides and F.P.A.; as new; current model; 4 unused film packs and quantity plates; list £22; sell, cash only, £9, no offers; details stamp.—Hill, Dentist, Ashton-in-Makerfield, Lancs. [9100]

**F/2.9** Pentac, Dallmeyer, Compur, 3½×2½, rise, cross, leather case, cost 17 gns., £7/15; Apem Reflex, Wray Lustrar f/5.6, focal-plane, 4-pl., F.P.A. £3/15; P.C. Klito, double extension, f/6.8, slides, F.P.A., 35/-; also others.—Lealil, Cannon, Preston. [9101]

**SUPER** Ikonta, as brand new, 3½×2½ (8 or 16 exposures), Tessar f/4.5, Compur Rapid 1 to 1/400th sec., leather case, filter; cost, last month, £20; sacrifice, £15, or part exchange Rolleiflex.—Bell, Ash Cottage, Singleton Rd., Kersal, Manchester. [9102]

**ROLLEIFLEX** 6×6, latest model, f/3.5 Tessar, speeded shutter to 1/500th sec., filter, leather case; bargain, £16.—A. V. Bibbings, 58, Queen St., Newton Abbot. [9104]

**3½×2½** T.-P. Junior Special Reflex, f/4.5 Cooke 32 5-in. lens, 9 single metal dark slides, F.P.A., focussing magnifiers, solid leather case; perfect condition; new 1933; cost £16/10; £9/10.—Gibson, 49, Wellington Rd., Bournemouth. [9111]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**PICCOCHIC** 3×4 cm., f/2.9 Vadorinar, latest Compur shutter, purse case, £3/10 for quick sale.—Cartwright, High St., Galashiels. [9105]

**EXAKTA** Reflex, Zeiss Tessar f/3.5, perfect for speed, studies and general work, case, £15.—Groves, 17, Woodthorpe Rd., Putney, London. [9109]

**POSTCARD** Kodak, f/4 Bausch R.R. lens, rising-cross front, speeds 1 to 1/100th sec.; fair condition, best offer.—Box 5122, c/o "The Amateur Photographer." [9114]

**LEICA** III Chromium, Summar f/2, Rectilinear focussing, cost £40/16, £35, offer; Weston Leicameter, Model 627, £5.—154, Forest Hill Rd., S.E.23. [9116]

**50/-** 1a Roll Film Carbine, f/6.3 Aldis-Butcher, shutter ½ to 1/100th, 2 view-finders, filter and leather case; unsoiled; cost £6.—Duge, Jonwood, Allen's Lane, Norwich. [9117]

**4½×3½** Popular Pressman Reflex, f/4.5 Zeiss Tessar, 6 slides, case, perfect condition, £6/10; wanted, First-class Roll Film Camera.—Crees, Redcot, Little Clacton, Essex. [9118]

**ENSIGN** Roll Film Auto-range Camera, 3½×2½, Ensar f/4.5 lens, Mulchro shutter, leather case; as new, £5.—Gledhill, 2, Scoresby St., Harris St., Bradford. [9120]

**ROLLEICORD**, 6×6, Zeiss Triotar f/4.5; listed £10/10; never used, £8/10.—Butcher, 56, Wickham Rd., Brockley, London, S.E.4. [9121]

**PRESS** Reflex Camera with Dallmeyer f/3.5 anastigmat lens, 6 single slides, leather case.—Holloway, 106, Maybank Avenue, Wembley. [9123]

**ERNEMANN** 4-pl., 4 slides, screen, 3 speed, D.V. finder, f/11 Doublet, excellent condition, 16/-; exchange for Guitar.—Jones, 15, Thelwall Lane, Latchford, Warrington. [9124]

**ENSIGN** Midget, f/6.3 Ensar, case, as new, Ensign daylight developing tank, £2.—Webster, Jun., 12, Beechwood Avenue, Darlington. [9125]

**T.-P.** 3½×2½ Special, Aldis f/4.5, Dallmeyer f/6, 10-in. Telephoto, revolving back, T, 1/1,000th sec., F.P.A., plate-holders, as new, changing-bag, enlarger, Allan tank, Bewi (Senior) meter, filters, 1/red optical, dishes, thermometer, etc.; cost £33/10; £18/10.—34, Hyde Rd., Ardwick, Manchester, 12. [9126]

**35-MM.** 100-ft. new Camera, Aldis f/3.1, 1 and 8 pictures one turn, £10; 4-pl., f/8, slides, 25/-, good condition.—50, Acomb St., Manchester. [9127]

**SIX-20** Kodak, f/6.3; brand new condition, case, £2.—81, Elderfield Rd., Clapton. [9132]

**LEICA** Model III, Summar, chromium, E.R. case, yellow filter, tripod, Photoskop meter; perfect condition, £30, complete.—40, Fenton Rd., Acocks Green, Birmingham. [9135]

**3½×2½** Newman & Guardia New Special Sibyl, 32 Ross f/4.5, 3 double slides, F.P.A., leather case; condition perfect; cost £26; £12.—Jones, 53, Bromley Rd., Beckenham, Kent. [9136]

**3½×2½** Ensign Cameo, Aldis-Butcher f/4.5, 32 Compur, all movements, 3 slides, F.P.A.; bargain, £3/15.—Box 5149, c/o "The Amateur Photographer." [9141]

**GIVING** Up Photography.—4-pl. Sanderson Junior, G double extension, Beck Isostigmat anastigmat lens, 3 foci, 3 bookform slides, 2 daylight enlargers, 4-pl. and postcard, dishes, etc.; perfect condition, £10.—Harrison, 11a, Abbotsbury Rd., Morden, Surrey. [9143]

## CAMERAS AND LENSES

**ENSIGN** Special Reflex, 4-pl., Voigtlander 7-in. Heliar f/4.5, masterpiece, 3 Sanderson book-form double slides, revolving back, guaranteed lightproof lens alone catalogued over £14; sacrifice £8/17/6.—Below.

**7-IN.** Cooke f/4.5, sunk, 50/-; 4-pl. Ensign de luxe Roll Film and Plate, f/4.5 Xenoster, Compur, £3; deposit.—Box 5148, c/o "The Amateur Photographer." [9140]

**RETINA**, purse, good condition; cost £10/10, for £7/10.—N. Mehta, 2, Observatory Gardens, W.8. [9144]

**ROLLEIFLEX** 6×6 cm., non-automatic, f/4.5 Tessar lens, canvas case, filter; as new; bargain, £7.—A. V. Bibbings, 58, Queen St., Newton Abbot. [9146]

**1-PLATE** T.-P. Cooke, f/6.5 lens, triple extension, 2 shutter 3 to 1/100th sec.; perfect condition, £3/10; details.—Boulton, 151, Mill Rd., Wellingboro. [9150]

**RECENT** Model Regular Sanderson, 4-pl., all movements, revolving back, f/4.5 Zeiss Tessar, D.A. Compur, 6 double slides, F.P.A., case; cost £26/10; accept £16.—Box 5154, c/o "The Amateur Photographer." [9151]

**ROLLEIFLEX** 6×6, non-automatic, Tessar f/3.8, leather case; perfect condition, £9.—Box 5155, c/o "The Amateur Photographer." [9152]

**ZEISS** Super Ikonta, 8 or 16 on 3½×2½, coupled range-finder, f/4.5 Tessar, Compur, lens hood, filter; excellent condition; bargain, £11; deposit system.—Box 5156, c/o "The Amateur Photographer." [9153]

**SUPER** Ikonta, f/3.5 Tessar, Compur, 16 pictures 2½×1½, 3 Zeiss filters, used once only, list £20, accept £15; Tempophot Exposure Meter, £2/15.—Box 5157, c/o "The Amateur Photographer." [9154]

**3×4** Dolly, f/2 Xenon in Compur, Leitz range-finder, purse; excellent condition; cost £14/16/6; accept £8/10; deposit system.—Box 5158, c/o "The Amateur Photographer." [9155]

**LEICA** No. 3 with f/3.5 Elmar, as new and unused, duplicated present; first £23 secures.—Richardson, Lonsdale, Brookwood Avenue, Sale, Cheshire. [9156]

**VOIGTLANDER** Roll Film Folding 3×2, Heliar f/4.5, Compur shutter; perfect condition, £4/10.—J. Walmsley, South Lodge, St. Paul's Rd., Preston, Lancs. [9157]

**IHAGEE** Duo Ultrix 3½×2½ Roll Film, plate back, f/4.5, new Compur, rise, cross, double, 2 finders, level, screen, 3 slides, wallet, release, solid leather; like new; original carton; superb—serious or snaps, £5/15.—Smith, 32, Nicholls St., West Bromwich. [9158]

**1-PLATE** T.-P. Special Ruby Reflex, f/3.9 Laack 4 lens, 6 slides, roll film holder, canvas case, £5.—Box 5161, c/o "The Amateur Photographer." [9160]

**LEICA** III, Elmar f/3.5, in ever-ready case, Elmar f/4 9-cm. Telephoto lens; list £43/14; sell £31/10; perfect.—10, Oakbank Grove, S.E.24. [9166]

**1-PLATE** T.-P. Special Ruby Reflex, f/4.5 Aldis, 4 1½ Busch Bistellar f/7, interchangeable, S.C. focal-plane shutter, 1/10th to 1/1,000th sec., 2½×3½ R.F.H., 5 D. slides, canvas case, £8/10, offers.—Below.

**1-PLATE** T.-P. Imperial Horizontal Enlarger, 8½ condensers, f/6.8 objective, gas, £5/10, offers; 3½-in. Kodak Film Tank, 7/6; consider Small Camera of good aperture part exchange for any above.—Kidd, 14, Joppa Rd., Joppa, Edinburgh. [9167]

**AGFA** V.P. Speedex, f/3.9 Solinar, Compur 1 to 1/300th, month old, £4/4.—Marsden, 160, Prospect Rd., Scarborough. [9173]

**DALLMEYER** Speed 3½×2½, Pentac f/2.9, 3 D.D. slides, F.P.A., case, £10.—Write, Raymond Wilkinson, 36, Kelso Rd., Leeds, 2. [9174]

**5×4** Barts Universal, mahogany, leather covered, triple extension, reversing swing back, high rising swing front, Goerz A focal-plane shutter (internal adjustment), 6 book-form double-backs, M.-W. slide, 12 envelopes, F.P.A., in canvas cases, £7; Ross Goerz 7-in. f/7.7 lens, £2/10 extra.—Below.

**DRY** Mounter Copying Press, 13 in. between arms, fitted 11×9 in. gas-heated Akron hot-plate, thermometer, £2/5.—Below.

**BUSCH** Bistellar 13-in. f/7, £3; Telephoto Lens (C. & G.), 6-in. portrait, 4-in. negative, in rack jacket, Waterhouse stops, variable focus, in morocco case (original price £12), £3; all good second-hand condition; reasonable offers considered.—Shone, Fors, Meols Drive, Hoylake, Wirral. [9175]



## CAMERAS AND LENSES

V.P. Kodak, Compur shutter, Zeiss Tessar f/4.9, case, £3; 45×107 Stereoplast, Zeiss Tessar f/4.5 lenses, shutter 1 to 1/250th sec., 6 slides, £5. Howarth, 73, York St., W.1. [9176]

VOIGTLANDER Inos II, for 8 3¼×2½ or 16 2½×1½, Heliar f/4.5, D.A. Compur, filter, finder magnifier, leather case; fine outfit; as new; cost over £14; genuine snip, £9.—Jenkins, 89, Wilton Crescent, Southampton. [9177]

£4/10 Foth-Derby Wonder Miniature, f/2.5 lens, as new, pouch; first remittance secures.—Dee, 43, C. Grand Parade, Harringay, London, N.4. [9178]

ZODEL Special 3½×2½, f/3.8, D.A. Compur, 6 slides, F.P.A., double ex., rise, cross, case, horizontal enlarger, Lancaster, fittings gas, container electric, fits above camera, new 3½×2½ Klimax tank, 6, £7.—31, Queen St., Luton. [9179]

CONTESSA Nettel 6×9 Focal-plane Press, Zeiss f/4.5 Tessar, shutter speeded to 1/1,200th, 3 D.D. slides and case, as new, £10; also Butcher Houghton 5×4 Aircraft Camera, new Cooke Ayiar and shutter fitted, 9 D.D. slides, £8.—Trevelyan, 16, Silverdale Gardens, Hayes, Middlesex. [9183]

V.P. Reflex, f/3.5 Exakta Multispeed 1935 Model B, in leather case, with lock, almost new condition, list £20/15, accept £13/10, or near offer; also Avo Photo-electric Meter, nearly new, in case, £2; cash wanted; can deliver London or near.—W. P. Woollatt, 32, East Hill, Wandsworth, S.W.18. [9184]

OUTFIT.—Cameo 3½×2½, double extension, f/4.5 Tessar, Compur 1 to 1/250th sec., T. and B. rise and cross front, direct-vision and brilliant finders, 8 slides, F.P.A., 2 filters and leather case, horizontal enlarger, 6¼-in. condensers, f/4 objective, long bellows, telescopic tripod and Dallan film-pack and plate tank; nearest £13.—Wilson, 26, Delaval Rd., Benwell, Newcastle-on-Tyne, 5. [9186]

3×4 Voigtlander Perkeo, f/3.5 Skopar, Compur, 1 to 1/300th, deerskin zip purse, 2 months old; perfect, £5, or near offer.—Menziess, 27, Albany Avenue, Manchester, 11. [9187]

ENGLISH Roll Film and Plate 3½×2½, f/4.5, Compur, 2 view-finders, 3 slides, screen and case, £3/10.—Below. [9192]

GOERZ Tenax 4½×6 cm., Goerz f/4.5, 8 silver slides, F.P.A., 2 supplementary lenses, leather case, £3/10; deposit.—107, East High St., Forfar, N.B. [9192]

ROLLEIFLEX 6×6 Automatic, Zeiss Tessar f/4.5, ever-ready case, pair Proxars, new condition, £13/10.—Earl, Tower Estate, Dymchurch, Kent. [9194]

1-PLATE Special Sibyl, Zeiss f/4.5, filters, 18 slides, 4 latest R.F.H., £5/15; exchange for small Reflex.—19, Frenchay Rd., Weston-super-Mare. [9196]

NO. 1 Kodak, f/6.3, optical D.V. finder, leather case, 57/6; No. 3 Optical Outfit, 12/6.—Chapman, Burton Rd., Littleover, Derby. [9200]

LEICA III Model, f/3.5 Elmar, in brand new condition, purchased a few weeks ago, lowest, £19/10; also 3-pl. Soho Reflex, f/4.5 Ross lens, F.P.A., leather case, nearly new condition, lowest, £9/15.—E. Cox, Accountant, Redhouse Rd., Tettenhall, Wolverhampton. [9206]

£4 Duo Six-20 Kodak, f/4.5, focussing mount, Pronto shutter, delayed-action, almost new; cost £6.—Below. [9206]

25/- Gaumont Blacknote V.P., Darlot lens, speeded shutter, 4 slides, sound condition, also Cooke f/3.5, focus 8.2-in., Series Ila, offers, 332, Hotwell Rd., Bristol, 8. [9206]

ENGLISH Selfix 3½×2½, f/6.3, new, 38/-; Stock's Oil Illuminant, 4-wick, 12/-.—Stewart, 33, Hilltown, Dundee. [9206]

LEICA Model III, chromium, Summar f/2, E.R. case, Universal lens hood, No. 1 filter, developing tank; outfit as brand new, only bought 6 weeks ago; cost over £46; bargain, £29.—32, Norman Avenue, Harborne, Birmingham, 17. [9209]

THORNTON-PICKARD Imperial Triple Extension 3-pl. Stand Camera, two-way swing and reversing back, large rise and fall, 4 double book-form slides, turntable and tripod, shutter, f/7.2 6-in. anastigmat and f/15 3-in. wide-angle, adjustable Adon Telephoto, first-class condition, £7; wanted, Leica or Rolleiflex.—Davies, 11, Wilton Crescent, Wimbledon, S.W.19. [9210]

ROLLEICORD, f/3.8, case, hood extension, £10; set Pan-ortho. Filters, 15/-; Bewi Senior, case, £1; Stand, 12/-; £11 the lot; as new; deposit system.—Box 5174, c/o "The Amateur Photographer." [9219]

NAGEL Vollenda 16 on V.P., f/4.5 Radionar, Pronto delayed-action shutter; like new, 55/-; deposit; stamp particulars.—Gent, 61, Grange Rd., Middlesbrough. [9222]

REFLEX 3-pl. T.-P. Junior Special 1934, Dallmeyer f/4.5, anastigmat, 6 slides, focussing screen, magnifier; as new, £8.—Box 5177, c/o "The Amateur Photographer." [9224]

F/2.5 Hektachrom, used twice, £6; wanted, Leica II or III.—Hill, 8, St. Andrew's Square, Surbiton. [9129]

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4½×2½ No. 12 Carbine, Aldis f/6.3, Compur shutter. As new £2 19 6  
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4-pl. Ensign Popular Reflex, f/4.5 Aldis, revolving back, 12 slides, F.P. adapter and case. £6 19 6

6×13 cm. Stereo and Panoramic by Gaumont, pair f/6.3 Tessar lenses, F.P. adapter and case. £4 10 6  
3½×2½ Cameo, double extension, f/4.5 Lukos anastigmat, in Compur shutter, 3 slides, leather case. £3 17 6

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16-mm. Model BB Kodak, f/1.9 lens and case £11 16 6

3½×2½ Contessa Plate, f/6.8 Trioplan lens, Vario shutter, 3 slides. £1 2 6  
3½×2½ No. 1 F.P. Kodak, R.R. lens, Kodak shutter. 15s. 0d.

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16-mm. Kodatoy Projector, hand turn and extension arms. £1 8 6  
3½×2½ Tropical Roll Film Reflex, f/4.5 Dallmeyer lens, T. and I. shutter. £3 18 6

4-pl. Maximax, double extension, f/4.5 Zeiss Tessar, 6 slides, F.P. adapter, leather case. Nice condition. £6 7 6  
Pathescop Motocamera, with an f/2.9 Zeiss Triotar lens, colour filter and portrait attachment. In good condition. £7 17 6

3½×2½ Voigtlander Tourist, latest model, f/3.5 Heliar, delayed Compur, 12 slides, Focar and lenses, leather case. As new. £13 17 6  
4-pl. Field Camera, all movements, 3 D.D. slides, R.R. lens and shutter. £1 7 6

13-in. f/5.8 Cooke Telephoto, in Compound shutter. £4 4 0  
9.5-mm. Pathe Camera, f/3.5 lens and Motrix attachment. £1 12 6

4-pl. Sanger-Shepherd Repeating Back, Tricolor filter, 3 D.D. slides. All in case. £2 10 0  
3½×2½ Zodel Reflex, f/4.5 Cooke lens, revolving back, F.P. adapter, 1 D.D. slide. £5 5 0

V.P. Salex, f/4.5 anastigmat lens, 3 slides. £2 15 0  
4.5×10.7 Verascope, R.R. lenses, changing-box £1 17 6  
4-pl. Ensign Double Extension, f/6.3 Ross Homo, Compound shutter, 6 slides. £1 15 0

35-mm. Film Anasco Memo Camera, f/3.5 anastigmat, Betax shutter. £2 2 0  
4-pl. Ensign Tropical Reflex, f/4.5 Ross Xpres lens, 3 D.D. slides, canvas case. £10 17 6

3½×2½ Etui, f/4.5 Xenar lens, Compur shutter, F.P. adapter, 3 slides and canvas case. £3 17 6  
V.P. Kodak Series III, f/7.9 lens. £1 1 0  
3½×2½ Zodel, double extension, f/4.5 Zodelan anastigmat, Compur shutter, 3 slides, F.P. adapter, leather case. £3 10 0

14-in. f/9 Busch Bis-Telar lens. £1 8 6  
3½×2½ Bessa, f/6.3 Voigtar lens. £2 0 0  
2½ square Icarette, f/7.7 Aldis, Lukos II shutter. 10s. 6d.

3½×2½ Ernemann, f/8 lens, speeded shutter, roll film adapter. £1 0 0  
4-pl. T.-P. Imperial, f/7.7 Aldis, Marvel shutter; 3 slides. £1 0 0  
4-pl. Alpin, triple extension, f/6.8 Kollinear, in Compur shutter, 6 slides, F.P. adapter and case. £3 15 0

3½×2½ Ideal, double extension, f/4.5 Tessar, Compur shutter, F.P. adapter, 6 slides, leather case. £5 19 6  
V.P. Vanity Kodak (Brown), f/6.3 lens, Diomatic shutter and case. £1 18 6  
4-pl. Carbine, f/7.7 Ensign anastigmat lens, speeded shutter. 17s. 6d.

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Established 1889.



289, HIGH HOLBORN, LONDON, W.C.1

## CAMERAS AND LENSES

MINIATURE.—Kodak Pupille 3×4 cm., Schneider Xenon f/2 anastigmat, Compur shutter, 1 to 1/300th sec., focussing 2.5 ft. to infinity in 14 gradations, depth of focus scale, direct and reflex type view-finder, leather case, guaranteed perfect and new condition, 2 Zeiss yellow filters; list price £24; offered at £14.—Below. [9221]

3½×2½ Folding Plate Camera, double extension, rising front, Xenar f/4.5, in Ibsor shutter, 7-speed, 1 to 1/100th sec., 3 S. slides, 2 F.P.A.'s, 2 supplementary lenses, increasing focal length to 17 and 20 cm.; good order, offered at £2/2.—Below. [9221]

FILM Pack Tank Premo No. 1, 5/-; any on approval willingly on deposit.—Below. [9221]

WANTED.—4×4 cm. Rolleiflex.—Box 5176, c/o "The Amateur Photographer." [9221]

11-IN. R.R. Lens, 9-in. ditto; two 4-pl. Mahogany D.D. slides, 4-pl. Lancaster Camera, dozen printing frames, 1 to whole-plate.—A. Huddart, Lowther St., Whitehaven. [9142]

54-IN. Wray Lustrar f/4.5 Anastigmat, brass mount, iris, flange, cost £5, as new, ideal enlarging lens (off "Sichel"), £2.—French, 4, Spencer Rd., Croydon. [9110]

## Trade.

NEGRETTE and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee. [9221]

3½×2½ Ica Ideal Folding Pocket, double extension, high rack rising and cross front, wire frame and direct finder, spirit level, fitted Tessar f/4.5, Compur 1 to 1/250th, 6 slides, F.P.A., Distar lens, filter, Diaphot exposure meter, leather case, £6/10. [9221]

3½×2½ Etui Folding Pocket, rack focussing, rack rising front, wire frame and brilliant finder, spirit level, fitted Tessar f/4.5, Ibsor shutter, 1 to 1/125th, 3 slides, F.P.A., roll holder, Justophot exposure meter, £7/2/6. [9221]

3½×2½ Ihagee Folding Reflex, cross front, deep focussing hood, wire-frame finder, quick-wind focal-plane shutter, 1/15th to 1/1,000th, fitted Carl Zeiss Tessar lens, focussing mount, cable release, 4 slides, F.P.A., leather case, £11/17/6. [9221]

3½×2½ T.-P. Junior Reflex Special, focussing, rising front, sky-shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, 13.5 Tessar f/4.5, 6 slides, F.P.A., Riteway roll-holder, Sinclair lens hood, T.-P. focussing magnifiers, Distar and Proxar lenses, Wratten filters, K 1, K 2, stiff canvas case, £12. [9221]

3½×2½ Minimum Palmos Focal-plane Press Camera, rising and cross front, direct finder, quick-wind focal-plane shutter, 1/15th to 1/750th, 12.5-cm. Dogmar, focussing mount, 2 D.P. holders, F.P.A.; fine order, £12. [9221]

NEW Cameras.—K. W. Roll Film Reflex, lightest and smallest roll-film reflex taking 120 film, all-metal shutter, 1/25th to 1/100th, fitted f/6.3 K.W. anastigmat, focussing mount, £3/13/6; with f/4.5 Steinheil Actinar anastigmat in focussing mount, £5/5. [9221]

NEW.—Thornton-Pickard Compact Reflex, 3½×2½, latest steel geared self-capping shutter, 1/10th to 1/1,000th, long pinion extension for portraits, close-ups, etc., automatic hood, with direct finder, rising front, revolving back, sky-shade, £14. [9221]

NEW 1935 Models, Rolleiflex and Rolleicord Roll Film Reflex.—6×6 cm. Automatic Rolleiflex, f/3.5 Zeiss Tessar, new Compur shutter to 1/500th, £22/10. [9221]

6×6 New Rolleicord, f/3.8 Zeiss Triotar, Compur shutter to 1/300th, £12/15. [9221]

6×6 Rolleicord, f/4.5 Zeiss Triotar, Compur shutter, £10/10. [9221]

NEW Agfa Speedex Model O, takes standard V.P. roll films, fitted Solinar anastigmat f/3.9, Compur shutter to 1/300th, direct finder, £5/5. [9221]

3½×2½ Ditto, fitted Agfa Solinar anastigmat f/4.5, D.A. Compur shutter to 1/250th, £7/7. [9221]

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16-mm. Ensign Super Projector, f/1.8, 100-watt, direct illumination, resistance, case. Perfect pictures of quality. Cost £27 8s 0  
i-pl. Zeiss Ikon Nettel Press, Zeiss Tessar f/4.5, 1/3rd to 1/2,000th, slides, double extension attachment, hide case. Cost £35. 1935, latest type, hardly used. Like brand new. Snip £27 10s 0  
16-mm. Bell-Howell Film 70 DA, f/1.8 Speed, turret head for 3 lenses, visual focus, multi-speeded, latest bronze model, in Mayfair hide case. Hardly used. Super bargain. £55 0 0  
2 1/2 x 2 1/2 Foth-Flex Twin Lens Reflex, f/3.5. Hardly used. £8 17 6  
Voigtlander Prominent Roll Film, coupled range-finder, Heliar f/4.5, D.A. Compur, self-erecting, built-in exposure meter, 16 or 3 on 3 1/2 x 2 1/2, hide case. Lovely outfit. £15 15 0  
V.P. Contessa Plate, f/6.3, 3 speeds, slides. As new. £1 9 6  
16-mm. Ensign Camera, Dallmeyer f/1.9, 3 speeds, 50 ft. or 100 ft., hide case. Hardly used, latest type. Real bargain. £14 14 0  
3 1/2 x 2 1/2 Zoidel Plate, f/3.8, D.A. Compur, double ex., rise, cross, 16 or 3 on 3 1/2 x 2 1/2, hide case. Hardly used. Like new. £4 4 0  
3 1/2 x 2 1/2 Wirgin Roll Film, f/3.8, D.A. Compur, self-erecting, direct finder, all inlaid, nickelled edges. As new. £4 7 6  
Weston Photo-electric Meter. As new. Snip. £3 3 0  
i-pl. Soho Reflex, Aldis f/4.5 and Dallmeyer f/4.5 Telephoto, revolving back, double slides, case. Cost £30. £13 0 0  
i-pl. Soho Press f/4.5, self-capping, double slides, case. Hardly used. Like new. Real bargain. £7 15 0  
3 1/2 x 2 1/2 Ensign No. 7 Roll Film, latest f/4.5, Mulchro, 1 to 1/100th, rise, cross, radial focus, wire-finder. Like new. £3 17 6  
16-mm. Ampro Super Bronze Projector, f/1.6, 750-watt, all movements, resistance, case. Hardly used. Snip. £45 0 0  
Metrophot Photo-electric Exposure Meter. As new. £39s. 6d.  
8-mm. Stewart-Warner Camera, Dallmeyer f/1.9, 3 speeds, take Kodak films, slow motion. Like new. Cost £19. £12 12 6  
9 1/2-mm. Zeiss Projector, and resistance. £2 7 6  
3 1/2 x 2 1/2 Zeiss Trona Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., rise, cross, latest bellows catches. As new. £8 17 6  
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i-pl. Goetz Roll Film, Dogmar f/4.5, Compur. As new. £3 17 6  
Ilford Postcards, brand new, 100 3/4; 50 1/9; 25 1/4. Glossy, Pearl, Semi-matt, Matt, Cream Pearl, Cream Grained, in vigorous, Medium or Normal. Try a box now, post 2d. 3d., 3d. respectively.  
3 1/2 x 2 1/2 Zeiss Ikon Ideal Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., rise, cross, latest clip-on slides. £7 15 0  
16-mm. Film 121 Water Camera, f/3.5 and case. As new £15 15 0  
3 1/2 x 2 1/2 Ensign Roll Film Reflex, f/4.5, latest 1/25th to 1/500th, deep lathe hood. Like new. £4 9 8  
9 1/2-mm. Pathe Motocamera, f/3.5. Latest clip-on. £4 4 0  
16-mm. Kodak A Super Projector, f/1.9, 250-watt, direct illumination, resistance, case. Cost £55. New condition. Snip £12 12 0  
3 1/2 x 2 1/2 Super Ikonta, coupled range-finder, Tessar f/4.5, D.A. Compur, 16 or 8 pictures. Like new. £14 14 0  
i-pl. Zeiss Miroflex Folding Reflex and Press, Zeiss Tessar f/4.5, 1/3rd to 1/2,000th, slides, case. Cost £20. £18 18 0  
3 1/2 x 2 1/2 M. & G. New Special Slide Plate, Ross Xpres f/4.5, silent shutter, 1 to 1/150th, slides, screw. Cost £22. £6 17 6  
i-pl. T.P. Horizontal Enlarger, Aldis f/7.7. Like new. £4 17 6  
16-mm. Kodak C Projector, 100-watt, resistance. Snip. £8 17 6  
12 x Zeiss Prism Binoculars, hide case. Light, small. £7 15 0  
200B Dallmeyer Superlite 2-in. Lens. As new. £4 9 8  
3 1/2 x 2 1/2 Etui Water Plate, Meyer f/4.5, D.A. Compur. £4 4 0  
3 1/2 x 2 1/2 Ernemann Roll Film Plate, f/6.8, 7-speed. £37s. 6d.  
16-mm. Siemens, f/2.8 and case. As brand new. £19 19 0  
3 1/2 x 2 1/2 Both Water Plate, Meyer f/3.5 Speed, D.A. Compur, double ex., rise, cross, slides, case. Like new. £7 15 0  
i-pl. Voigtlander Plate, f/4.5, Compur, double ex., rise, cross, wire-finder, slides. Cost £13. £3 15 0  
Pathe C Motor, hardly used. £1 17 6  
Pathe Super Reel Attachment. Cost 42s. As new. £1 9 8  
Jayway Cine Projector Tripod Stand. £14s. 11d.  
Brilliant Twin-lens Reflex, f/4.5, new Compur. £4 4 0  
3 1/2 x 2 1/2 Zeiss Icarette Roll Film Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., wire finder, slides. Cost £18. £19 19 0  
Exakta Multi-speed, Zeiss Tessar f/2.8. As new. £19 19 0  
9-in. Dallmeyer Telephoto f/6.5. £3 17 6  
i-pl. Salex Press Pocket, f/5.5, 1 1/10th to 1/1,000th. £45s. 0d.  
V.P. Wirgin Roll Film, f/4.5, 3-speed, self-erecting. £47s. 6d.  
16-mm. Bell-Howell Film, f/3.5, 50 ft. or 100 ft. As new. £14 14 0  
4 1/2-in. Zeiss Tessar f/4.5, Compur. As new. £3 7 6  
4 1/2-in. Dallmeyer Telephoto f/5.5, latest. As new. £3 9 0  
16-mm. Stewart-Warner Camera, f/3.5, 4 speeds, 50-ft. or 100-ft., carrying case. Real bargain. Perfect movies. £5 5 0  
6-in. Dallmeyer f/5.8 Telephoto, Exakta fitting. £8 8 0  
16-mm. Simplex Ensign Wafer, f/3.5, 1-in. thick only. Snip £13 13 0  
16-on-V.P. Voigtlander, f/3.5, Compur, self-erecting. £4 9 8  
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8-mm. Dallmeyer Telephoto, for S-Warner Camera. £3 3 0  
i-pl. T.P. Reflex, Cooke f/4.5, 1/10th to 1/1,000th, reversing back, slides, case. £5 5 0  
16-mm. Victor Bronze, f/1.5, 4 speeds, case. Like new. £19 19 0  
60 x 45 Bead Screen, auto-erect, leather-cover case. £9 17 6  
Hektor f/2.5 Lens, like new. £15 0 0  
9 1/2-mm. Aluminium Reels, super type, new, 4 for. £10s. 6d.  
16-mm. Ensign Camera, f/2.6, 3-lens turret head, multi speeds, 50 ft. or 100 ft., case. Cost £50. Snip. £18 18 0  
i-pl. Ensign Folding Reflex, f/4.5, 1/10th to 1/1,000th, deep hood, double slides. Cost £36. New condition. £8 17 6  
P.C. Range-finder Kodak, f/6.3, 1 to 1/150th. New condition. £7s. 6d.  
16-mm. Kodak BB, f/3.5, hide case. Like brand new. £7 15 0  
9 1/2 Bolex, 400-watt latest, resist. Like new. £29 10 0  
Helina Kodak, f/3.5, hardly used. Like new. £7 7 0  
V.P. Nagel Roll Film, f/4.5, new Compur, Tessar. £5 17 6  
20-mm. f/1.5 Wide-Angle, suit Ensign Victor, etc. £5 17 6  
400-ft. Films, 16-mm. Comedy, Travel, etc. Like new. £2 17 6  
3 1/2 x 2 1/2 Meator Folding Reflex, Zeiss Tessar f/4.5, 1/10th to 1/1,000th, double slides, case. Cost £36. New condition. £8 17 6  
7-in. Cooke Aviar f/4.5, focus mount. £14 17 6  
5 1/2-in. Zeiss Tessar f/4.5, reflex mount. £4 4 0  
5 1/2-in. Zeiss Prostar Convertible f/6.3. £2 19 6  
8-mm. Stewart-Warner Projector, A.C. motor. £5 17 6  
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Blendux Photo-electric Meter. As new. £2 19 6  
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EDWIN GORSE 86, ACCRINGTON RD., BLACKBURN

## CAMERAS AND LENSES

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LENSES.—Omnibus Meter, £2/15; Old Type Rolleiflex, Tessar f/3.8, £6/19/6; N. & G. Reflex, Cooke Aviar f/4.5, £18/19/6; Ensign Auto. Range, Ennsar f/4.5, Mulchro, £5/17/6; Kodak Retina, with zip case and filter, £7/19/6.  
LENSES.—Leica Model II, Hektor f/2.5, £18/17/6; A Voigtlander Prominent, £16/19/6; Superb £11/17/6; Heliar f/3.5 Model, £12/17/6; Tele-Makina Lens for Makina II, £7/19/6; Automatic Rolleiflex 6 x 6, f/4.5, £14/14; F/3.8 Model, £15/15; 4 x 4 f/2.8 Model, £16/19/6.  
LENSES.—Soho Dainty Reflex, Ross f/3.5 and A Telephoto, £24/17/6 (cost over £50); Case fit Exakta, 18/9; Super Ikonta, Tessar f/4.5, £12/19/6; also Rapid Compur Model, £14/17/6.  
LENSES.—Ikonta 520, Novar f/3.5, £5/19/6; also A Tessar f/4.5 Model, £6/19/6; Ensign Midget, 22/6; Ensign Midget Developing Tank, 6/9; Box Tengor and case, f/6.3, 25/-; Baby Ikonta, Novar f/3.5, Compur, £5/17/6; Tessar f/3.5 Model, £6/19/6.  
LENSES.—Dallmeyer 3-in. f/4 Telephoto, £3/10; A Foth-Flex, £6/19/6; Zeiss Kinamo S.10, Tessar f/2.7, £8/19/6; Kodak Six-20 (£5/5 model), £3/19/6.  
LENSES, the Miniature Camera Specialists: write A for cash bargain clearing list.—168, Oldham Rd., Manchester 4. Phone Collyhurst 2980. Closed 7 p.m. [0087]

## EXCHANGE AND WANTED

EXCHANGE.—Free Lance Outfit, 3 1/2 x 2 1/2 T.-P. Junior Special Reflex, f/4.5 Cooke, 6 slides, F.P.A., adjustable sky and x2 filters, magnifiers, stiff canvas case, and 4.5 x 6 cm. Ica, f/4.5 Dominar, Compur, 3 slides, F.P.A., filter, pocket case, all perfect, for Auto-range, Rolleiflex or Rolleicord Outfit; particulars.—Miles, S.S. Sarnia, Guernsey. [9138]  
EXCHANGE.—T.-P. 3 1/2 x 2 1/2 Reflex, case, adapter, as new, for Rolleicord, and Kodak Autofocus Enlarger for i-pl. Horizontal; or sell Enlarger, £5.—Robson, 7, Duchess Drive, Newcastle-on-Tyne, 5. [9147]  
VOIGTLANDER Brilliant, f/6.3, wanted; price reasonable.—Clark, Simpton, York Rd., Northwood Hills, Middlesex. [9103]  
VAIDO, Adams' i-pl. wanted, good condition, slides and case, with or without lens.—25, Morden Hill, Lewisham, S.E.13. [9107]  
WANTED.—Ensign Auto-range, cheap, or exchange Voigtlander Brilliant, f/4.5, new condition.—BM/TKCP, London, W.C.1. [9108]  
WANTED.—Decent 3 1/2 x 2 1/2 Vertical Enlarger, cheap; particulars—33, Roundpond, Melksham. [9112]  
VERTICAL Enlarger Wanted, 3 1/2 x 2 1/2, lowest price to—Butler, 85, Selhurst Rd., S.E.25. [9119]  
EXCHANGE.—Two-seater Amicar, fast, for Leica or similar good camera.—Madge, 48, Haggard Rd., Twickenham. [9122]  
WANTED.—Symmetrical Lens, focus 24 in. or longer, small aperture, Waterhouse stops no objection.—Smith, Station Garage, Pickering. [9133]  
WANTED.—Daylight Enlarger, V.P. to i-pl. or postcard; must be cheap.—Worters, Hatchford, Kingswood, Ulcombe, Kent. [9134]  
WANTED.—Enlarger, also Printer and Film Tank for 3 1/2 x 2 1/2 film.—Cole, 31, Polsloe Rd., Exeter. [9145]  
WANTED.—Cheap for cash.—Whole-plate Square Bellows outfit; 9.5 or 16 mm. Cine Camera; Studio Camera, Background, Press or Reflex.—Reid, 9, Surrenden Rd., Folkestone. [9148]  
EXCHANGE.—Dallmeyer Popular Telephoto 10-in. f/6, case, as new, for Ross Xpres 4 1/2-in. f/4.5, sunk mount for 3 1/2 Soho Reflex.—Box 5160, c/o "The Amateur Photographer." [9159]  
WANTED.—Prismatic Binoculars, for 3 1/2 x 2 1/2 Etui, f/4.5, Compur and accessories; full particulars from—Parker, 27, Arundel Drive, Langside, Glasgow. [9162]  
STEREOSCOPIC Roll Film Camera wanted, 45 x 107, or smaller, f/4.5 lens, rigid type.—McConnell, 19/21, Corn Market, Belfast. [9163]  
WANTED.—Watkins Tank 3 1/2 x 2 1/2; exchange Jayway Tripod, 27/6 model, or sell, 12/6.—Rutland, Denstone Rd., Davyhuime. [9165]  
WANTED.—i-pl. Pressman Reflex, lowest to—Wallis, 1, Ringwood Crescent, Wollaton Rd., Nottingham. [9168]  
WANTED.—Book-form Slides for 3 1/2 x 2 1/2 T.-P. Reflex; 12-in. Dallon f/5.6 Lens.—Temple, Knockdolian, Comrie, Perthshire. [9170]

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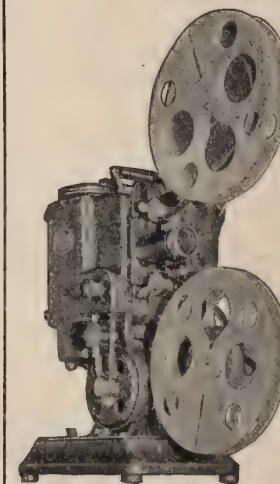
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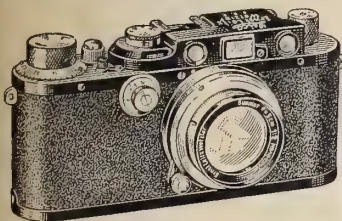
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1/2, No. 116 (2½×4½) 1/6, 4½×3½ 1/3, 5½×3½ 1/8.  
1/6 dozen, 1/- ½ dozen, Superior Postcard Enlarge-  
ments. 4/- dozen, 2/9 ½ dozen, 8½×6½; 2/6 dozen,  
1/6 ½ dozen, 6½×4½ enlargements, 2/- 20×16,  
15×12 1/9, 12×10 1/3, 10×8 1/-, 8½×6½ 9d.,  
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## EXCHANGE AND WANTED

WANTED.—Zeiss Ikon Single Dark Slides, 6½×9  
cm.—38, Catherine St., Crewe. [9169]

WANTED.—Stereo Cabinet for 50 6×13 cm.  
Transparencies; details and price to—  
Green, 66½, Snow Hill, Birmingham. [9171]

EXCHANGE.—1-pl. Zeiss Maximar, Dominar lens,  
perfect, leather case, extras, for Ensign Roll  
Film Speed Reflex, Aldis or similar, or sell;  
approval.—Details, 10, Green Lane, Thornton,  
Bradford, Yorks. [9180]

EXCHANGE.—Foth-Derby 16 on V.P., f/3.5, and  
Zeiss Daylight Enlarger, 3½×2½, as brand  
new, for Typewriter.—5, Primula St., W.12. [9181]

WANTED.—3½×2½, f/4.5, Press type, perfect  
condition.—Collins, The Sladd, Nr. Kidder-  
minster. [9185]

PICCOCHIC 3×4 cm., Trioplan f/2.9, Compur to  
1/300th, perfect, sell, £4/15, or exchange for  
Wafer Plate or Telephoto, suit 3½×2½ Cameo.—  
Ogilvie, Thornloe, Malvern Link. [9188]

WANTED.—High-class Miniature in exchange for  
old French Violin, case and 2 bows, value  
about £20.—Below.

WANTED.—1-pl. Field Camera, reasonably modern,  
also Wide-angle Lens to cover 1-pl.—T. G. S.,  
88, Mornington Rd., Leytonstone, E.11. [9190]

WANTED.—Lens for 1-pl. Reflex, sunk mount,  
lowest price.—113, Monton Rd., Eccles,  
Manchester. [9191]

EXCHANGE.—Thornton-Pickard Reflex, 3½×2½,  
Dallmeyer f/4.5, focal-plane shutter, 1/10th  
to 1/1,000th and time, R.F. adapter, 6 slides,  
screen, hide case, all new and perfect condition,  
for good Vertical Enlarger; or sell.—Ludlowe,  
Craig Rd., Llandrindod Wells, Radnorshire. [9193]

WANTED.—Adon Adjustable Telephoto Lens,  
must be in good condition; also 4 Double  
Book-form Mahogany Dark Slides, to fit 1-pl.  
Ensign Field Camera; also Wratten Circular  
Filters, cemented between glass, 1½-in. diameter.  
—R. Hother, South Bersted, Bognor Regis. [9201]

WANTED.—Enlarger, 3½×2½, Zeiss Miraphot or  
similar; particulars.—Barrow, Guildhall,  
Bath. [9204]

EXCHANGE (or sell).—1-pl. New Ideal Sibyl,  
Aviar f/4.5 and accessories, for Miniature  
Reflex; cash adjustment either way.—Camera, 134,  
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enlarger; Videx 1-pl. Reflex, f/4.5; Makina  
Press, f/3.2, slides, etc.; Salex Horizontal Reflex,  
f/4.5; offers or exchanges to—Box 5169, c/o "The  
Amateur Photographer." [9214]

WANTED.—1-pl. Developing Tank for Plates  
and Film Packs; exchange, if desired, V.P.  
Kodak Roll Film Tank.—Box 5170, c/o "The  
Amateur Photographer." [9215]

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exchange for camera; offers—Box 5171, c/o  
"The Amateur Photographer." [9216]

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price.—Box 5172, c/o "The Amateur Photographer." [9217]

WANTED.—1-pl. Slides fit Lancaster Instanto-  
graph; cash deposit.—Box 5173, c/o "The  
Amateur Photographer." [9218]

WANTED.—5-cm. Elmar f/3.5 lens, coupled,  
condition as new, also Leica accessories.—Box  
5175, c/o "The Amateur Photographer." [9220]

WANTED.—Enlarger to take 1-pl.; good con-  
dition; particulars to—Marshall, Chapel  
Green Lane, Bristol. [9225]

### Trade.

WANTED.—Leicas, Contaxes, Rolleiflexes, Exak-  
tas, and any accessories for these; the  
highest cash prices in the trade given for miniature  
outfits.—R. G. Lewis, The Miniature Camera  
Specialist, 202, High Holborn, London, W.C.1.  
Holborn 4780. [6703]

WANTED for Cash.—Modern Miniature Cameras  
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prices given; urgently required—Leicas, Zeiss  
Ikontas, Rolleiflexes; call or write; satisfaction  
guaranteed.—City Pharmacy, 27, Chancery Lane,  
London, W.C.2. [0012]

WANTED.—9.5 and 16 mm. Projectors for cash  
or exchange; good prices given.—City Sale  
and Exchange, 59, Cheapside, E.C.2. [0028]

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hand drive, £2/10.—W. Neill, 53, Spring St.,  
Belfast. [9106]

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2 supplementary lenses, filter, 3 Pathe chargers,  
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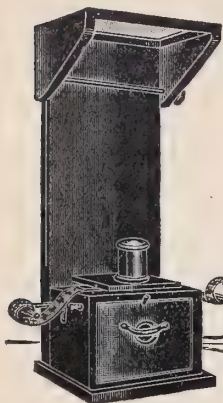
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DEKKO 9.5-mm. Projector, new, case, 45/-.  
—Middleton, 32, Wansbeck Gardens, West Hartlepool. [9149]  
KODAK Cine-8 Camera, f/3.5, black leather case; perfect order, £6; Cine Titler, hardly used, 27/6.—34, Cotswold Gardens, Hendon Way, N.W.2. [9197]

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ILLUSTR.—5/- Films, 10/- Screens, 25/- Projectors, 35/- Cameras.—Illustra Enterprises, 159, Wardour St., London, W.1 (facing Film House, Oxford St. end). Not a shop, but a warehouse packed with motion picture equipment. Phone, Gerrard 6889. Your inspection invited. [8977]

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PATHESCOPE Notched Films exchanged; low charges; details free.—Dowsett, Redcot, Haslemere, Surrey. [9137]

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PHOTOGRAPHS of Boys in Uniforms, Costumes, etc.; Continental youth movements; buy, exchange, sell.—Box 5077, c/o "The Amateur Photographer." [9013]

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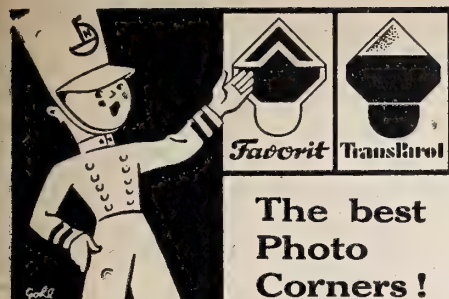
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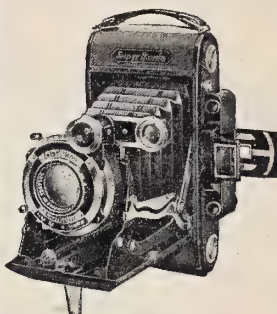
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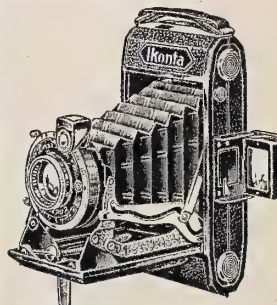
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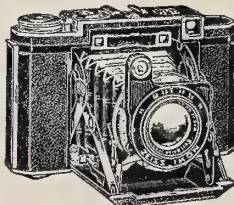
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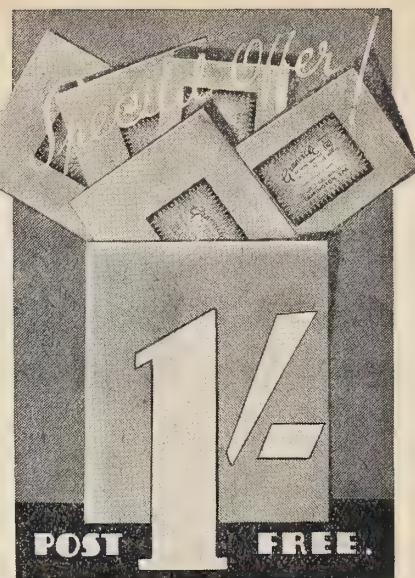
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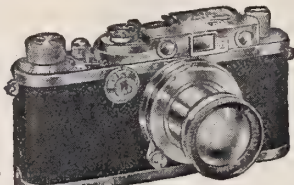


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3½×2½ Voigtlander Inos Model 2, Skopar f/4.5, delayed Compur, 8 or 16 exposures. Good condition. List £10 5s. (At Liverpool) **£7:10:0**

4½×3½ Ensign Folding Reflex, 13.5-cm. Zeiss Tessar f/4.5, 3 D.D. slides, roll-film holder. Very good condition. (At Leeds) **£7:10:0**

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- 3—Retina (35-mm.) Folding Camera, f/3.5 Schneider Xenar lens, Compur shutter, 1 to 1/300th sec. Cost £10 10s. **£8:15:0**
- 4—Super Ikonta, 1a Size, coupled rangefinder, Tessar f/4.5 lens, Compur shutter, 1 to 1/250th sec. Cost £19 15s. **£15:15:0**
- 5—Leica Model III, Black, f/3.5 Elmar lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £30 10s. **£24:10:0**
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- 9—Weston Leicameter. Cost £7. **£4:15:0**
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- 12—1-pl. Goerz Tenax Folding Plate, double extension, Dogmar f/4.5, Compur shutter, 1 to 1/200th sec., case, F.P. adapter. Cost £16. **£5:5:0**

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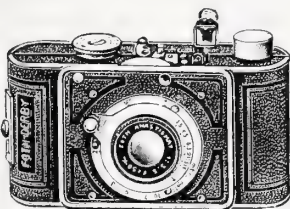
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"I was completely astonished on unpacking, to see the condition of this 'second-hand' camera, and it is a proof of your honest dealing; many firms would doubtless sell it as a brand new job, and easily 'get away with it'."

C. A. M.

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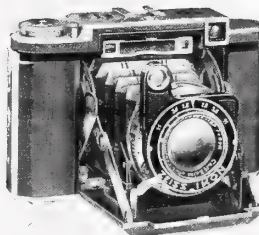
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Foth f/3.5 lens. **£5:5:0**  
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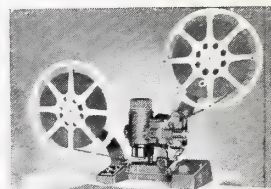


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Takes 11 exposures on 3½×2½ 8-exposure Roll Film. Double exposures impossible. Zeiss Ikon latest pattern rotating wedge distance meter coupled to lens focussing. Rapid Compur shutter. Modern die-cast body. Elegant construction. With f/3.5 Zeiss Tessar lens.

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#### FILMO 129 PROJECTOR

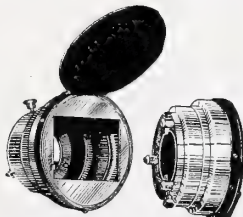
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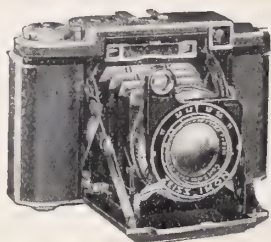
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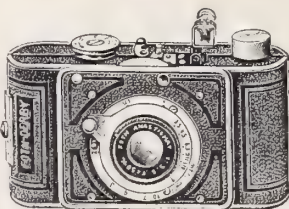
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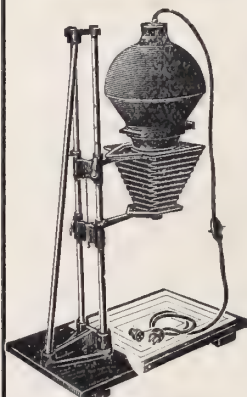


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Takes 16 pictures on standard V.P. Roll Film. Fitted with Foth f/3.5 anastigmat and focal-plane shutter, giving instantaneous exposures from 1/25th to 1/500th sec., also time exposures. Delayed-action movement fitted to the shutter. Fitted with new type view-finder.

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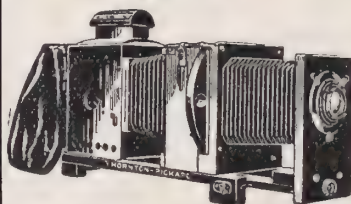
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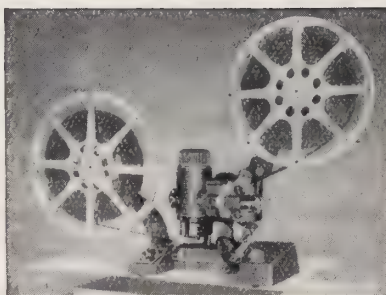
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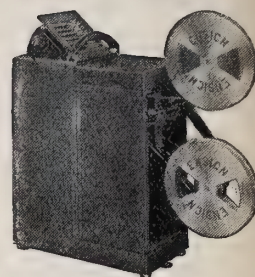
Fitted with 300-watt 6-coil single-plane matched filament lamp with matched reflector and condenser. For 16-mm. films. Operates on all voltages 100-250 (A.C. or D.C.), compact and portable.

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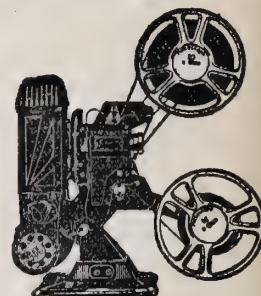


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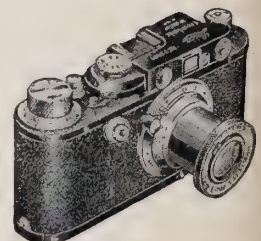


## LEICA III

With 1/2 Summar Lens, in collapsible mount. Gives exposures of 1/4 and 1/2 sec., or any intermediate fraction, in addition to 1/20th-1/500th sec. Automatic focussing, 3 shots in 10 sec., anything up to 36 pictures one loading, double exposures impossible. For holidays, travel or for photographs at night or in any weather, Leica is the ideal camera.

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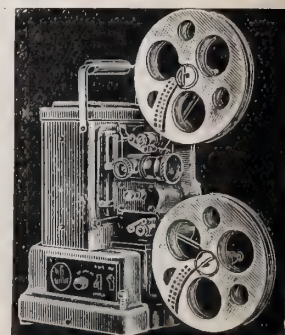
For both 9.5-mm. and 16-mm. Films.

This machine is entirely gear driven, there being no belts whatever. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens.

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P.C. Folding Kodak, Rectilinear lens, speeded shutter... £10s. 9d.

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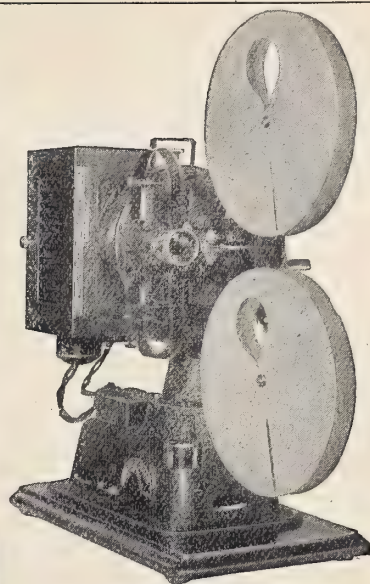


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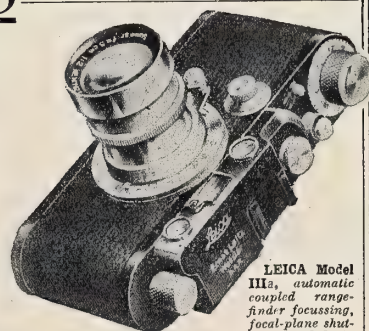
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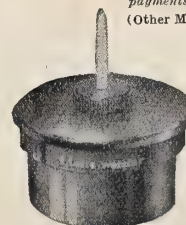
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WEDNESDAY, SEPTEMBER 11TH, 1935.

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VOL. LXXX. No. 2444.

THE Exhibition of Photography in Commerce and Industry, opened last week at the Princes Galleries, Piccadilly, is the first of the three big autumn photographic exhibitions held annually in London. Both the "Royal" and "Salon" open at the end of the present week, and, from all accounts, there is evidence that they will be well up to the standard of previous years, or even better. The entries in the Pictorial Section of the Salon, in particular, have exceeded all previous records, and the work has come from even farther afield. The same applies to the R.P.S., which, being more diverse in character, has a greater opportunity of attracting photographic productions from technical and scientific workers as well as pictorialists. For this reason the R.P.S. show will prove an interesting exhibition for those to whom the many different phases of modern photography appeal. The Salon is essentially an exhibition of the best pictorial work only, and it gives an opportunity of comparing pictures from all parts of the world. The P.P.A. show referred to above, at the Princes Gallery, is entirely devoted to the applications of the camera to commercial work.

Readers should note that, while the P.P.A. show is in Piccadilly, the R.P.S. is at 35, Russell Square, Bloomsbury, and the London Salon of Photography at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, near Trafalgar Square.

### A Retrospective Exhibition.

Like all good ideas it is impracticable, of course, but a friend at the advent of this exhibition season expressed a wish that once, say, every seven years, the shows in

## TOPICS of the Week

### A Weather Forecast FOR THE WEEK

By D. K. BARTLETT.

#### THURSDAY, SEPTEMBER 12th.

There will be fair and bright periods during the day, after early cloudy and showery weather, mostly in the South to Eastern Districts and parts of the North.

#### FRIDAY, SEPTEMBER 13th.

The weather will continue very similar till during the afternoon, when a misty or slightly overcast atmosphere will gradually occur in the Eastern Counties, with a thundery tendency in the West of Great Britain.

#### SATURDAY, SEPTEMBER 14th.

A changeable and breezy day, with unsettled periods, particularly over the Eastern Counties and spreading from Ireland to the North, leaving the South-West to some extent fairly bright and fair.

#### SUNDAY, SEPTEMBER 15th.

A good deal of breeze and cloud with occasional showers in the Western Counties, with considerable amounts of fair weather generally.

#### MONDAY, SEPTEMBER 16th.

Some bright and sunny periods should occur with less disturbing weather in parts, except off the East Coasts, the atmosphere becoming clearer towards the afternoon and evening, after a somewhat dull morning.

#### TUESDAY, SEPTEMBER 17th.

Fair in the East and Southern areas of Great Britain, with cloud and showers in the South-West and Wales, spreading Northwards.

#### WEDNESDAY, SEPTEMBER 18th.

The South-East of England should remain fairly settled, but very disturbed weather will gradually take place, increasing in the Western districts of England, Wales, across to Ireland.

Pall Mall East and Russell Square would decline all new work, and lie fallow, showing a selection of examples from past exhibitions. To see some of the old works again would be a great joy. It might make us proud of our recent progress or it might, on the contrary, depress us by showing up our declension. Anyhow, it would be instructive, and to many pleasurable. By the way, what is the eventual fate of all the pictures shown in bygone years? Some of them go into permanent collections, but what about the others? Where do these files go in their winter-time?

### "Iso" and "Ortho": an Explanation.

In a recent reply to a correspondent (page 240) it was explained that "Isochromatic" is only another name for orthochromatic," and this reply has brought from an old reader a letter in which he states that he was one of the first users of the Ilford Isochromatic plate when it was introduced on December 1st, 1891, and although forty-four years have passed he well remembers how the rival names, iso and ortho, were argued by the pundits. Professor H. W. Vogel is said to have invented these colour-sensitive plates in 1873, but they were not a commercial product until many years later. Vogel prepared them when employed by the Prussian government to make photographs of an eclipse of the sun, he colouring the collodion emulsion in order to secure a perfect image of the corona. Vogel seems to have been at a loss to find a name for the new plates, but another expert, Dr. Eder, said the plates should be called "orthochromatic," from the Greek "orthos," meaning "correctness," i.e.,



correct colour rendering in monochrome. A rival scientist, Becquerel, who one year later (1874) made similar plates, called them "isochromatic," which really means equal in colour, from the Greek word "isos," equal. No general agreement was come to, hence the two names which often puzzle so many amateurs. Another Continental authority, anxious to find a better name for the plates, and perhaps appease the rivals, advocated "orthoskiagraphic," but this did not find favour.

### Sunburn and the Nude.

After spending some time on a stretch of the south coast it has been a real relief to return and find people in clothes. This spectacle of nudity, while not shocking at all, can become very wearisome, and when the too abundant flesh suggests by its coloration that it is being fried in a pan it becomes repulsive. Not for nothing are human beings, as a general rule, seen in dress. The human being gains

dignity and expressiveness by being attired. No doubt the nude has its place both in society and on the walls of photographic exhibitions, but one is quickly surfeited and the chief value of the nude is as a foil to the dressed.

### Times Have Changed.

Forty-eight years ago this September the late E. J. Wall commenced answering questions put by readers of *The Amateur Photographer*, a work he carried on for several years, and a very busy time he had, as photography was then more difficult than it is to-day. Dry plates and stand or field cameras were in common use. There were no daylight-loading roll films or compact hand cameras, and amateurs did their own developing and printing. After a year's experience of amateurs' failures—then more common than they are to-day—Mr. Wall made some investigations and came to the conclusion that in the majority of cases an amateur's first hundred exposures

resulted as follows: Good negatives, 12; passable, needed intensifying or other treatment, 25; fogged, either in camera or dark-room, 20; over-exposed, 30; under-exposed, 10; unclassified, 3. One would like further details of this analysis (found in some of Mr. Wall's manuscript notes) but they do not exist. The comparatively large number of over-exposures, and the fewness of under-exposures, were probably due to the fact that most of the exposures were then made with a cap, not with a shutter. A present-day authority who develops thousands of roll films says that of every one hundred failures (not exposures) 30 are due to under-exposure, 12 to over-exposure, 16 to movement of camera during exposure, 7 to incorrect focussing, 10 to films not exposed, and 5 to double exposures. The percentage of good results, which nowadays must be very high because of the excellence of materials, is not known; many D. and P. firms say that as many as 90 per cent of exposures are printable.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Ozotype.

*Can you give me an idea of the invention and character of the Ozotype printing process, so as to make it clear how it differs from Carbro?*  
P. M. (Newcastle.)

It was Thomas Manly who suggested the Ozotype process, about 1899, as a variation of the familiar and popular carbon process. A piece of single-transfer paper, as used in carbon work, was sensitised with a solution of potassium bichromate. In the original instructions some manganese sulphate was added to the solution, but this seemed to serve no purpose and was omitted.

The sensitised transfer paper was dried in the dark, and then exposed under a negative to daylight until all details were visible. A piece of carbon tissue was then immersed for about one minute in a sensitiser which took different forms, but a typical one was:

Glacial acetic acid .. .. .	1 dr.
Hydroquinone .. .. .	9 grs.
Water .. .. .	20 oz.

At the end of the minute the printed transfer paper was slipped into the bath, brought quickly into contact with the tissue, drained, and put between blotting-papers till dry. Shifting of the two surfaces in contact had to be avoided, or a double image might be formed.

The two papers, adhering together, were soaked in cold water for half an hour, and then the procedure was identical with that of carbon printing.

The action of light on the sensitised transfer paper converted some of the bichromate into chromium chromate, from which the acetic acid liberated chromic acid. This in turn reacted with the hydroquinone, and some of the gelatine of the tissue became more or less insoluble, and adhered to the paper.

About 1906 Manly modified the process into that which he

called Ozobrome, in which a bromide print was substituted for the printed-out transfer paper. This process was further modified and improved till it evolved into the Carbro process. One of the outstanding advantages of this is that enlarged prints can be used, thus doing away with the necessity of enlarged negatives for contact printing.

### Copper Toning.

*Will you please furnish me with a really reliable formula for toning bromide prints with copper? I have experimented with one solution, but am not satisfied with the colour of the prints.*  
F. E. L. (Blackburn.)

We do not know the kind of colour at which you are aiming, but the formula we give is, like many other toning solutions, progressive in its action. The original black of the bromide image will gradually become warmer, so that you have available a range from warm black to purple-red according to the time of immersion. The image is not intensified; indeed there may be slight reduction, so that the original print should be on the strong side.

The solution we recommend is that devised by W. B. Ferguson, namely:

Neutral potassium citrate .. .. .	350 grs.
Copper sulphate, 10 per cent solution .. .. .	5 1/2 drs.
Pot. ferricyanide, 10 per cent solution .. .. .	4 1/2 drs.
Water to .. .. .	20 oz.

The solution is a clear light green, and the quantity given will tone about eight whole-plate prints, or their equivalent.

When the desired tone is reached the prints should be well rinsed, and then fixed in a plain 5 per cent solution of hypo. A thorough washing completes the process. The final colour can be judged only when the prints are dry, and this will be a future guide as to the stage at which to stop the toning process.



# The Exhibition Season Opens

The two leading exhibitions of pictorial photography, The London Salon and The Royal Photographic Society, both opening on Saturday next, the 14th, mark the opening of the Exhibition season for the amateur, and should be visited by all keen workers. The following article shows how the visitor can profit and derive instruction from studying the work on view at these and all other photographic exhibitions.

WITH the coming of the shorter days the season of photographic exhibitions opens. Almost every photographic society, large or small, has an annual exhibition of members' work, while the larger organisations have open classes which are supported by photographers of international repute. The value of entering his work in competition with that of other photographers is looked upon as one of the best incentives to progress, but even if his own work does not appear upon the walls no keen photographer would resist the opportunity to visit a photographic exhibition. The non-exhibitor can profit from a study of the work on view, especially if it is examined in a careful manner.

## **The Value of Competition.**

The production of work intended for exhibition is a stimulating effort for any photographer. There is the incentive to produce the very best work, and also it must be finished by an appointed time. The best test of the work of any photographer is to see it side by side with that of others. It will often happen that a print which appears satisfactory when viewed alone, when seen with others upon an exhibition wall loses much of its quality.

The high standard set by the selecting committees of the larger shows, whereby acceptance or rejection of the work is a test of its success is well realised, and in the smaller shows where everything sent in is hung, the photographer has the advantage of being able to compare his best prints with those of others of similar standing.

## **The Non-exhibitor.**

Although the greatest benefit is gained by those who participate in the show, those who are not exhibitors can secure a vast amount

of useful knowledge. It must be admitted that in very many cases a visit to an exhibition is of less benefit to the individual than it might be, and it is with regard to these that the present article is mainly addressed.

The work at any of the high-class exhibitions may be divided into two classes. There is the conventional work of those photographers who follow the older, well-defined lines, and, in contrast, there are to be seen prints which have the merit of originality and aim at personal expression. The "modern" photography comes under this heading, and this should be given some study, remote from personal preferences.

There are at every exhibition prints which do not appeal at the first glance, but these should not be dismissed too casually. Prints which have the merit of originality will often indicate to those who study them fresh subjects, or new conceptions of old themes. The original treatment of an old subject should have special consideration, although at first the result may not be regarded as successful.

In this connection there is one point that should be impressed upon the photographer visiting an exhibition, and especially the beginner. There is the tendency to copy or imitate successful work, and such efforts will necessarily fail in their objective. In order to be successful any work of art must have the merit of originality, either with regard to the subject, its treatment, or both. Subjects which are original are hard to find, but any modern exhibition furnishes many examples of original treatment of subjects which are in themselves hackneyed.

## **The Technical Side.**

In the majority of cases most of the exhibits, with the exception of those in the technical section, are

dependent upon their artistic appeal. At the same time these pictures will be found to display fine technique. Pictorial photography has been described as a combination of science and art. The technical side must be given full consideration in order to carry out the idea.

## **Study the Technique.**

From a study of the best work upon technical grounds the observant photographer can learn much. He will see the results of proper exposure, of negatives developed to meet the needs of the particular subject, and the printing process employed. The effect of control may or may not be evident. The prints will have full tone, and be of good colour, and it may be well to compare them, in a stern spirit of self-criticism, with the work that the photographer has himself produced in the same medium. How, for example, do our bromides compare with the bromides on the walls of the exhibition? If a visit to an exhibition produces dissatisfaction, it may be well worth while. It may demonstrate what results the process is capable of producing.

Most exhibition prints are in these days made upon bromide and chloro-bromide papers, but there are other processes represented. The photographer can compare the results obtained with other processes. Carbon, Carbro, platinum, gum-bichromate, are all represented, and the photographer who takes the trouble to study the effects to be obtained with these processes, as indicated in the catalogue, will find much to profit by.

If a visit to a photographic exhibition does nothing more than arouse personal dissatisfaction with the photographer's own efforts, and an incentive to do better, the time will be profitably spent.



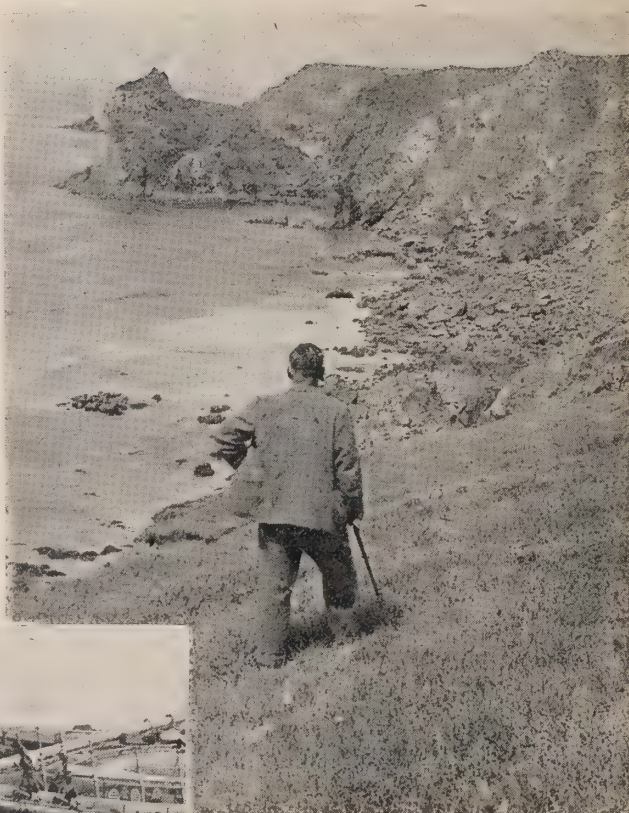
# "Out of the ordinary" *Subjects for Late Seaside Holidays*

By H. RUSSELL THOMPSON.

**A**LTHOUGH for many amateur photographers the summer holiday by the sea is already a thing of the past, there are many readers who, for various reasons, are taking their vacation during September. In many ways this is an ideal month at the seaside; the crowds have vanished, and while bathing belles, surf-riders, paddlers of both sexes and of all ages, and children having donkey rides, etc., are still in evidence, they do not occur in such large numbers. For this reason much greater opportunities are offered for picture-making of a less usual and hackneyed type of subject.

In September, as at any other time of the year, the photographer at the seaside must remember that open beach scenes need short exposures because of the amount of light reflected from the sea, and on bright days, if a modern fast film is used, the lens must be stopped down considerably to avoid over-exposure.

Later in the day, however, panchromatic films have a greater



*The Deserted Cliffs.*



*Overhauling the Lifeboat.*

chance of demonstrating their capabilities. The late afternoon light is definitely more yellow in character than during high summer, and this, coupled with the low lighting, will be productive of many attractive snapshot subjects with long shadows that would not be possible at any other time.

If there is a harbour, many fine pictures can now be secured round the quay, particularly if it is a fishing-port. Unloading boats, drying nets and mending sails will provide plenty of unusual material, and there will always be the gulls to provide subjects for a quick shutter. Here again the rapid pan, film will score.

In such a locality—near the harbour—there are generally whitewashed cottages in narrow streets, at the doors of which may be "old salts" who will be found mending their nets or lobster pots while spinning yarns with their mates. Others may be boat-building or painting, or just lolling against the wall smoking and passing the time of

day. These are incidents and subjects peculiar to the end of the season, and will afford many fine pictures for the amateur.

Apart from the usual beach scenes that may still be available, and which should be treated differently if possible from the summer snapshot, there are walks in the neighbourhood of the shore, and cliff scenery, etc. Views of the coastal scenery from the cliffs should in any case be taken from as high a viewpoint as possible.



*The End of the Season.*



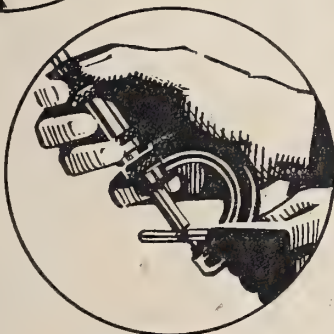


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The metal focal-plane shutter on the Contax is speeded to 1/1,000th second. There is no fiction about the high speed on the Contax. It is an actual 1/1,000th second, and is sufficiently rapid to take the fastest moving objects such as racing motor cars, horses jumping, etc. The slow speeds on the Contax down to 1/2 second are also very useful. They work smoothly without the slightest trace of vibration.



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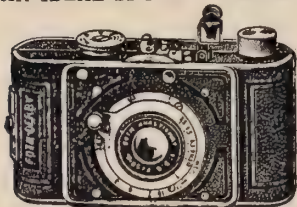


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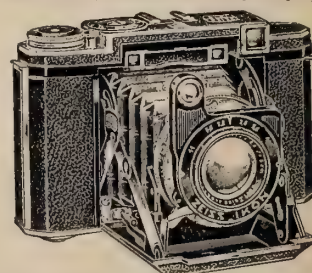
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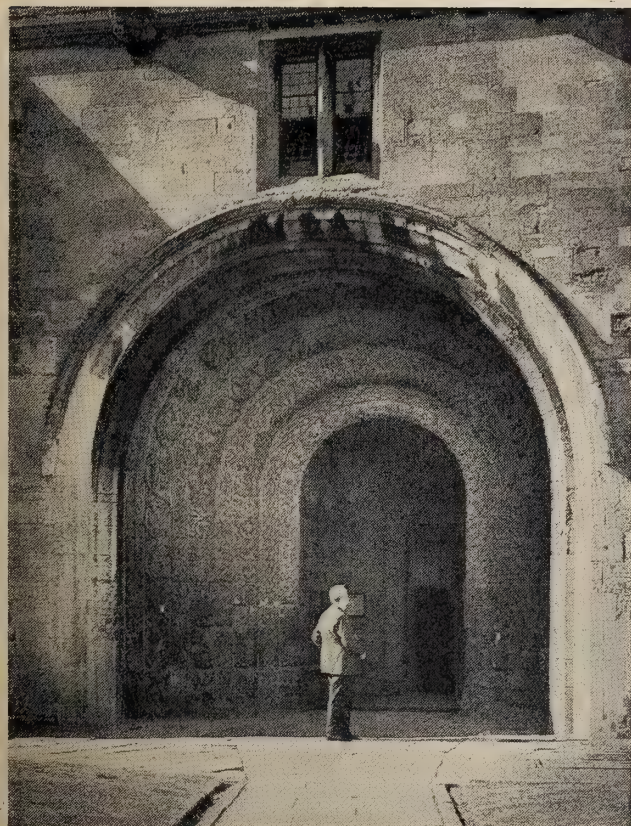
# Water-Bath Development

By H. A. SUMMERS.

**A**LTHOUGH much has been written about the use of the water bath in developing negatives, it is doubtful whether the larger body of amateurs yet realise the big advantages to be gained by this practice.

In case some readers are not familiar with the procedure—briefly it is to break the ordinary time of development into three stages. After developing in the ordinary way for 30 seconds, the plate or film is taken out of developer and placed into a dish of plain water for two minutes (without rocking), taken out, re-immersed in the same developer for 60 seconds, and then back again for another two minutes in another dish of clean water. This procedure is repeated for the third stage, when the plate is left in the developer for 90 seconds, and subsequently another two minutes in water.

It will now be easily seen that the plate gets 3 minutes in the developer and 6 minutes in water (when the shadow detail continues to go on developing) so that the "high-lights" have only one-third of the time to go "racing away" from the shadows. It must be pointed out at once that the ratio of 30, 60 and 90 is more or less optional.



No. 2. Norman Doorway, Malmesbury.



No. 1. Savernake Forest.

The writer, who has experimented for some time with this method, has found that this is an excellent basis to work on. It can be varied in length of development; for instance Savernake Forest (No. 1) was only given two stages of 40 seconds and 80 seconds, respectively, in the developer, and although the negative is a little on the thin side, the result speaks for itself when one remembers the extreme contrast of this class of subject when the sun is shining brilliantly.

So many workers vary in the ultimate type of negative they desire, that it is difficult to lay down a hard and fast ratio, but it would be very inadvisable to give less than 30 seconds for the first immersion—and, of course, all this is based on the assumption of a full exposure for shadows.

It may be supposed that this practice is only necessary in extreme cases of contrast—sunsets or night scenes, for instance—and while it is, of necessity, then, it is also a great help in more ordinary subjects of less contrast.

In the case of the Norman Doorway, Malmesbury (No. 2), when the sunshine was most brilliant, compare the detail in the inner doorway with that of the sunlit exterior—and I think it will be agreed the result is almost as the eye saw it.

Although it would be quite wrong to suggest that all subjects require this treatment, it is surprising to find how the number of exposures, made with the intention of using this method, increase.

The reason for this of course is, that one succumbs far more readily to those attractive "against-the-light" pictures when armed with the knowledge that they can be easily and surely controlled in development.

The negatives from which the illustrations were made were on S.G. panchromatic plates, backed.



# Skyscape

The use of a slip-on yellow filter, now universally stocked by all good firms, is simplicity itself to any one who has used a camera for even a few weeks. It must be realised at the outset that the combination of yellow filter and panchromatic emulsion are essential to good cloud photography, and that the sooner a trial roll of pan. film, or a batch of pan. plates is exposed through a K 2 or equivalent filter, on a

*Left: Dramatic Cumulus Nimbus. 1/25th, f/11, K2 filter, "Spectrum" plate.*

*Below: Sunset with Alto-cumulus and Cirrus clouds. 1/50th, f/8, K2 filter, Superpan film.*



**E**VEN in these days of panchromatic emulsions and filters we frequently hear or read remarks expressing surprise, admiration or approbation at some picture in which clouds are rendered, and not infrequently is the question put: "How can I get nice clouds and skies in my snaps?"

Actually, there need be no difficulty, since it is really very easy to obtain cloud pictures. Of course, cloud pictures can be made without the use of a filter by using one of the "ortho" or "self-screen" type of emulsions, but they are mainly useful, in a rather limited way, for making pictures of sunsets or of such skies in which there is not much blue and white.

Even here, however, a much improved rendering will be obtained if the panchromatic emulsion and yellow filter are used.

Colour, which always tends to be a snare to the photographer, can rarely play more disconcerting tricks than in the portrayal of skies; and the first thing that the would-be cloud photographer must become really familiar with is the effect of colour on the sensitive emulsions from which he can, nowadays, choose. Especially is this the case in regard to blue, which tends to have nearly the same effect as white.

The subject of correct colour rendering in photography is one which needs dealing with by itself, and it may be mentioned here that the publications by Ilford and Kodak on this subject should be in the possession of everyone interested in photography on account of their interest and value.

There is nothing difficult to be mastered here, neither is there anything difficult, nowadays, in the purchase and development of excellent panchromatic material; for, should the photographer hesitate to do the development himself, his local firm will make an excellent job of it for him.

good, strong, blue-and-white sky, the sooner will the aspiring photographer not only put the foregoing remarks to the test, but will also gather in the first-fruits of the abundant harvest of interest and enjoyment awaiting him.



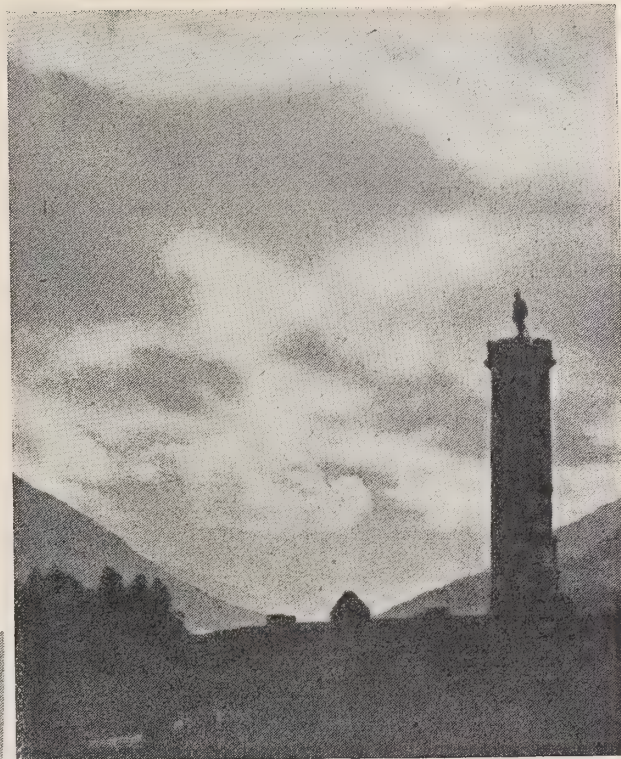
# Photography for ALL

By E. G. WILLIAMS.

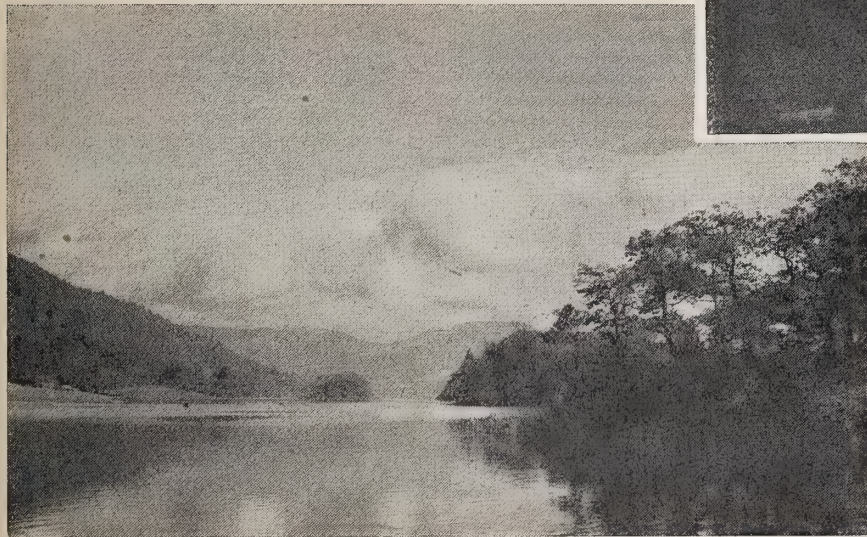
He will find that there is a great amount of enjoyment to be obtained by studying and photographing clouds from the point of view of weather alone, and a carefully-kept album of cloud pictures with weather details appended will afford unending interest to one's friends as well as to oneself.

Since, however, cloud pictures usually lack human interest, they are not, as a rule, sought after for themselves alone, but rather for their value as an adjunct to picture-making. Although it is an excellent plan to get sky and subject at one shot, this is not always possible; hence the necessity of a good and varied stock of cloud negatives for putting in the skies in composite pictures.

A word of warning is necessary here, for, when using well-defined skylscapes, it is of the greatest importance to see



*At Loch Shiel. 1/25th, f/11, no filter, Verichrome film.*



*At Windermere. 1/50th, f/11, K2 filter, Superpan film.*

Finally, be sure to tell your local firm that your material for development is panchromatic; and also ask specially for your negatives to be printed for clouds. If you do your own developing and printing you will be able to get the special effects you desire, save money, and obtain the real and lasting interest which photography can give.

that the picture and its cloud background have the same angle of lighting, and that their respective weather conditions correspond fairly well.

The examples which illustrate these remarks are all "one shot" pictures, and full details are appended to serve as a guide to those who are unfamiliar with exposures of this type. Any make of camera, provided that its lens is accessible to fit a slip-on filter, can be used, from box cameras to the more expensive reflex or miniature models. Success depends more on the choice and correct use of filter and emulsion, since even winter skies can be given 1/65th sec. at f/11 (without filter) or 1/25th sec. at f/11 with K2 filter on super-sensitive pan. film.



*Cumulus and Cirrus. 1/25th, f/11, K2 filter, Superpan film.*



# News and Reviews

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

**Correction.**—A printer's error appeared in the article entitled "Intensifying Negatives by the Physical Method," in last week's issue of "The A.P." In the instructions for making the working bath it said, "dissolve 10 oz. of metol in 1 oz. of a solution." This obviously should have been 10 grains of metol. We thank the numerous readers who promptly drew attention to the error.

**Keen workers** who would like to further their photographic knowledge will be interested in the Borough Polytechnic's classes on Mondays and Fridays. Practical and theoretical instruction is given in all branches by Mr. R. Coombs, who is also conducting a class at both the Dalston Literary Institute and N. Southwark Men's Institute.

**The exhibition of Leica photography** which proved so attractive early in the year in London is being shown again in Birmingham, and is on view at 236, Broad Street. The exhibition will remain open until October 5th, and is open daily from 10 a.m. to 9 p.m. Admission and illustrated catalogue free.

**R.P.S. Exhibition Lectures.**—During the course of the Annual Exhibition of the Royal Photographic Society, at 35, Russell Square, W.C., the following evening lectures will be given at seven o'clock on the dates mentioned: Tuesday, September 17th, "Photography, Past and Present," by J. Dudley Johnston; Friday, September 20th, "Round about Durham," by Robert Chalmers; Tuesday, September 24th, "4,500 Visits to the Zoo," by J. E. Saunders; Friday, September 27th, Exhibition Lantern Slide Night. The slides selected for the Exhibition will be projected on the screen; Tuesday,

October 1st, "Vesuvius, Pompeii and Herculaneum," by E. A. Robins; Friday, October 4th, "Cannibals and Dragonland," by Arthur Pereira; Tuesday, October 8th, "The Glories of the Peak District," by E. C. Rutherford; Friday, October 11th, "How it Works in Photography"—Colour Photography," by D. A. Spencer.

Seats can be reserved in advance at a charge of 6d. All seats so reserved must be occupied by 6.55 p.m., when all unoccupied seats will be filled.

**Lost.**—On August 27th, between East and West Wittering, on one of the groins on the sands a reader of this paper, Mr. A. J. M. Jones, left a de luxe model of the Pathé motocamera, with telephoto attachment. The number of the camera is V.47886, and the lens No. 240163. The loss of the camera was discovered within an hour or so, and notices in the local shops offering an award have already appeared. Anyone being able to trace this camera should communicate with Mr. Jones, at Overseas League, Vernon House, Park Place, St. James's Street, London, S.W.1.

**The current issue of the *Art Trade Journal*** contains a number of articles that will appeal to many of our readers. It deals with "better framing," and is intended to assist those who wish to frame pictures for interior decoration. The number is well illustrated, and the information is attractively presented. A copy can be obtained from any newsagent.

**An Evening Class** for instruction in photography, at the Cripplelegate Institute, Golden Lane, City, E.C.1, under the direction of Mr. John H. Gear, will recommence on the 2nd October next. This class has been running without a

break for over thirty years and appears to be still very popular. During the past three or four sessions the limit in numbers of students has been reached before the start of the class. Intending students should therefore apply at once for a detailed syllabus, addressing the Manager of the Institute. Subjects dealt with cover a wide field in technical, commercial and pictorial work, in addition to the increasing, popular section of Miniature Cameras and enlargements of great amplification.

**The Central London Group of the Kodak Fellowship** have arranged an interesting and extensive programme for the winter, beginning with two coach outings on the 15th and 29th of this month. The first is a visit to the Kent hopfields, and the second to Wendover and the Chiltern Hills. Full particulars from Mr. W. A. Large, 401, New Cross Road, London, S.E.14.

**Readers in the Harrow district** are cordially welcomed to the Harrow Camera Club, which begins this session on September 17th next with an attractive programme. Full particulars from Mr. E. G. Barber, 40, Butler Avenue, Harrow.

**Messrs. Johnson & Sons**, of Hendon Way, Hendon, London, N.W.4, are again prepared to send data and material for the following interesting and instructive demonstrations: "Correct Development by the Azol Method," "Flashlight Photography," "After-treatment of the Negative," "Toning of Gaslight Prints," "How to do your own Developing and Printing." If any secretary of a photographic society or camera club can get a member to give any of these the firm will be pleased to receive their applications at the above address.

## Exhibitions and Competitions

### CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

**The Amateur Photographer Monthly Competitions** for Beginners, Intermediate and Advanced Workers. Entries, September 30. Rules in the issue of August 28.

**California Pacific International Exhibition**, San Diego.—May 29–November 11. Miss Ruth Kilbourne, Secretary, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

**Paris International Salon.**—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

**Amsterdam International Salon.**—September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

**London Salon of Photography.**—Entries, September 4; open, September 14–October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

**R.P.S. Annual Exhibition.**—September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

**Irish Salon** (to be held at Mansion House, Dublin).—Entries, September 14; open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

**Rotherham P.S. International Exhibition.**—Entry

forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

**Indian International Salon** (promoted by Camera Pictorialists of Bombay).—Open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

**G.W. Rly. "Camp Coach" Holiday Competition.**—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

**Canadian International Salon**, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

**Seventh Western International Photographic Salon.**—November 23–30. Entries close, Monday, October 28. Particulars and entry forms from the Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

**Cape of Good Hope International Salon** (under the

auspices of Cape Town P.S.).—Entries due, November 10; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

**IXe International Kertsalon Fotografische Kring "Iris."**—Open, December 22–January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris," 69, Ballaerstraat, Antwerp.

**Leicester P.S. International Exhibition.**—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

**Scottish National Salon.**—February 8–29, 1936. Entries close, January 11th. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

**The 40th Annual Exhibition of the South London P.S.**—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

**Darwen Exhibition of Photography.**—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.



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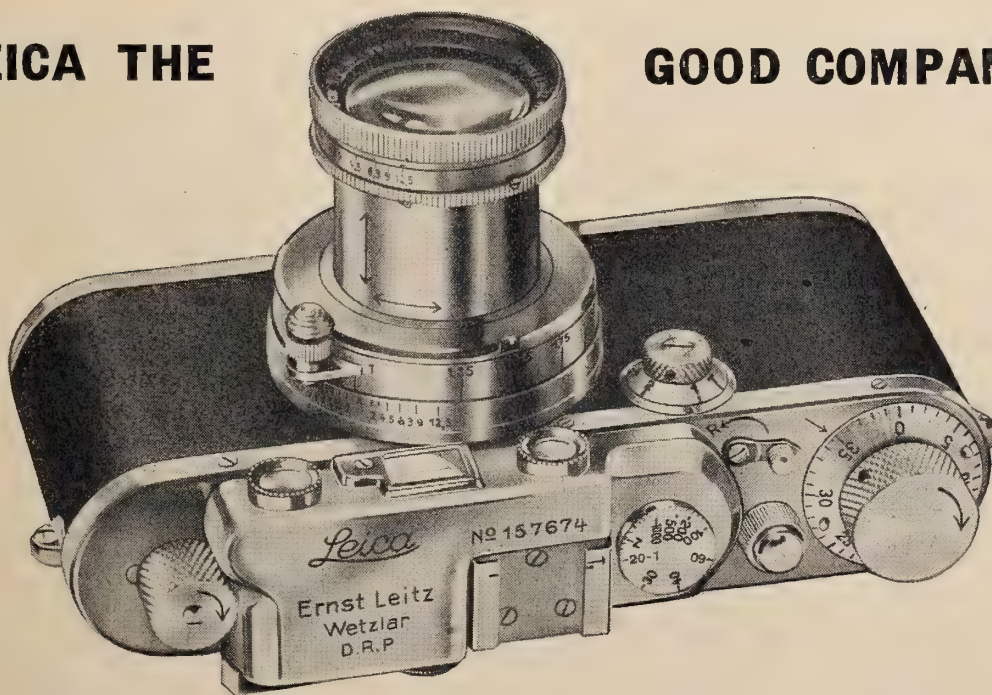
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Super Ikonta, as above, but normal Compur.....	£12 17 6
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# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCXCVIII.

Mr.

A. R. TURPIN.

From information communicated to our Special Representative.

"ALTHOUGH I had been taking snapshots for over fifteen years, it was not until 1929 that I discovered that 'bang in the centre of the picture' was not usually the best position for the principal object; and that if there was nothing on the plate you could not get it there by intensification. In other words I had discovered 'The A.P.'

"From thence onwards I read every modern book on photography I could find, and wasted (?) countless packets of plates and papers photographing step wedges, and testing out different developers, until I felt that if I had not mastered the technique of photography, at least I could tell what was wrong with a print if it did not turn out as I desired. And this was worth knowing, at any rate.

"Then came 'pictorialism,' follow-

ing a visit to the London Salon. I soon found that trying to follow rules of composition was hopeless as far as I was concerned; so that I now photograph a subject as it pleases me, and leave it to my critics to tell me whether things are right or wrong, and why.

"I have no favourite camera, but prefer the miniature because I can have it always with me.

"I aim at a good strong negative, with the shadow detail well up on the emulsion curve. This latter point is very important in photogravure, which also happens to be my favourite printing process, because if the shadow detail is not strong it gets lost. I am surprised that there is not more exhibition work done by this process; it is certainly more inexpensive to work than bromoil if more than five copies are required.

"My own method of working photogravure is to make a transparency on glass, using Kodak Transferotype or Ilford dry-stripping paper. The glass side is then coated with matt varnish, and a pencil and stump used where greater strength is required.

"I use Autotype G. 22 tissue, because of its great speed, and expose a whole-plate print for five to ten minutes, eight inches from a 500-watt photo-flood light.

"Of course the photogravure process cannot be described in a paragraph or two. It has to be studied and practised, but it can be mastered by the amateur who makes up his mind to tackle it and succeed. In my opinion it is more than worth the trouble involved.

"Although photogravure is my favourite process I make quite a lot of bromide prints, on Kodapol for choice; but as I often have to stop down my enlarger in order to correct verticals, I find it too slow in such cases, and fall back on Kodak Royal.

"The two prints illustrating this article were taken on Ilford Supersensitive pan. film, without a filter, although I normally use one. They were taken at Uphill, Somerset, in the late afternoon.

"I have no qualms about faking, oiling, photo-montage, or anything I fancy, but rarely do these things because I consider it a crime if such work is apparent on the finished print, and this usually requires more patience than I possess.

"Finally, I would suggest that candid criticism is the greatest help a budding photographer can have; and to obtain this I would suggest joining a postal club. One can be so much more candid with a postman separating one from a fellow-member rather than just a clubroom table."

(A further example of Mr. Turpin's work is reproduced on one of the centre Art pages.)



THE GLEAM OF SUNLIGHT.

A. R. Turpin.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"IN A SWISS VILLAGE," by D. J. Stevens.

IN its rendering of an effect of sunshine; in its inclusion of a well-caught group; and in its literary content, this is a highly attractive picture, but it suffers, to some extent, from a certain lack of stability as well as from an absence of coherence.

The difficulties attendant upon securing such volatile subjects as children in surroundings of this nature, where their disposition and placing are matters of extreme importance, are well understood. The part that chance must play, too, is fully recognised, and, while it may be the case that no better rendering was possible in this instance, a knowledge of what is advisable may prove of service should a like opportunity recur in the future. Moreover, it is always desirable to aspire towards the ideal.

Part of the impression of instability arises from the exclusion of the base of the wall on the right and by the inclusion of the half-inch or so of the return wall on the same side. If an inch be taken away from that side, the impression is minimised, but it does not disappear altogether. It could only be thoroughly overcome if the line formed by the meeting of pathway and wall were fully visible, and, instead of running out across the baseline, it was made to meet the right-hand edge at least half an inch above the corner. The stone just there makes it more difficult, but, as far as can be seen, the addition of another inch to the base would correct matters, assuming, of course, that no patches of lighter tone were thus incorporated.

Naturally enough, the removal of part of the right-hand side and the addition at the base would make the picture shape too long for its width, and to adjust this it would be necessary to remove about two inches from the top. That, however, would be inclined to be beneficial, for it would exclude the patch of light in the

top left-hand corner, and, with this removed, one of the causes of the feeling of incoherence would be avoided.

To get rid of it entirely, it would be necessary to establish a more definite connection between the light on the figures (1) and that running down diagonally from top right towards the left-hand side (2). As the subject

the left, which is now in shadow. Then it should meet a vertical line of light stretching from that point upwards to the point (3). It would do quite well if the beam of light across the foreground met the upright pipe on the left, and if the pipe itself were illumined, the existing shadow on the wall being retained, for the pipe would then supply the required junction between the foreground light and the light above.

It would be equally effective if it could be arranged for a patch of light to stretch directly from the figure on the left to the point (3), in which event it would be wise to retain the existing shadows in the foreground and on the left.

What seems to be essential is a junction in light between the group and the point (3), and whether it is made by either of the two suggested alternatives or any other that is feasible is immaterial. It may be that somewhat earlier in the day a condition similar to the first suggestion might arise, and, later on, something in the nature of the second, but it should not be forgotten that the figures are practically a necessity—the subject would not be up to much without them—and it would be a matter of chance whether they occurred or not had the exposure been made at an earlier time or deferred till later.

In this sort of work it is rare that conditions are exactly as we would like them. Either the figures are right and the setting not what we would wish, or the setting is good but the figures either missing, ill disposed, or inappropriate.

Having regard to the circumstances, nevertheless, it is unquestionable that the picture, as it now stands, has a very considerable appeal; the sunshine being delightfully rendered, the group finely caught, and the texture of the stonework beautifully recorded.

"MENTOR."



stands, that is impossible, so what is needed is an extension of the beam of light across the foreground so that it meets a vertical stretch of similar tone to connect directly with the base of the light above in the neighbourhood of the point (3).

In the group itself, there is quite an adequate connection, but the light on the right-hand figure should join up with the light at his feet, just as it does at present, and run across from there right to the base of the wall on





IN A SWISS VILLAGE.

By D. J. STEEVENS.

(From the Advanced Workers' Competition.)





THE CHURCH ON THE HILL.

(See article, "How I make my Exhibition Pictures.")

By A. R. TURPIN.





THE POTTER'S HANDS.

*(From the Advanced Workers' Competition.)*

BY B. K. DILWALI.  
*(India).*





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Showery, Emsworth Harbour,"  
By V. Redrup.

2.—"Thatcher Rock, Torquay,"  
By S. Thomas.

3.—"Devonshire Sunshine,"  
By T. H. Messenger.

4.—"Harvest,"  
By H. Brooks.

5.—"Cottages, Bournemouth,"  
By W. R. Chanter.

6.—"Polperro,"  
By R. N. Rook.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IT is very seldom indeed that a wide-open view of a subject, such as No. 6 of the prints reproduced on the opposite page—"Polperro," by R. N. Rook—can be made into a well-balanced and satisfying composition. It includes so many points of light and so many notes of deeper tones, all of which have some claim upon the attention, that no single element can be isolated as the centre of interest, and, in consequence, a sense of unity, which every picture should possess, is entirely lacking.

### Unity and Strength.

If it were possible for most of the lights and the greater proportion of the darks to be combined in one single item, the general tone of the remainder being in varying degrees of half-tone, there would be a better chance of all the elements pulling together in one united attraction, or, in other words, attaining unity.

Something might even be done, under a different lighting, with a subject seen from the same viewpoint, provided a sufficiently forceful item were introduced to make a centre of interest, but the lighting would have to be so arranged that the lights and darks were more or less merged and did not show the same extremes of tone. Such a state of affairs might arise under a *contre-jour* lighting, when all the buildings would be almost wholly in shadow, and, if a strong group of boats could be placed well in the picture, the ensemble might make up quite well.

The vessels now shown in the foreground are scarcely effective enough because, for one thing, they do not stand out from the setting at all well, and, for another, the absence of all their hulls robs them of significance. Besides this, the greater contrast of the setting has a bigger claim upon the attention, and, in fact, it really consists of a number of elements, each of which might serve as the subject material for a separate picture.

### Parts and the Whole.

It would be quite an interesting experiment to try and see how many subjects could be found in the present rendering. Two, at least, are fairly easy to pick out, and, with a little ingenuity, it is probable that the

number could be extended. Each of the parts in question might easily make up better than the whole, and, had they been chosen to stand alone in the first place, it is likely, having regard to the possibilities of the vicinity, that not only would they prove more truly representative of the spot, but, pictorially, they would reach a much higher standard.

No. 5, "Cottages, Bournemouth," by W. R. Chanter, does not show a similar dispersal of interest, for there is not the same multiplicity of lights and darks, but, all the same, it is not as well set out as it might be.

There is only the one light of any importance—that on the cottage wall on the right—and, as far as quantity is concerned, that is all very well, but the place for the principal light is not on the edge of the print, for the position is weak and cannot sustain any real attraction.

### Strength and Weakness.

Suppose another half-inch be added to the picture on that side, and that half-inch be composed entirely of shadow tone. Then, with the sunlit portion of the wall enclosed and removed from the edge, the case is entirely different and the composition shows strength instead of weakness.

In fact, with a little more tone in the sky it would make quite a nice thing, of its type, and it would not be surprising to find that, were the viewpoint farther to the rear, something in the nature of the suggested re-arrangement would offer itself. "Devonshire Sunshine" (3), by T. H. Messenger, is of much the same class, and how much advantage is derived from placing the principal light in the picture is visible at a glance.

The eye is immediately attracted by the strong light on the wall of the cottage on the right, and, because it is the brightest, as well as being well placed in the picture space, it is capable of sustaining that initial appeal. There is, in this instance, a dark intervening between it and the edge, which has the effect that the introduction of the suggested shadow would have in the former case. It isolates the light from the edge and conveys a sense of enclosure that heightens its value.

### Competing Attractions.

Nevertheless, the tone of the sky, here again, is a bit too bright, and there is a further note of competition in the sunlit opening in the wall on the left.

If the latter were smaller in area and the former were more subdued in tone, the feeling of competition would be avoided and the arrangement of the composition improved. Still, it does compare favourably with the other two, and more nearly achieves a sense of unity.

The sky tone in No. 4, "Harvest," by H. Brooks, approaches a depth which seems more desirable, for it accords with what might be expected to be the visual impression. Here, however, the darks of the shocks take the place of the lights in the examples previously discussed, and one of them should, by its depth of tone, scale and placing, be dominant over the rest, so that it can serve as the principal item of interest. The most prominent is the one on the extreme right, but, like the light in No. 5, it has not sufficient strength of position to maintain its importance over the rest.

### Position and Placing.

Were this element absent, the one next to it would do very well, but, as the print now stands, it is overshadowed by the nearer, and, similarly, in the case of No. 2, "Thatcher Rock," by S. Thomas, the pull of the trees and the attraction of the rock are too nearly equal for either to act as the centre of interest.

Another viewpoint taken from a little to the left would have separated them more, and it would be further improved had the camera been held a little lower so that the horizon, which is now half-way, broke through the top of the island.

As the print now stands, a trim of three-quarters of an inch off the left will lessen the pull of the island. Incidentally, the horizon, which is now sloping, should always be considered first in trimming.

No. 1, "Emsworth," by V. Redrup, unfortunately includes a type of house that does not improve the subject matter, and if it were trimmed away, nothing of interest would be left.

"MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## CAMERA LIMITATIONS.—III.

TALKING (as I was last week) about very cheap cameras reminded me of another old friend of mine. He goes back to the far-off days when photographic "outings" were the regulation thing, and a jolly good thing too. Our cameras were more varied than ourselves, and that is saying a good deal.

I have seen one of the "outers" who used a 15×12 field camera (or perhaps it was only a 12×10). He carried one double slide, with two plates; and I have known him rack his camera out from here to yonder, replace the lens with a pinhole, give an exposure of one hour, and show the result in the next R.P.S. exhibition.

Another friend had little respect for any lens but a telephoto, and acted accordingly. Many of us had magazine box cameras, costing about a guinea, and loadable to capacity for a shilling. A few of us had reflexes—then something of a novelty, and a source of envy. Whatever we had we managed somehow to scoop up exhibition pictures, some of which are still famous in the annals of pictorial photography.

But the friend I mentioned first always had the same camera. It was an antique quarter-plate stand camera, and it still had some of the original parts. But it was



Fig. 1.

patched and botched beyond belief. He always carried with it an outfit of string, sticking plaster, adhesive tape, pins, tacks and goodness knows what besides, and spent part of every outing in first-aid to his aged and decrepit companion. And he was the best picture-maker in the whole crowd of us.

He knew what he could do with his camera, and he did it to perfection. He had to give a miss to many of the things which the others could tackle; and that reminds us that we must learn the limitations of our cameras, whatever they may be, and do the best we can in the circumstances.

This week I am using three illustrations to draw attention once more to a limitation which has become increasingly common, and about which I admit I am "faddy." It is one of the many bees in my bonnet, but I think its hum is worth listening to.

The fact is that I never feel really comfortable with a camera that has no rising front.

I feel a bit better if it has a bit of a rise for the vertical picture only; but I am much more at ease if the lens can be raised and lowered for both ways of the negatives. I may not want any such movement for subject after subject, but when I do want it I like to know it is there.

Now the absence of a rising front is not one of the limitations of "cheapness." Far from it. As I said last week, my nine-and-tenpenny camera has ample rise and fall both ways; but some of the most costly cameras of to-day have the lens fixed immovably exactly opposite the centre of the plate. I heard of a salesman who told a customer that as these cameras are generally used at eye-level, a rising



Fig. 2.



front was unnecessary; but he was something else as well as a salesman.

A friend of mine who uses one of the most costly of these instruments says he does not want a rising front. If he cannot get the top of his subject in with the camera level, he points the camera up; and as he never makes contact prints (which would be too small to see) he corrects the distortion in enlarging. At least that is what he thinks he does, and perhaps it would be unkind to deceive him.

As to the illustrations. These are some of my wayside notes on the hasty trip which took me past last week's cornfield. In Fig. 1, although it is not very apparent, the street runs downhill from where I stood, and I could comfortably include what I wanted with the lens central. This again is the type of subject within the scope of practically any camera.

Fig. 2 was a very different case. I took this subject for the benefit of someone else, although I should have been tempted to take it, anyhow, if only for the sake of its name. For does not "The Marquis of Granby" instantly bring before us the figures of old Tony Weller and his immortal son Sam?

Anyhow, I had to get this particular view in a narrow street, and even by cutting down the foreground to the irreducible limit I have only just managed to include the indispensable signboard. The rising front just did it; otherwise I should have had to tilt the camera and



Fig. 3.

"correct" the inevitable distortion. I prefer my own plan.

My only reason for taking Fig. 3 is that I cannot help myself. I could not pass such a cottage if I had a film unexposed. You see that this, too, is a good fit, but a pretty tight one; and here the rising front was wanted the horizontal way. The original is a perfectly straight enlargement, with no "corrections" of any kind. W. L. F. W.

## September Mornings

By  
H. W. HONESS LEE.

THE character of subjects in the early morning, especially a September one, is very fascinating. "There is something inexpressibly beautiful in the unused day, something in the fact that it is still untouched, unsoiled, and town and country share alike in this loveliness. At half-past seven on a fine morning even London has not assumed her responsibilities, but smiles and glows light-hearted and smokeless under the caresses of the morning sun."

One of the natural features of the early hours is the morning mist—a fulsome yet magnificent silvery veil, full of light from the sun, yet semi-opaque, when all shadows are attenuated as to form—and it is the mist that is of such a great help in picture-making. So many subjects which are hopeless under ordinary clear atmospheric conditions assume quite a pictorial aspect when enveloped in mist; instead of objects being depicted with microscopic detail, or with violent contrasts of light and shade, they are merely suggested with gentle contrast, and the imagination clothes the scene with the glamour of its own creation.

What other medium is better able to record these misty effects than photography? In the early morning, when the landscapes are bathed in mist, the objects become masses of soft, subtle tones rather than clearly-defined variations of colour, and it is in the recording of these subtle tones that the camera excels.

Woodlands are at their best in the early hours of the autumn mornings; the autumn mists are not so evanescent as at other seasons, and it is possible to make woodland pictures as late in the morning as ten o'clock before the mist disperses, and there is the added charm of the sun being fairly high in the heavens to make the mist vibrate with lightness and airiness and to form delicate and pleasing patterns. And not only does the mist help any attempt at decorative effect, but it also helps to obliterate that objectionable detail with which, in the middle of the day, it is so difficult to deal. It is also to be remembered that, when mists prevail, the trees are usually very still, giving ample opportunities for generous exposures, and this stillness seems to give the woods much breadth of effect and repose.

Photography in the city is also worthy of pursuit on a September morning, and here again the presence of mist will be found to be of great advantage, for much of the ugliness of the modern buildings becomes lost, and mere soft, silhouettes take its place. Not only in the streets but also along the river the mist is responsible for many pictures which otherwise would never exist, and quite a number of the occupations of London are carried on in the early morning, affording the photographer ample opportunities for figure studies before the advent of the business people makes selection much more difficult.

Just a few words on the technical side will not be out of place. The silvery mist of a September morning is fairly actinic in value, but full exposures should always be given, and the plates or films developed to give soft negatives so that faint detail is retained in the shadows whilst the delicate tones of the high-lights are not blocked up. A print on a smooth paper and in high key usually portrays the atmospheric conditions to the best advantage.



# Picture Points

## for Beginners, by RICARDO

### Cloud and Sky Effects

There are very few landscapes or seascapes which are not improved by showing clouds in some form or other on the print, instead of leaving only blank white skies.

If there are no clouds present at the moment of exposure, double printing with another negative showing clouds that are suitable, both in character and lighting, will have to be made.

On the other hand, strange as it may seem, there are occasions when the clouds can be too strong and attractive and have to be toned down or even trimmed off.

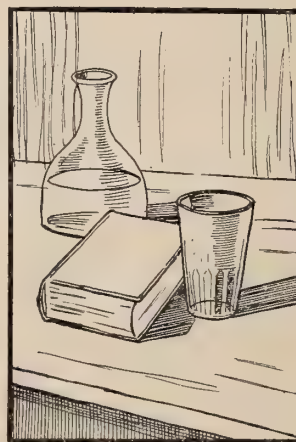
This point rests entirely on the subject matter, or the *motif* of the picture. In all pictorial prints there should be one major point of interest which all the other items in the picture should support, but be subordinate to in attraction value.



With a subject like the second sketch, where the sky is of minor importance, to show well-defined clouds is to attract the attention away from the main point of interest, and so calls for soft, unobtrusive clouds instead.



In the first sketch we have a landscape that depends entirely on its cloud formation for its appeal, while the hedges and tree are of quite secondary importance, although they are absolutely necessary to the scheme.



### Good and Bad "Drawing"

The beginner is often confused with the terms of modelling, drawing and perspective when applied to pictorial photography.

Modelling was explained in last week's series, and we shall now discuss briefly the effect of good and bad drawing. To illustrate this point effectively, it is necessary to use articles of known proportions, and although the term of drawing can be applied to almost every subject, from landscape to portraiture, a still-life group of articles in everyday use will suit our purpose best.

If we study the two sketches for a minute or two, we shall discover the meaning of good drawing. The negatives of both of these could be taken by the same camera and lens, and yet the print of one, the lower sketch, is undoubtedly the more pleasing.

This is difficult to explain fully in a few words, but to say it looks more natural will perhaps put the case in a nutshell. The top sketch shows that the camera was too near to the subject, a mistake that most novices make in an attempt to fill the view-finder or focussing screen. This can only result in making the nearest object look, on the print, unnaturally larger than the farthest object. The lower sketch is a bigger enlargement of the negative, since if the camera were placed farther away the image on the negative would be smaller than the first. Six feet away from the subject is a safe distance.

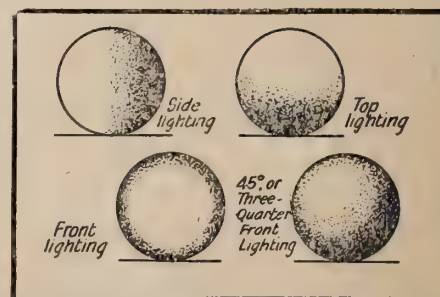
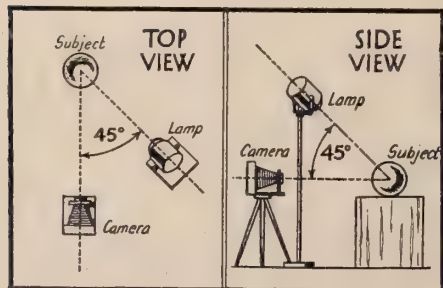
If the camera is placed too near for portraiture we shall have the same effect. The features nearest the camera will look too big and those farthest away will look too small.

### Three-Quarter Front Lighting

Last week, in this series, we explained the term "modelling," and showed how side lighting was the best for certain types of subjects. There are many other forms of lighting, and of these the three-quarter, or 45°, front lighting is undoubtedly the most useful of all, particularly for solid objects.

Obviously, one cannot lay down the law for direction of lighting, as each type of subject demands particular treatment, but the beginner cannot do better than to master this 45° method before trying out "stunt" lighting.

For orthodox portraiture, where one wishes to draw attention to the character of the sitter rather than to the lighting used, 45° lighting is excellent, since it brings out the best modelling of the features in the most pleasing manner.



If we examine the first diagram we shall see the effect of four different lightings. A sphere is used, as it is the best example to show the full effect of tone gradation of a three-dimensional subject.

Each has its own particular use, but the last one is undoubtedly the most pleasing, since it gives both good modelling and variety of tone.

Referring to the second sketch, we can now see how this three-quarter front lighting is obtained. The angle of 45° is applied twice, as shown on each of the two diagrams. In the top view the lamp is shown on the right of the camera, but it is immaterial whether it is on the right or left.



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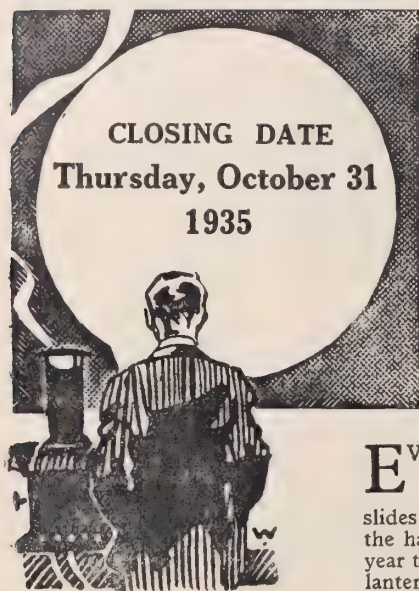
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# The Amateur Photographer & Cinematographer



CLOSING DATE  
Thursday, October 31  
1935

## ANNUAL Lantern-Slide Competition 1935

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that

the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so, and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Thursday, October 31st.

### Classes and Subjects.

- CLASS I.—Landscape with or without figures, sea subjects and river scenery.  
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.  
CLASS III.—Architecture, interior and exterior.  
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

- CLASS V.—Natural History subjects.  
CLASS VI.—Lantern slides in colour (not hand-coloured).  
CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

### Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure  $3\frac{1}{2} \times 3\frac{1}{2}$  in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of

the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Thursday, October 31st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.



# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Railway Cinematography

By  
P. H. BRAITHWAITE.

With the admirable network of railways all over the kingdom, the ciné worker need not go far to make a complete and interesting reel.

THERE is good material for the ciné enthusiast on or near a railway line, by providing constant movement and life so essential in cinematography.

Actually the best shots to be secured are those outside a main line station, or, better still, a few miles away where passing trains have got up speed. The interiors of certain London and provincial termini are unsuitable for ciné work owing to the prevalence of smoke which persistently hangs about. In any case, apart from the bustle of passengers, there is little actual train movement to attract, excepting arrivals and departures, which should be filmed from an outside position such as an extreme end of a platform.

### Trains in Motion.

Unique shots of trains in motion can be obtained by suitably selecting a sector of track. Approaching trains offer attractive scenes and should preferably be taken at an angle of 45 degrees. Carefully panning the camera with the movement of the train can be undertaken if desired, but right-angle filming should be avoided. Where it is possible to approach the line fairly closely, ideal shots can be registered from a point just above rail level. In this case the camera will have to be pointed slightly upward towards the oncoming train, giving an impression of power and strength. Do not venture too near the rail, eight or ten feet away is ample, or not only will there be a possibility of a prosecution for trespassing, but there may be a risk of escaping steam from passing locomotives.

Actually, the "iron horse" is a good actor, and an interesting complete film can be made embracing a day in the life of a locomotive by planning out beforehand likely shots. The film should start with the engine being coaled and watered near its shed. Although the locomotive is stationary during this process, there is constant animation by the shedmen engaged upon it, and by the driver and fireman as they oil outside working parts. A shot can next be secured of the engine backing on to its train, followed by a few feet exposed on the busy platform with its passengers. A near shot of the signal falling for the

"right away" should next be secured. For the scene depicting the actual departure of the train, a position should be taken up at the end of the same platform from which the train is leaving, thereby enabling a full view of the approaching locomotive and carriages being taken.

### Shots en Route.

Shots of the train actually on its journey can be secured by journeying a few miles along the route and filming it at speed. Taking several lengths of film from different positions in this manner will enable the film to be gradually built up to cover the train's progress. If one is actually travelling by the train itself, scenes can be taken of countryside, stations, or suitable landmarks passed *en route*, together with the arrival of the train at its final destination. To

complete the film, the locomotive can be filmed being uncoupled from its train and its last journey to the running shed.

### For Continuity.

The whole of the scenes cannot, of course, be secured in a day, so care must be taken that each scene embraces the same train in each case, together with the identical class or type of engine.

If desired numerous unique shots can be included in the film, depicting such items as the driver moving his starting lever at the "right away" or a scene showing the train at speed secured from another train travelling in the same direction. One does not need to be a railway enthusiast to realise that there is abundant scope for originality on our railroads.



Trains in motion provide interesting and realistic material for the ciné-man. This is the "Leeds Flyer" at Welwyn.



# " — Saves Nine ! " By "LONE WORKER."

"THIS not in mortals to command success, but we'll do more, Sempronius, we'll deserve it." Or, at any rate, we'll try to!

Towards the end of the summer all amateur cinematographers—even "lone workers"—look back over the season's work with some regret. There were so many things we meant to do, and haven't done.

We intended to work strictly to scenarios, in the approved textbook style, but somehow or other we simply shot what took our fancy. So here we are with several assorted lengths of film, most of which can be fitted together after a fashion, leaving odd feet here and there without a meaning.

## Everything is Good.

Because an exposure meter was used everything is projectable. The question is whether, when projected, there is anything on the screen but a series of animated snapshots.

We can reply to that question with another—can these casual pieces be welded into a whole?

Fortunately, the answer is always that they can. After all, there are a few more bright days before the summer is over; on these days we can fill the gaps in continuity.

What makes for quality and interest in a film? The essence of a movie is that it shows transition—a good sequence shows steady progress along one line of thought; a poor effort loses its grip because it fritters away the mental energy of the audience by chasing them up and down the garden path.

## Telling the Tale.

Personal movies are bits of history. Every family has a different story, but by taking an example from one we may set in order our ideas of what kind of additional shots are necessary to make any story coherent.

There is, for instance, that excellent shot of father at his old office, made on a short end to fill up the spool for processing. It turns out too good to waste, but it doesn't belong anywhere.

Father has left that office, having got a better job, although it meant longer hours. So we will start with a close shot of father smiling over a letter, followed by another of the letter of appointment.

Then we will reconstruct at home a corner of his new and elegant office desk. Father works late (photo-flood in a standard lamp; shot of father and then of the clock on the desk) and mother has to wait for him (shot of the dining-room clock, panning to mother knitting and yawning. The table is laid for two).

## Waste Nothing.

The economist may be shocked. Ten feet of film exposed to make use of a four-foot short end? But with the title "Father gets a step!" the whole fourteen feet say something; the odd four feet would need to be explained.

Every foot of film already exposed is part of the family life. Disjunct sentences are meaningless unless we write the rest of the story. Write it now, before the characters change. Then the "wasted" film becomes a useful piece of work.

Continuity of action can deceive an audience into thinking there is continuity of space and time. If you follow a long shot of play on the centre court at Wimbledon with a shot from the bedroom window of Janet serving from a well-marked base-line on the family lawn the audience will believe that Janet reached the Mecca of tennis fans.

## Splendide Mendax.

Yet the family lawn may not be big enough for ping-pong, let alone tennis. If the boundaries do not show

on the screen, who is to know that there was neither net nor opponent when Janet served?

Similarly, by taking a little thought, you can fill up the gaps in your holiday film with close-up shots near home. With a little improvisation you may even introduce "local colour."

If, for instance, the last holiday spool ran out on a shot of the outside of those pretty tea-gardens, then a little table and a "waitress" under a tree at home will suggest the interior. Why not?

An afternoon by the seaside will enable you to record the close-ups that you were unable to get, or forgot in the excitement, during your holiday. The waves at Brighton are not unlike those at Seaton, and the same sun shines on both. So long as you avoid the pier and the promenade there will be nothing to betray your little fraud.

## A Finished Touch.

By this plan we get most of the advantages of a scenario with the spontaneity of impromptu filming. As a precaution it is best to refresh the memory by running through the projector all the processed film of the season, making written notes of the gaps that need to be filled. It may be necessary to see the film two or three times to make a good job of it.

Then expand the notes with remarks on lighting and type of costume—these are items that can easily be overlooked. After this has been done it is easy to plan out an afternoon's shooting to wind up the season. Possibly two afternoons may be needed, one in the country and one by the sea.

## The Reward.

Not an unpleasant programme, is it? And the satisfaction that will come when you start editing in the autumn will be surpassed only when, after the winter shows, the audiences say, "Every second of it was interesting!"

# The Week's Meetings

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, September 11th.

Rochdale P.S. Choice of Papers.  
S. Suburban and Catford P.S. "Star Turn" from Cripplegate Society.

## Thursday, September 12th.

Bury P.S. Annual General Meeting.  
Medway A.P.S. "The Aim of Portfolio Circle." W. H. Willis.  
N. Middlesex P.S. Lectures.

## Saturday, September 14th.

Dennistoun A.P.A. Cardross.  
Hull P.S. "Hedon and Paull." A. H. Hale.  
Leicester and Leicestershire P.S. Ashby-de-la-Zouch.  
L.C.C. Staff C.C. Oxted.  
Luton and D.C.C. Ickleford.  
N. Middlesex P.S. St. Albans.  
Nottingham and Notts P.S. Cromford and Matlock, Bath.  
Partick C.C. Dunlop.  
Sheffield P.S. Rotherham Parish Church.  
Southend-on-Sea and D.P.S. Rochford.  
Stockport P.S. Romiley-Chadkirk.  
Walthamstow and D.P.S. St. Bartholomews.  
Worthing C.C. Warminghurst and Thakeham.

## Sunday, September 15th.

Stafford P.S. Bradley and District.  
Worcestershire C.C. Knightwick.  
York P.S. Sand Hutton and Buttercrambe.

## Monday, September 16th.

Southampton C.C. "Printing Papers and Their Peculiarities." W. R. Kay.  
Walthamstow and D.P.S. Theatre Work.

## Tuesday, September 17th.

Hackney P.S. "Combination Enlarging." G. Crosby.  
Manchester A.P.S. Social Evening.  
Nelson C.C. Lantern Lecture. H. Horne.  
St. Bride P.S. "After-treatment of Negatives." G. M. Maynard.

## Wednesday, September 18th.

Borough Polytechnic P.S. "Wild Life of the English Countryside." J. Davis.  
Luton and D.C.C. Ickleford.  
Partick C.C. Print Criticism.  
Rochdale P.S. An Evening with Mr. J. Hargreaves.  
Stockport P.S. Chloro-Bromide Demonstration. J. C. Egan.



# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## A CAMERA CASE.

SIR,—I wonder whether it has ever struck readers of your paper who use Leicas how handy is a case the  $3\frac{1}{2} \times 2\frac{1}{2}$  plate camera fits? I refer to the cases of 6 in. height, 5 in. width, and 4 in. breadth, not the long kind. This type of leather case will accommodate a Leica outfit exactly, viz., Leica Model I with Vidom finder in position and Elmar 50-mm., Elmar 35-mm. wide-angle lens, a 9 or 10.5 cm. long-focus lens, an Ombrux exposure meter, three filters, two lens hoods (and also in my case a Balda range-finder). All this fits exactly into a case of the description mentioned, velvet-lined, which I bought at Wallace Heaton's, Avery Row, for 2s. 6d. second-hand—there were several others. There is no rattling; all the components fit exactly, with no room to spare, and the case is not strained.

The camera, standard lens, and view-finder fit along the 4-in. side, downwards, and with a lens hood leave exactly space for the Ombrux in the bottom. Above this fits the long-focus lens, and another lens-hood keeps the distance between the body of the camera and the side of the long-focus lens. Next to the film winder and over the Vidom goes the 3.5-cm. lens with caps. A filter fits in position on each lens, and the outfit is complete, and as compact as can be imagined. There is room for a few oddments, such as a spare film-chamber, self-timer, wire release, etc.

For those who do not wish to go to the expense of a case for the whole outfit, such as those specially made by Leitz, the idea is a good one.—Yours, etc., "ECONOMICUS."

## CAMERA MOVEMENT.

SIR,—With reference to camera movement, I give below a practical result which may help to clear the matter up.

Pictures were taken of two spots of light (20 in. apart, 30 ft. from the lens), using a 19-in., a 12-in. telephoto, and a  $5\frac{1}{2}$ -in. lens. Two pictures were taken with each lens, rotating the camera through a small angle (the same for each lens) between the exposures. It was possible to get all six exposures on one plate.

By measuring the distance between the images of the two spots, the relative image sizes for the three lenses could be obtained. The distance separating two images of the same spot gave the image shift for the angle of camera movement used.

The mean of five different determinations is given below. It will be seen that the two ratios are the same, showing that the image movement varies directly as the effective focal length (since this determines the image size).

Lens used.	Ratio of Focal Lengths.	Image Size.	Image Movement.	Ratio of Image Sizes.	Ratio of Image Movement.
19 in.	1	2.86	4.19	1	1
12 in.	0.632	1.87	2.75	0.655	0.654
$5\frac{1}{2}$ in.	0.276	0.80	1.17	0.280	0.279

The angle of camera movement was approximately  $4^\circ 48'$  with the front bottom corner of the camera as pivot. The agreement of the image size ratio with the focal length ratio would have been better if the two lights had been farther away. The close agreement in the last two columns is, in view of the crude apparatus used, a fluke. But the maximum deviation from the mean was only about 2 per cent.

In conclusion, I feel sure that the slight difficulty in holding miniature cameras is due to their light weight.—Yours, etc., V. L. BREEZE.

## MY IDEAL CAMERA.

SIR,—The advent of the new Zeiss Ikon camera giving pictures  $2\frac{1}{4}$  in. square prompts me to write this.

I think this will soon become the most popular size. Few pictures are of the square shape, but most  $2\frac{1}{4}$ -in. square negatives are to be enlarged, so why worry? Moreover, one gets a comfortable number of negatives from the most popular size film.

But, to my mind, a camera somewhat simpler than those on the market would pay for production and it should have a rising front of not less than three-quarters of an inch. Less than this is not worth having.

My ideal would be a folding camera of their type built like a Sibyl camera with a friction rising front (racks and screws are quite unnecessary), with a frame finder (optical ones give too small an image, and easily get finger-marks)—and why, in the name of simplicity, do such cameras have to have a film counter? Why don't film manufacturers print a further set of Nos. 1 to 12 down the middle of the paper backing? All that is then wanted is a plush-surrounded window in the middle of the camera back!

Finally, a 3-in. f/2.9 lens in a No. 0 delayed-action Compur shutter would almost complete the outfit. The finishing touch would be given if one of the mathematicians in the lens factories could compute a lens in which the front component could be removed (bayonet type fixing, please!) and a telephoto component substituted. I believe this would mean that the rear component would have to be of a negative lens, but is this difficulty insurmountable?—Yours, etc., A. A. PIZEY.

P.S.—Need such a camera cost more than £10, exclusive of the telephoto component?

## THE ENLARGER PROBLEM.

SIR,—I have been away from home and thus have only just seen your issue of the 19th June, but hope this letter will not be too late to help your correspondent "H. W."

In the first place I should most certainly advise him to have a condenser type enlarger. It is a very simple matter to fit a sheet of ground glass between the condenser, and thus diffuse the light when required, and this only costs a few pence.

My second point will probably very greatly help him in deciding the size. I, too, among my cameras, use one taking 16 on  $3\frac{1}{2} \times 2\frac{1}{2}$  film. Provided he adjusts his exposures in pairs when making his negatives this will enable him to enlarge two prints on one sheet of paper, and this I find a great saving of time. Thus a  $3\frac{1}{2} \times 2\frac{1}{2}$  enlarger is indicated.

I am not quite sure if I have made myself clear, but I try to make my exposures so that each pair of negatives are of approximately even density, and when the film is developed and dried I cut it into eight pairs rather than sixteen separate strips, and enlarge two at once in a  $3\frac{1}{2} \times 2\frac{1}{2}$  carrier.

Finally, I should strongly advise your correspondent to get an old half-plate enlarger if he has room for it. Owing to the popularity of the miniature camera, these half-plate enlargers can now be picked up very cheaply, and one can buy quite excellent old R.R. lenses of various focal lengths for about 2s. 6d. each.

I do not suppose he will always use this small size, and a reasonably large enlarger with a nest of carriers (which are easily made) can deal with almost any size negative.—Yours, etc., J. C. SCOTT.

## SHUT-OUT FOR DARK-ROOM.

SIR,—Your enquirer, G. L. (Rotherham), will find that if he strains a piece of calico over his frame, and then pastes a sheet of brown paper over each side of the fabric, he will have a durable and light-excluding screen. A screen so made, I know from my own experience, will last for years.—Yours, etc., ERNEST MARRIAGE.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1." and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Waterproofing Dishes.

I wish to make some wooden dishes for developing enlargements. What is the best means of making them both water-tight and impervious to the chemicals?  
D. R. (Exeter.)

One method that answers well for a time is to apply two or three coats of melted paraffin wax all round the inside and outside of the dish, and then "iron" it well with a hot flat-iron. Alternatively, the wood can be sealed thoroughly, and, when dry, two coats of Brunswick black or good cellulose enamel should be applied.

## Identifying Plates.

Is there any way of marking plates so that they can be identified after processing?  
M. B. (Oxford.)

The simplest and most effective way we know is to mark a number on the emulsion side, as near the edge as possible, with a lead pencil. Do not use a copying ink pencil as it has a tendency to "run" in the developing bath. If the negatives are scratched with a pin prior to development frilling is caused, and consequently the marks are obliterated.

## "Hard" and "Soft" Negatives.

What is meant by a "hard" and a "soft" negative?  
C. S. T. (Oldham.)

The terms "hard" and "soft" apply to the scale of tone gradation, and do not refer to the consistency of the emulsion. A "hard" negative means that it has a short scale of gradation, beginning with clear and ending with extremely dense patches, with very little intermediate tone gradation in between. Such a negative usually results in prints that are known as "soot and whitewash." On the other hand, a "soft" negative has a relatively long scale of tone gradation, with no absolutely clear and dense portions at either

end of the scale. This type of negative is best for portraiture and subjects where sharp contrasts of tone are not desirable.

## Panchromatic Films.

What is wrong with the enclosed negatives? They were developed by a local chemist.  
I. J. L. (Southgate.)

Although you do not mention it, it is undoubtedly a panchromatic film that has been exposed to the usual red light prior to development, and has consequently become reversed into a positive instead of remaining as a negative. Always mark such panchromatic films clearly when handing them to other people to process.

## Drying Roll Films.

What is the quickest method of drying roll film after washing?  
C. C. (Forest Gate.)

Give the film three minutes' soaking in a ten per cent solution of formalin to harden the emulsion, wipe off the superfluous moisture with clean chamois leather, and then place it in a current of warm, dry air. Do not attempt to dry it by repeated immersion in methylated spirit, as can be done to plates, as this will cause the celluloid base of the roll film to cockle.

## Copyright.

I want to copy some photographic illustrations that were published in a monthly magazine about nine years ago. As my reproductions will be used only for home decoration shall I be infringing anyone's copyright?  
A. D. (Southampton.)

You will certainly be infringing copyright if you copy the illustrations. It does not matter if you intend to use the reproductions only for home decoration, the act of copying, whether by camera or by hand, is an infringement of the Copyright Act of 1911. All photographs are covered by this Act in the British Empire for fifty years from the making of the original negative.

## Amidol Solution.

Is there any way of keeping amidol developer in solution ready for use instead of having to weigh out the chemicals immediately before use?  
B. J. D. (Stirling.)

Amidol developer soon loses its best qualities if kept ready mixed for any length of time. Much time can be saved, however, if the sodium sulphite is dissolved beforehand and the necessary dry amidol is added just before use. Dissolve 4 oz. of sodium sulphite crystals in 80 oz. of warm water, and add 2 oz. of potassium metabisulphite. For use, take 3 oz. of this stock solution and add 10 grains of amidol, and, if necessary, 5 to 10 minims of 10 per cent solution of potassium bromide as a restrainer. This is a suggested strength suitable for most films, plates, and bromide papers.

## Straightening Out Prints.

What is the best way to remove the curl from bromide enlargements?  
G. D. (Blackpool.)

The easiest way is to take an ordinary flat wooden ruler, and, after placing the print face downwards on a clean piece of paper, take hold of one corner of the print and with the ruler held firmly in the other hand draw the ruler away from the corner. This should be repeated from all four corners of the print. Note that the ruler only is moved and not the print as this would cause friction and possibly scratch the bromide surface. If a hardener has been used in the fixing solution, this method of straightening sometimes results in cracking the surface and it would be advisable, in this case, to blot off the surplus moisture and lay the prints face down to dry on a flat clean surface covered with muslin. The prints will then be found to dry with only a very slight curl.

## Dry-Mounting Bromoils.

Can I mount bromoil prints by the dry-mounting process or will it affect the pigment?  
A. C. C. (Enfield.)

Provided that the pigment is quite hard, it is quite safe to use the dry mounter. While some bromoils will dry sufficiently hard in three or four days, others will take a week or two. It just depends on the consistency and amount of ink used.

## Blue Spots on Prints.

I am constantly finding blue spots on my sulphide-toned prints. What is the cause?  
A. J. (Ilford.)

These blue spots are probably caused by minute particles of rust in the water. Take the precaution of tying flannel over the tap spout for all photographic purposes.

## Diameter of Condenser.

What size condenser shall I need for my quarter-plate enlarger?  
M. C. (Walsall.)

Assuming that your negative will lie close to the condenser, a condenser of 5½-in. diameter is advised. To check this place a negative on a piece of paper and run a pencil all round the edges. Then take a pencil compass and make a circle just large enough to include the four corners of the negative. The condenser should be the same diameter as the circle, but if a movable carrier is used this must be allowed for.



# The Amateur's Emporium

## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Illife and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

**SALE AND EXCHANGE: AMATEURS ONLY—**  
 12 words or less ..... 1/-  
 1d. for every additional word.  
**PROFESSIONAL AND TRADE:—**  
 12 words or less ..... 2/6  
 2d. for every additional word.

Each paragraph is charged separately.

**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.  
 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 23b, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILLIFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Illife and Sons Ltd.

## CAMERAS AND LENSES

**C**ONTAX f/3.5 Tessar, 1/25th to 1/1,000th, coupled range-finder, perfect condition, ever-ready case, £16; wanted, Stereoscope Viewer, good make, 4, Park Avenue, Sale, Cheshire. [9202]  
**31**×24 Roll Film K.W. Reflex, f/4.5, excellent condition, new case and portrait lens, bargain, £4. Copies, "Amateur Photographer," various dates, 1/9 dozen, post free.—Box 5166, c/o "The Amateur Photographer." [9211]  
**K**ODAK Retina, Xenar f/3.5, Compur 1/300th, purchased new May, 1935, £10/10, also Yellow Filter and Auxiliary Lens, all in perfect condition, £7/10 the lot; will consider reasonable offer or sell separately.—Box 5167, c/o "The Amateur Photographer." [9212]  
**S**UPER Ikonta 530/2, 8 or 16 on 31×24, Zeiss Tessar f/4.5, D.A. Compur, coupled range-finder, ever-ready case, filter, perfect condition, £13; Telephone, HOLBORN 5297.—Box 5168, c/o "The Amateur Photographer." [9213]  
**M**IROFLEX 9×12, Tessar f/2.7, F.P.A., 6 slides, screw-in filter, leather case; in very good condition, £25.—Below.  
**P**RESSMAN Reflex, 4-pl., f/3.4 Aldis-Butcher, F.P.A., 12 slides, as new, £10; wanted, Leica Long-focus Lens and Accessories.—Osborne, 4, Leas Rd., Guildford. [9227]  
**P**OTESSA V.P.K. Camera, Schneider f/3.5 lens, Compur shutter, takes roll films, film packs and plates, complete with 6 slides, F.P.A., leather case; excellent condition, £4/10.—Below.  
**E**NSIGN Magnaprint Enlarger, horizontal model, Aldis f/7.7 lens, for 31×24 negatives, or smaller, 1934 model, £3.—Box 5183, c/o "The Amateur Photographer." [9230]  
**N**O. 0 Speedex, fitted f/3.9 lens, in Compur shutter, D.V. finder, £3.—Box 5184, c/o "The Amateur Photographer." [9231]  
**T**HREE Cameras, inherited, sale, cheap; particulars, write—68, Hurst Rd., East Molesey. [9233]  
**S**TEREO Camera Versapace, f/4.5, 2 magazines, roll-film holder, 12 slides, uncinator, numerous accessories; list on request, £10.—Box 5237, c/o "The Amateur Photographer." [9237]  
**L**EICA Automatic Focussing Model 2, Elmar f/3.5, perfect condition (unmarked), £17/10; Correx Leica Tank, 15/-; New Ensign la Tropical Carbine, f/4.5 Aldis-Butcher and Compur, £5.—Box 5238, c/o "The Amateur Photographer." [9238]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 213, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.  
 For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**N**EWMAN & GUARDIA Special Folding Reflex, Pentac f/2.9, 3 double slides, F.P.A., filter, lens hood, hide case, £24; Dallmeyer Dallion 12-in. f/5.6 Telephoto Lens, focussing mount, adapter to above, shade, solid pigskin sling case, £8, or the lot £30; deposit system; all in splendid condition.—James, 46, Market St., Manchester. [9234]  
**E**NSIGN 31×24 Focal-plane Roll Film Reflex, f/3.4 Aldis-Butcher anastigmat lens, 1/25th to 1/500th and T. canvas case, Primus sky filter; good condition, £4/10.—Box 5240, c/o "The Amateur Photographer." [9240]  
**A**GFA 4-pl., 9×12 adapted, f/4.5 Solinar anastigmat, delayed-action Compur, 1/200th, double extension, rise, cross front, 3 slides, F.P.A., case; almost new, £5.—Hopwood, 11, Bankhall Rd., Heaton Mersey, Manchester. [9243]  
**Z**EISS Trona 4-pl., Tessar f/4.5, D.A. Compur, double extension, Distar and Proxar lenses, lens hood, F.P.A., 6 slides, leather case, perfect condition, £7; Zeiss Mirax Enlarger £1; Watkins' 4-pl. Tank, 10/6; Justophot Meter, 7/6.—16, Purley Hill, Surrey. [9246]  
**I**A Carbine, Aldis f/6, Compur, perfect, £2.—D'Arcy, 16, Harper Rd., Liverpool. [9278]

## CAMERAS AND LENSES

**21**×24 Icarette, Zeiss Tessar f/4.7; nice condition; bargain, £3/3.—8, West End Avenue, Harrogate. [9248]  
**F**/1.8 Miniflex (cost £19/5), leather case, lens hood, long release; all guaranteed as new, £9. Sheldrake, 39, Carterknowle Rd., Sheffield. [9249]  
**1-PLATE** Pressman Reflex, Aldis f/4.5, 1/15th to 1/1,000th sec., Ross Telecronic, 12-in. f/6.8, reversing back, back screen, F.P.A., 8 slides, leather case, £9; offers.—J. Monk, 13, Percival Rd., Enfield, Middlesex. [9250]  
**1-PLATE** Ensign Folding Reflex, f/4.5 Tessar, 4 cross front, focal-plane 1/20th to 1/1,000th, 2 D.D. slides, F.P.A. leather case, filters, fine condition, £5/15; 4-pl. T.P. Imperial Enlarger, electric fittings, adapted for above lens, as new, £3; 12×10 Adjustable Easel, 15/-; lot, £9.—58, Central Rd., Wembley. [9251]  
**R**OLLEICORD f/4.5 Zeiss Triotar, Compur, with velvet-lined black leather case, little used, owner no time to get about; bargain for a keen amateur, £6.—Dealtry, Calder House, Repair Yard, Stanley Ferry, Nr. Wakefield. [9252]  
**S**HO Reflex, 4-pl., absolutely as new, f/4.5 Ross, 6-in. revolving back, 3 plate-holders, F.P.A., K 2 filter, T.P. time valve, solid hide case, Jaynap tripod, cost over £40, bargain, £17/10; also 4-pl. T.P. Enlarger, Ross f/5.6 lens, fitted electric light, easel, £7/10; also Three-piece Solid Hide Suite, splendid condition, £9/15; Phone, Mountview 4573; North London.—Box 5241, c/o "The Amateur Photographer." [9254]  
**1934** Rolleicord, f/4.5 Triotar, leather case, filters, 6 pair Proxars, yellow and graduated, £15. £9/10; also Aldis-Ensign 31×24 Enlarger, semi-automatic, cost £7/10, perfect working condition, £3; both for £12/5.—Herman, 2, Hermonist Avenue, Crouch End, N.8, or Mountview 7681 after 8.30 p.m. [9255]  
**E**NSIGN Midget, f/6.3, as new, 30/-; Midget Tank, 7/6; Midget Daylight Enlarger, 8/-; also Carbine Tank, V.P. size, 7/6.—Wright, 13, Larks Hall Rd., E.4. [9259]  
**31**×24 T.P. Reflex, Cooke f/3.5, 3 D.D. slides, Stevens' screen, case; purchased a month ago; guaranteed unscratched condition; approval, £9.—Allen, Talbot Place, Trafford Bar, Manchester. [9279]

YOU CAN DEAL IN PERFECT SAFETY THROUGH OUR DEPOSIT SYSTEM.



# STOP

at this list. **Amazing Bargains. 7 days' approval against remittance. Exchange and hire purchase considered.**

3½×2½ Ensign Selfix Roll Film, f/4.5, 3-speed, self-erecting, book-form, latest loading. Hardly used. . . . .	49s. 6d.
3½×2½ Ensign Selfix, f/6.3, 3-speed. Hardly used. . . . .	42s. 0d.
V.P. Zeiss Ikon Icarette Roll Film, Zeiss Tessar f/4.5, latest Compur, radial focus. Like new. . . . .	26 17 6
Whole-plate Cooke f/6.5. As new. 6-in. . . . .	22 12 6
Zeiss Ikon Rangefinder, in case. . . . .	19s. 6d.
Set Pathe Supplementary Lenses and filter. . . . .	12s. 6d.
Lios Exposure Meter (similar Jastophot). . . . .	9s. 6d.
Two Flood-lamps, table stands, Kodak. . . . .	29s. 6d.
Simplex Universal Super Finder, for camera. . . . .	13 10 0
16-mm. Filmo 70 Camera, f/3.5, 100 ft. case. Cost £25. . . . .	114 14 0
Room Light Cine Dimmers. . . . .	14s. 6d.
16-mm. Films, Fox News, 200-ft. Like new. . . . .	19s. 6d.
16-mm. Filmo Projector, f/1.8, 250-watt, case. . . . .	216 16 0
8-mm. Stewart-Warner Projector, and transformer. . . . .	25 17 6
3½×2½ Super Ikonta, Zeiss Tessar f/4.5, D.A. Compur, 8 or 16 on 3½×2½, self-erecting, all inside, ever-ready case. . . . .	114 14 0
SB Pathe Film, 30-ft., write wants. As new. . . . .	14s. 11d.
3½×2½ Salex Reflex, f/4.5, 1/10th to 1/1,000th, slides. . . . .	57s. 6d.
Electrophot Photo-electric Exposure Meter. . . . .	21s. 0d.
2½×2½ Brilliant Reflex, f/4.5, Compur. As new. . . . .	24 4 0
1-pl. T.P. Reflex, Cooke Aviar f/4.5, latest 1/10th to 1/1,000th, revolving back, D. slides. As new. . . . .	28 17 6
16-mm. Filmo Bell-Howell Bronze Camera, 70D.A. f/1.8, turret head, multi speeds, visual focus, turret finder, in Mayfair case. Hardly marked. Lovely outfit. . . . .	255 0 0
Bo ex G916 Projector, 9½/16-mm., 500 watt. . . . .	237 10 0
1-pl. Goerz Plate, f/6.8, 1 to 1/50th, double ex., case. . . . .	27 6 6
3½×2½ Ensign Press Roll Film, f/4.5, latest focal-plane, automatic film winding, hide case. Like new. . . . .	25 17 6
1-pl. Kodak Graflex Reflex, f/4.5, 1/10th to 1/1,000th, roll slide, hide case. Cost £24. Excellent condition. . . . .	147 8 0
16-mm. Ensign Turret Camera, Dallmeyer f/1.9, 3-lens turret, multi speeds, turret finder. Excellent condition. . . . .	222 10 0
8-mm. Stewart-Warner Super Camera, Dallmeyer f/1.9, 3-speeds, take Kodak films. Cost £25. Like new. . . . .	212 12 0
1-pl. Soho Reflex, Zeiss Tessar f/4.5, famous shutter, double ex., revolving back, 12 double slides, case. Snip. . . . .	111 11 0
9-in. Dallon Telephoto f/5.6, focus mount. Bargain. . . . .	24 16 0
3½×2½ Rollex Roll Film Slides, various. As new. . . . .	9s. 11d.
9½-mm. Cine-Nizo Camera, f/3.5, 2-speed, trick cranks, takes Pathe films. Cost £14. Like new. . . . .	24 17 6
3½×2½ T.P. Reflex, Cooke f/2.5, self-capping 1/10th to 1/1,000th, revolving back, 3 double slides. . . . .	29 17 6
4½×2½ La Carbine, Ross Xpres f/4.5, Compur. Like new. . . . .	24 4 0
3½×2½ Zeiss Icarette Roll Film Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., wire-finder, slides. As new. . . . .	29 17 6
16-mm. Ensign Camera, f/3.5, 2 speeds, 50-ft. hide case. . . . .	24 17 6
Zeiss Heliconox Photo-electric Exposure Meter, case. . . . .	2 10 0
1-pl. Voigtlander Plate, Skopar f/4.5, Compur, double ex., rise, cross, slides, roll slide. Bargain. . . . .	23 9 6
3½×2½ Super Ikonta, Tessar f/4.5, D.A. Compur. . . . .	212 12 0
3½×2½ Cameo, Zeiss Tessar f/4.5, Compur, double ex. . . . .	23 8 0
9½-mm. Pathe Molecamera, f/3.5. Cost £10 10s. . . . .	23 19 6
16-mm. Stewart-Warner Projector, f/1.8, 500-watt, forward, reverse, rewind, stills, case. Fine projector. Like new. . . . .	229 10 0
16-mm. Kodak B Camera, f/3.5, hide case, 100 ft. . . . .	26 17 6
9½-mm. Coronet Latest Camera, f/3.9. As new. . . . .	21 19 6
Auto-Range Ensign 3½×2½, latest f/4.5, 1 to 1/100th, coupled rangefinder, rise, cross. Hardly used. . . . .	26 6 0
Cinephot. . . . .	37s. 6d.
3½×2½ Duoflex Reflex, Dallmeyer f/5.6, metal shutter, 1/10th to 1/1,000th, direct view, slides. Cost £16. As new. . . . .	24 17 6
3½×2½ Agfa Plate, f/4.5, 1 to 1/100th, slides. As new. . . . .	22 7 6
3½×2½ Dallmeyer Snapshot, f/6 anastigmat, F.P. adapter. . . . .	27s. 6d.
1-pl. T.P. Reflex, Ross Xpres f/4.5, 1/10th to 1/1,000th, revolving back, latest blined hood, slides, case. As new. . . . .	28 17 6
Rolleicord, f/4.5, latest fittings. . . . .	27 15 0
3½×2½ Zood Plate, f/6.3, 3-speed, double ex., slides. . . . .	29s. 6d.
Auto-Range Ensign 3½×2½, Ross Xpres f/4.5, D.A. Compur, coupled rangefinder, rise, cross. As new. . . . .	211 11 0
3½×2½ Kodak Latest 620, f/4.5, D.A. Compur. . . . .	25 5 0
1-pl. Zeiss Roll Film Plate, Zeiss Tessar f/4.5, Compur, double ex., wire-finder, slides. Cost £20. As new. . . . .	28 17 6
1-pl. Cameo, Aldis f/4.5, Compur, double ex., rise, cross, wire-finder, slides, case. Cost £14. . . . .	23 19 6
3½×2½ Certo de Luxe Plate, Xenar f/2.8, D.A. Compur, double ex., wire-finder, slides, case. Cost £16. As new. . . . .	26 19 6
3½×2½ Cameo, Aldis f/4.5, Compur, double ex., rise, cross, slides, hide case. New condition. Bargain. . . . .	23 9 6
3½×2½ Kera Roll Film, f/4.5, Compur. Snip. . . . .	47s. 6d.
3½×2½ Voigtlander Roll Film, f/4.5, Compur, radial focus, wire-finder. Real bargain. . . . .	23 9 6
V.P. Agfa Roll Film, f/3.9, new Compur, latest. . . . .	23 19 6
1-pl. Goerz Roll Film, Dogmar f/4.5, Compur. . . . .	22 19 6
50×40 Pebbled Silver Screen, on rollers. As new. . . . .	17s. 6d.
Adhero Tiltar Cine Letters, white, clear cut, sponge latest gummed permanent backs. Set of five. . . . .	19s. 11d.
9½-mm. Pathe Developing Tank and Dryer. . . . .	10s. 6d.
9½-mm. Aluminium Reels, 400-ft., empty, fit any machine, no rattle. Slightly soiled. Five for. . . . .	10s. 6d.
16-mm. Ditto, five for. . . . .	10s. 6d.
3½×2½ Agfa, f/4.5, D.A. Compur, auto. erect. . . . .	24 17 6
9½-mm. Pathe Molecamera, Zeiss Tessar f/2.8. Cost £10. . . . .	26 17 6
3½×2½ Zeiss Trona Plate, f/3.5 Zeiss Tessar, Speed D.A. Compur, double ex., wire-finder, case. Cost £23. Like new. . . . .	212 12 0
Pathe Cinecraff de Luxe Tiltar, complete. Cost 55s. . . . .	27s. 6d.
1s Kodak, Zeiss Tessar f/4.5, Compur. Fine condition. . . . .	23 17 6
16-mm. Bolex Projector, f/1.8, 100-watt and resistance. . . . .	25 17 6
Pathe Chargers, 1s. 3d. V.P. Kodak Tank, 8s. 6d.	

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## CAMERAS AND LENSES

**KORELLE** Reflex, f/3.5 Schneider Radionar lens, latest model, as brand new, with filter; cost £11 last month, £9.—Taylor, The Limes, Woolton, Liverpool. [9261]

**1933** T.P. Junior Special Reflex, fitted with reversible back, complete with 9 slides, roll-film adapter, leather case, straps and sling; cost £18, the whole as brand new, £8, or nearest.—Pill, Devonia, Kingsholm Rd., Southmead, Bristol. [9264]

**KODAK** Retina, 2 Leitz Cassettes (loaded), ×2½ filter, sling case, zip purse; new condition, £8/10, or offers.—J. Bailey, Park Rd., Leamington. [9265]

**ROLLEIFLEX** 4×4, Tessar f/2.8, ever-ready case, as new, £14/10 cash, or part exchange; seen City.—108, Tintern Avenue, Westcliff-on-Sea. [9268]

**6×13** Heidoscope Stereo Reflex, f/4.5 Zeiss Tessars, changing-box, F.P.A., 6 slides, film holders, Lumiere and Optochrom 2 filters, leather case, Stereoscope for transparencies, 2 transposing frames, Judge's book; fine order, £30.—Below.

**FINE** 4-pl. Sanderson de Luxe Outfit, mahogany body, Goerz Dagor f/6.8, in Compur, Anschütz F.P. shutter, 3 B.F., and 9 block slides, new F.P.A., extra lens boards, filters, tripod, stiff canvas case, Sanger S. repeating back for tri-colour, new Wratten filters, 3 double slides, canvas case, fitted to Sanderson, £8.—Below.

**1-PLATE** Noxa Vertical Enlarger, f/6.8 anastigmat 4 lens, £4.—Box 5243, c/o "The Amateur Photographer." [9270]

**SUPER** Sports Dolly, Schneider Xenar f/2.9, takes 3 plates or roll films, 16 on 3½×2½; cost £12/12; sell £7/10 or exchange for Twin-lens Reflex.—51, Colindale Lane, N.W.9. [9274]

**1-PLATE** Adams' Tropical Minex, fitted with Ross 2 Combinable set, single components, 104, 114, 124, 144, 6 teak book-form slides, Wratten K1 and K3 screens, solid hide case; outfit unsold; cost £164; offered at £75, or near offer.—Seen at 113, Queens Rd., Bayswater, W.2. [9280]

**SOHO** Reflex, 3½×2½, latest model with masking hood, Dallmeyer Dalmac f/3.5, 5-in., also Ross 12-in. Teleros f/5.5, 2 F.P.A.'s, 3 D.D. slides, lens hood, filters, focussing magnifier, leather case; condition as new, £20, or very near offer.—D. S. P., 21, Old Christchurch, Bournemouth. [9282]

**ROLLEICORD**, f/4.5, E.R. case, £7; Murer Stereoscopic, 45×107, f/4.5, focal-plane, £3/10.—Below.

**GOERZ** Dogmar 5½ in., f/4.5, focussing mount, 45/-.—70, Thornton Lane, Bradford. [9283]

**3½×2½** Mentor Compur Reflex, Tessar f/4.5, 3 slides, F.P.A., Riteway holder, lens hood, filter, leather case, tripod with case; cost over £30; £14; perfect, deposit.—Aldwyn James, Ynysmudw, Pontardawe. [9287]

**CONTAX**, f/2.9, in ever-ready leather case, cost over £30; accept £20, or would exchange for modern speedy camera, 4-pl. or larger.—Aeshimann, 3, Lansdowne Rd., Holland Park, London, W.11. [9290]

**ENSIGN** Midget, 55/-, as new, accept 35/-.—G. Davenport, 16, Minehead St., Leicester. [9292]

**NEW** Super Ikonta, f/2.8 Zeiss Tessar, latest type and few weeks old only; absolutely as new in every way; cost £28/5; will accept £23/10, or cheaper camera and cash.—Machin, Kingsland Bank, Shrewsbury. [9293]

**3½×2½** T.P. Junior Special Reflex, Cooke f/3.5, F.P. shutter, just overhauled, magnifiers, revolving back, F.P.A., 6 single metal slides, canvas case, £12, or reasonable offer.—Lambert, 7, Reigate Rd., Ewell, Surrey. [9295]

**ZEISS** Miroflex, 9×12, Zeiss f/2.8 lens, 6 S.M. slides; present price, £85; £30, or near offer; deposit.—Box 5249, c/o "The Amateur Photographer." [9296]

**3½×2½** Super Speed Cameo, f/3.5 Dallmeyer, 32 D.A. Compur, 6 S.S., F.P.A., 2 filters, superior case, cost £20 April, £9/10; 3½×2½ Palmos Press, f/4.5 Tessar, 5 D.D., £9; 4-pl. T.P. Junior Reflex, f/4.5 Cooke, 6 S.S., cost £15 May, £7; unused 4½×6 cm. Soho Reflex, f/4.5 Tessar, 3 D.D., £10/17/6.—Box 5250, c/o "The Amateur Photographer." [9297]

**FOTHO-DERBY**, f/3.5, focal-plane, 3×4 cm., cost £5/5; perfect condition, approval, 70/-.—Speight, 307, Guildford Rd., Southampton. [9300]

**ROLLEICORD**, new, case, f/4.5, £7/10.—Marshall, R 12, Nairn St., Glasgow. [9301]

**RETINA**, good condition, filter, leather case, for £8/5; Ensign Midget, 33/- model, for 20/-; Leudi Exposure Meter, 3/6.—N. Mehta, 2, Observatory Gardens, W.8. [9302]

**3½×2½** Wirgin, Meyer f/2.9, in D.A. Compur, 32 D. ext. R. and C. with 8 slides, F.P.A., tripod and leather case, electric enlarger for above and all D. and P. accessories; all new May, 1935; £7 or nearest for the lot; seen by appointment.—G. Reid, 95, Belgrave Rd., Westminster, S.W.1. [9303]

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## CAMERAS AND LENSES

**1-PLATE** Thornton-Pickard Focal-plane Press, 4 f/3.5 Zedellar, 3 D.D. slides, lens hood, new leather case; guaranteed perfect, £11; in London daily.—Fisher, Great Molewood, Hertford. [9304]  
**GRAPHLEX** 4½×3½, Ross f/4.5, F.P.A., accessories; excellent condition, £10.—2, Sandfield Gardens, Thornton Heath. Phone, Livingstone 2747. [9305]  
**SALEX** Piccochic, 16 on V.P.K., f/3.5, Compur, D.V. view-finder, purse case, first £3/10 secures; also 5×4 Folding Roll Film Kodak, B. & L. R.R. lens, rising and cross front, very little used, £1/5, or nearest offer.—Proctor, 69, Littlefield Lane, Grimsby. [9306]

**A** MATEUR Giving Up.—Send stamp for list of cameras, enlarger, dishes and sundries.—Wood, 39, Hawthorne Avenue, Bury. [9308]

**F**OLDING Mentor Reflex, T.P. Reflex, Xpres lens, Ica Bebe, Zeiss lens, 3½×2½ Abbeydale Enlarger, as new, exchange considered.—Littler, 2, Palmerston Rd., Garston, Liverpool. [9309]

**1-PLATE** Field Camera, slides, etc., good, cheap, 2 to clear.—G. Earnville, Auchterarder, Perthshire. [9310]

**1-PLATE** Sanderson, latest model, 6-in. Zeiss 4 Tessar f/4.5, Compur, 1 to 1/250th sec., Proxar, filter, lens hood, direct finder, 12 double slides, F.P.A., tripod, 2 leather cases, cost £40; condition as new, £22.—Potts, Glen Nevis, Loom Lane, Radlett, Herts. [9312]

**T.P.** Junior Special Reflex, 3½×2½, Cooke f/2.9, D.V. finder, reflex finder, 11 slides for 3½×2½ plates, best roll-holder for 3½×2½ films, self-capping focal-plane shutter, time and 1/10th to 1/1,000th, long antinuous release, tripod, leather case; new condition, and in perfect order for executing high-class work; 16 gns., or nearest offer.—L. B. Hawkes, Castleton, Derbyshire. [9313]

**N.** & G. Folding Reflex, 3½×2½, f/4.5 Ross Xpres, Dallmeyer f/5.6 Dallon Telephoto, 3 D.D. slides, F.P.A., leather case; perfect condition, £25.—Silva, Stone Street Farm, Sevenoaks. [9314]

**L** EICA III, f/2 Summar, E.R. case; cost £40/17; sell, £28/10, or offer.—2, Brantwood Rd., S.E.24. [9316]

**1-PLATE** Studio Camera, Marion f/4 lens, double 2 slides, case, good condition, £2/5; ½-pl. Stand Camera, double extension, new condition, double slides, case, 15/-; write particulars.—Pemberton, 115, Constantine Rd., N.W.3. [9317]

**GOERZ** Anschütz Press, 5×4, self-capping shutter, f/4.8 lens, slides, case, £6; ½-pl. Reflex, 8½-in. Aviar f/4.8, slides, F.P.A., £7.—29, Dennis Park Crescent, Wimbeldon. [9320]

**THORNTON-PICKARD** ½-pl. Camera, fitted Cooke lens (costing £5), tripod, 5 double slides, case, £5; 3a Folding Kodak (Postcard) with tank, 25/-; Daylight Enlarger, 15/-.—M., Sarsdenfield, Camberley, Surrey. [9321]

**ERNEMANN**, f/6.8, arranged two on 3½ film, filter, de luxe case, 35/-.—Johnson, 24, Buckingham St., Strand. [9322]

**SUPER** Ikonta, two on 3½×2½, and filter, Zeiss Tessar f/3.5, coupled range-finder, Compur Rapid shutter to 1/500th sec.; absolutely as new in original carton; cost £19; accept £15; deposit system.—36, Nottingham Rd., Eastwood, Notts. [9326]

**£3** Leica Complete Outfit Case, 25/-; Justophot, case, 11/6; Imperial Meter (dark and light), 2/-; 3×4 cm. Dolly, f/4.5, delayed Pronto, 2 filters, purse, 42/-; exchange anything useful; wanted, Leica Filters, Megoflex, 13.5 Elmar, uncoupled, any accessories.—Wilson, Midway, Sandbanks, Bournemouth. [9328]

**VOIGTLANDER** Brilliant, f/6.3, ever-ready case, brand new condition, 62/6; three volumes "Practical Photography," newly bound, 16/-; Wynne Meter, 2/6; offers.—Simpson, Station Rd., Biggleswade. [9329]

**ROSS** Press Camera, ½-pl., 3 D.D. slides, no lens, 16/-; T.P. ½-pl. Field, D.E., 3 D.D. slides, T.P. shutter and lens, 25/-; both in good order.—Liddle, 2, Batchelor St., Chatham. [9330]

**L** EICA Model II, f/3.5 Elmar, ever-ready case; perfect, £18.—296, Coleshill Rd., Castle Bromwich, Birmingham. [9331]

**R**OLLEIFLEX Automatic 4×4 cm., Tessar f/2.8, Compur, 1 to 1/300th, case, filter; perfect condition, £13, or V.P. f/4.5 Plate taken part exchange.—Wraight, 109, Church St., Edmonton, N.9. [9332]

**ENSIGN** 3½×2½ Roll Film Speed Reflex, Aldis-Butcher f/4.5, focal-plane shutter, case, £4/10; perfect condition.—North, 23, St. James Park, Tunbridge Wells, Kent. [9335]

**L** EICA, f/3.5, Compur shutter, also film chamber, £7/5.—28, The Grove, Isleworth. [9336]

**V.P.** Dallmeyer Reflex, rev. back, 12-cm. Tessar f/2.7, 6 D.D. slides, Ilford filter, 2 cases; a bargain, £15.—Below. [9337]

**10**—IN. Dallmeyer Popular Telephoto, with flange to fit above camera, £4/10.—Box 5259, c/o "The Amateur Photographer." [9344]

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4½×2½ 1a Pocket Kodak, Achro lens. As new..... 12s. 6d.

3½×2½ Six-20 Kodak Hawkeye..... 5s. 0d.

3½×2½ No. 2 Box Brownie..... 4s. 6d.

4½×6 cm. Ica Atom, f/4.5 Zeiss Tessar, Compur shutter, 5 slides and leather case..... £3 15 0

3½×2½ Ikonta, f/4.5 Tessar, delayed Compur, D.V. Albada finder. Like new..... £8 7 6

Baldax 16-on-3½×2½, f/4.5 Vidanar lens, Vario shutter..... £3 0 0

35-mm. Beira (Leica pattern), f/2.9 Meyer Trioplan, in Compur shutter..... £10 17 6

Nine only to offer.—3-in. f/2.9 Dallmeyer Pentac Lens, iris mount. All sound. Each..... £1 12 6

3-in. f/4 Dallmeyer Telephoto, focussing mount, for 9.5 or 16 mm. cine..... £4 2 6

Meyer Model A Correctoscope Finder, for 16 mm..... £1 0 0

10½-in. Busch Bis-Telar f/7.7..... £1 1 0

12-cm. f/4.5 Zeiss Tessar, in focussing mount. As new..... £5 7 6

13.5-cm. f/4.5 Skopar, in Ibsor 7-speed shutter..... £1 19 6

15-cm. f/5.5 Dialytar Anastigmat, in Ibsor shutter..... 19s. 6d.

½-pl. Ensign Popular Reflex, revolving back, Aldis f/4.5 lens, 12 slides, F.P. adapter and case..... £7 19 6

12-in. f/7.7 Dallon Telephoto, in leather case..... £2 5 0

9.5-mm. Alef Cine Projector, hand-turn..... £1 1 0

3½×2½ Gandolfi Universal, f/4.5 Tessar lens, in Compur shutter, 3 D.D. slides, F.P. adapter and case..... £4 15 0

3½×2½ Six-20 Kodak, Doublet lens, Kodon shutter..... £1 12 6

3½×2½ to ½-pl. Ensign Daylight Enlarger..... 16s. 6d.

V.P. (1½×2½) Roll Films, date expired. 6 rolls, post free..... 1s. 6d.

4.5×6 cm. Dallmeyer Speed, f/2.9 Pentac, 3 D.D. slides, F.P. adapter..... £5 17 6

4.5×6 cm. Folding, f/6.8 Salex anastigmat, Compur shutter, 6 slides..... £1 19 6

V.P. Roll Film Apem, f/6.3 Kershaw anastigmat, in Ilex shutter..... £1 10 0

P.O. Salex Focal-plane, f/4.5 anastigmat, 6 slides..... £2 19 6

9×12 cm. Etui, f/6.3 Goerz Dogmar, Compur shutter, 3 slides, F.P. adapter..... £2 19 6

½-pl. Klito, f/5.8 Ensign anastigmat, in Koilos shutter, 6 slides..... £1 12 6

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## CAMERAS AND LENSES

**K**ODAK Six-20 Special, f/6.3, 3½×2½ film, condition as new, 50/-; Unused 4-section Tripod, 6/-.—Below.

**ENSIGN**, f/4.5, 3½×2½ film, self-erecting, direct finder, etc., 50/-.—Below.

**PICCOLETTE** V.P. Film, f/6.3, Compur, shutter; nice condition, 35/-.—K., 231, Camden Rd., London, N.7. [9341]

**£14/10** Rolleiflex Automatic 6×6 cm., f/3.8 Tessar; £7, Zeiss Icarette 3½×2½, f/4.5 Tessar, D.A. Compur.—Box 5257, c/o "The Amateur Photographer." [9342]

**L** EICA IIIa, latest, seven weeks old, taken only 3 films, Summar f/2 lens, speeds 1 to 1/1,000th, focal-plane shutter, leather purse; as new, any test whatever; cost £43; accept £32, or closest offer; no exchanges, London.—Box 5260, c/o "The Amateur Photographer." [9345]

**P**OR Sale.—Leica IIIa, f/2 Summar lens, 1/1,000th speed, ever-ready case; as new, £35; cost £44.—Apply Box 5261, c/o "The Amateur Photographer." [9346]

3½×2½ Contessa Nettel, Tessar f/4.5, speeded to 1/1,200th sec., 3 D.D., F.P.A., £7.—Below.

**51**—IN. Protar f/6.3, N. & G. cup mount, Dallmeyer Telephoto attachment, 50/-.—Below.

4×4 Karmaflex Roll Film Reflex, Vidanar f/4.5 3-speed shutter, 55/-.—Below.

3½×2½ Aldis Vertical Condenser Enlarger, Dallmeyer f/4, 50/-; Good 3×4 wanted, also

Ensign Midget Magnaprint.—Box 5262, c/o "The Amateur Photographer." [9347]

**U**NUSED Rolleiflex, f/3.5, purchased new fortnight ago, sell £18; deposit approval.—Box 5264, c/o "The Amateur Photographer." Will advertiser please send name and address. [9349]

**A**UTOMATIC Rolleiflex, 6×6 cm., f/3.8 Tessar, in ever-ready case, with lens hood, filter, and pair of matched Proxars; all absolutely as new; cost £27; accept £15; cash only.—Box 5265, c/o "The Amateur Photographer." [9350]

**L** EICA Outfit Model III, chromium, f/2 Summar, 13.5-cm. f/4.5, 9-cm. f/2.2, Universal finder, Lancaster Leica Enlarger, tripod, ball head, Correx tank, infra-red yellow filters, Dremoscope meter, template, lens hood; all as new; cost over £100; sell £80.—Box 5266, c/o "The Amateur Photographer." [9351]

**C**ONTAX Latest Slow-speed Model, f/2.8, filter, special finder, Contax Magniphot Enlarger, Correx tank; as new, £34; cost £51.—Box 5267, c/o "The Amateur Photographer." [9352]

**E**XAKTA Reflex, V.P.K. size, f/3.5 lens, cost £15 six months ago, sell, £10, or near offer; deposit.—Box 5268, c/o "The Amateur Photographer." [9353]

**S** OHO Reflex, ½-pl., f/4.5 and Telephoto lenses, 3 D.S., F.P.A., tank, leather case, £9.—Bramley, 21, Guildford St., Brighton. [9354]

**R**OLLEICORD, f/4.5, Compur, 1/300th, leather case, £8/8; also Zeiss Nettar, f/6.3, 2½×3½, with case, £2/2; both perfect condition; or would exchange for Reflex Korelle.—Blake, 39, Mellowes Rd., Wallington. [9355]

**O**FFERS wanted for Baldax, f/3.5, 16 on 2½×3½, Compur shutter, 1/300th, green Agfa filter, in first-class condition, as new; offers to—BM/BBGP, London, W.C.1. [9356]

**L** EICA No. 2, f/3.5, E.R. case, film loading, cutting, accessories, daylight tank, reproduction outfit; all nearly new, £20.—Powell, 5, Ireton St., Belfast. [9357]

**L** EICA I, Elmar f/3.5, Compur, leather case, 2 spool chambers, little used, £6/10.—Box 5269, c/o "The Amateur Photographer." [9358]

**F**/2.5 Hektachrom, used twice, £6; wanted, Leica II or III.—Hill, 8, St. Andrew's Square, Surbiton. [9129]

**3.5**—CM. Wide-angle Leitz Elmar f/3.5, coupled for Leica, also Vidom Large Universal Finder and leather case; both unused, £11.—Sturgiess, Waverley, Loch Prom., Douglas. [9256]

## Trade.

**C**AMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9184]

**A** LLENS.—Brilliant, f/4.5 model, £3/19/6, Case, 6/-; Pathe Motocamera (£10/10 model), £3/15; Ikonta 3½×2½, £11/5 model, £8/17/6; Exakta (original model), Tessar f/6.3, case and Dallmeyer Telephoto, £13/19/6; Multi-speed model, Tessar f/2.8, £21/17/6.

**A** LLENS.—Ross Teleros f/6.3, 17-in. (three-power) Telephoto, £10/17/6, cost £22; Omburx Meter, £2/15; Old Type Rolleiflex, Tessar f/3.8, £6/19/6; N. & G. Reflex, Cooke Aviar f/4.5, £18/19/6; Ensign Auto-Range, Ensar f/4.5, Mulchro, £5/17/6; Kodak Retina, with zip case and filter, £7/19/6.

This advertisement continued on next page.



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This advertisement continued from previous page.

**ALLENS.**—Super Nettel, Tessar f/2.8, £17/19/6; Albada Finder, 18/6; Cassette, 9/6; Filter, 7/6; Trimmer, 3/6; Zeiss Contameter, £6/19/6; Leica Model II, Hektor f/2.5, £18/17/6; Voigtlander Prominent, £16/19/6; Superb, £11/17/6; Heliar f/3.5 model, £12/17/6; Tele-Makina Lens for Makina II, £7/19/6; Automatic Rolleiflex, 6×6, f/4.5, £14/14; f/3.8 Model, £15/15; 4×4, f/3.5 model, £15/19/6.

**ALLENS.**—Agfa Speedex, Compur, £4/10; Soho Dainty Reflex, Ross f/3.5, and Telephoto, £24/17/6 (cost over £50); Case, fit Exakta, 18/9; Super Ikonta, Tessar f/4.5, £12/19/6; Rapid Compur model, £14/17/6; also 530/15, Tessar f/4.5, £13/17/6; Case, 10/6; Filter, 7/6; Proxar, 10/6.

**ALLENS.**—3½×2½ T.-P. Reflex, Aldis f/3, £8/17/6; Ikonta 520, Novar f/3.5, £5/19/6; also Tessar f/4.5 model, £6/19/6; Ensign Midget, 22/6; Ensign Midget Developing Tank, 6/9; Box Tengor, and case, f/6.3, 25/-; Baby Ikonta, Novar f/3.5, Compur, £5/17/6; Tessar, f/3.5 model, £6/19/6.

**ALLENS.**—Dallmeyer 3-in. f/4 Telephoto, £3/10; Foth-Flex, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £8/19/6; Kodak Six-20 (£5/5 model), £3/19/6. **ALLENS.**—The Miniature Camera Specialists, write for cash bargain clearing list.—168, Oldham Rd., Manchester, 4. Collyhurst 2980. Closed 7 p.m. [0087]

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**1-PLATE** Thornton-Pickard Duplex Ruby Reflex, 4 double extension, rack rising front, sky shade, deep triple detachable focussing hood, revolving back, focal-plane shutter to 1/1,000th, fitted Dogmar f/4.5, Mackenzie slide, 6 envelopes, F.P.A., leather case, £8/7/6.

**1-PLATE** Ensign Special Reflex, rack focussing, 4 rising front, sky shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, fitted Tessar f/4.5, 6 slides, leather case, £8/17/6.

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- 4 1/2 x 3 1/2 Zeiss Ikon Tudor Reflex, reversing back, 6-in. Carl Zeiss f/4.5 Tessar lens, 3 plate-holders. In new condition. Original price £28 7s. 6d. For. .... £12 12 0
- 3 1/2 x 2 1/2 Auto Ultrix Roll Film, f/4.5 anastigmat lens, Compur shutter. In new condition. For. .... £5 9 0
- 3 1/2 x 2 1/2 Newman & Guardia Folding Reflex, Dallmeyer f/2.9 Pentac lens, 3 double plate-holders, leather case. List price £60. For. .... £30 0 0
- Thaece Exakta Reflex, Thaece f/3.5 anastigmat lens, focal-plane shutter, speeds 1/25th to 1/1,000th. In brand new condition. For. .... £12 0 0
- 4 1/2 x 2 1/2 Ansco Speedex Roll Film, Dallmeyer Perfac f/6.3 lens, Acme shutter. Stock soiled only. .... £4 12 6
- V.P. Roll Film Tenax, Goerz f/4.5 Dogmar lens, Compur shutter. In good condition. .... £4 15 0
- Postcard Sanderson, 6-in. Goerz f/6.8 Convertible Dagor lens, Kofus shutter, 3 mahogany double plate-holders, leather case. All in good condition. .... £10 0 0
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- 9x12 cm. Voigtlander Berghel, triple extension, rack rising and cross front, Voigtlander f/4.5 Heliar lens, 13 D.D. Compur shutter, focussing screen, 3 plate-holders, F.P. holder, leather case. In brand new condition. List price about £25. For. .... £15 10 0
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- Photoskop Electric Exposure Meter, complete in case. Cost 25 6s. .... £3 3 0
- 3 1/2 x 2 1/2 Sands Hunter Universal, brass-bound teak body, 4-in. Dallmeyer f/6 Convertible Stigmatic lens, Universal shutter, 3 double book-form plate-holders, leather case. In excellent condition. List price about £20. For. .... £12 0 0
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- 4 1/2 x 3 1/2 Sanderson, Beck f/6 Convertible Bystigmat lens, Universal shutter, 3 double plate-holders, F.P. holder, focussing screen, leather case. In brand new condition. Original price about £26. For. .... £9 12 6
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- 4 1/2 x 3 1/2 or 9x12 cm. Tessco, rack focussing, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, F.P. holder, leather case. In excellent condition. .... £8 8 0
- 4 1/2 x 3 1/2 Newman & Guardia Special Sibyl, Carl Zeiss f/4.5 Tessar lens, 6 plate-holders, leather case. In good condition. .... £9 10 0
- 45x107 mm. Verascope, rising front model, Carl Zeiss f/8 Tessar lenses, changing-box for 12 plates, leather case. .... £6 9 3
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## EXCHANGE AND WANTED

- VAIDO, Adams' 1-pl. wanted, good condition, slides and case, with or without lens.—25, Morden Hill, Lewisham, S.E.13. [9107]
- WANTED.—8 1/2 x 6 1/2 in. Field Camera.—Holmes's Studio, High St., Shoeburyruss. [9228]
- MAKINA II wanted in exchange Newman and Guardia Special Folding Reflex; deposit system.—James, 46, Market St., Manchester. [9235]
- FOR Disposal, Ensign Special Reflex, 1-pl., f/4.5 Aldis, revolving back, 7 slides, F.P.A., rising front, and case; wanted, 1-pl. Folding Camera, or Stereo Camera.—Box 5239, c/o "The Amateur Photographer." [9239]
- WANTED.—Voigtlander Prominent, Zeiss Super Ikonta or Rolleiflex; Weston Meter; new condition for cash or Binoculars and cash.—Wallace, 103, Pollards Hill South, Norbury. [9241]
- WANTED.—Zodellar W.A. 3 1/2-in. f/12.5; exchange Lancaster Rectigraph 11-in.; also Perkin's Euryscope 7x5.—85, High St., Saffron Walden. [9245]
- EXCHANGE.—3 1/2 x 2 1/2 Ensign Film Speed Reflex, Aldis f/4.5, magnifiers, filters, case, for good 1-pl. camera with supplementary lenses.—A. 104, Gledholt Bank, Huddersfield. [9253]
- 45x107 Ica Polysepe Stereo, f/6.3 Zeiss Tessar lenses, changing-box for 12 plates; exchange for 9.5 Projector.—Carmo, Tyr-y-sarn Rd., Rumney, near Cardiff. [9263]
- WANTED.—3 1/2 x 2 1/2 Double Extension Plate Body, without lens or shutter; good condition; particulars.—Markham, 14, Imperial Rd., N.22. [9266]
- EXCHANGE.—1-pl. Sanderson, 6-in. Bausch f/8, Unicum shutter (front component 12 in.), 10.5-cm. f/4.5 Tessar, Compur, camera scaled 3 lens, 3 double slides, 3 1/2 x 2 1/2 adapters, leather case and £1; for Double Extension Etui 3 1/2 x 2 1/2, f/4.5 Tessar, 3 slides, R.F. holder, or sell, £6.—Hancock, 28, George St., Pontardawe, Swansea. [9267]
- WANTED.—Pathe Kid Projector, or similar, with accessories; must be in good condition, cheap, for cash.—Johnson, 180, Grange Rd., King's Heath, Birmingham. [9271]
- WANTED.—Two Pedestal Stereoscopes, to take 50 or 100 glass diapositives, 4.5x10.8.—Sedgewick, 7, Foxley Hill Road, Purley. [9273]
- SUPER Ikonta wanted, exchange new Radio Set.—Mills Radio, Bristol Rd. South, Northfield, Birmingham. [9276]
- EXCHANGE.—Rolleicord, Zeiss f/3.8, new May; wanted, Super Ikonta 530/2, or 530; Ensign Auto-Range considered.—Gordon Evans, 42, Denison Rd., Brentnham Way, Ealing, W.5. [9277]
- WANTED.—Prismatic Binoculars or Telescope for cash.—Crawford, 10, Albury Chase, Cheshunt. [9281]
- MICROSCOPE, Baker Student Petrological, revolving stage, sliding coarse and fine adjustment, 1-in., 1/5th-in. objectives, £4/10 (photo.); wanted, Autofocus Enlarger.—Wright, 15, Glenarm Rd., Clapton, E.5. [9284]
- FILM Camera, 3 1/2 x 2 1/2, self-erecting, Compur shutter, Speedex or similar.—Schofield, 8, Seymour Rd., Hampton Hill, Middlesex. [9285]
- WANTED.—Rolleiflex, non-automatic; perfect condition essential.—Collins, The Sladd, Nr. Kidderminster. [9286]
- WANTED.—Planovista - Prima Camera, state condition and lens.—Hobbs, Architect, Maidenhead. [9288]
- WANTED.—1-pl. Cameo Body, D.E., without accessories, good condition, low price.—T. Hirst, 33, Brunswick St., Shaw, Oldham. [9291]
- WANTED.—Ross f/4.5 Xpres lens, 5 or 5 1/2 in. focus, iris mount.—Sam'l. Thompson, West Bank, Scottford Rd., Lancaster. [9294]
- EXCHANGE.—Pearl and Diamond Ring, jeweller's valuation £35, for Model III Leica, Elmar f/3.5; must be perfect.—Box 5251, c/o "The Amateur Photographer." [9298]
- WANTED.—Roll Film Camera, 3 1/2 x 2 1/2 or smaller, good lens and shutter; particulars and price.—Box 5252, c/o "The Amateur Photographer." [9299]
- WANTED.—3.5 Focal length Elmar, chromium, Ekurz, cash.—Lownds, The Cottage, Old Lenton, Nottingham. [9307]
- EXCHANGE.—Excellent 4 1/2-in. f/4.5 Tessar, Compur, for 3-in. Pentac, focussing, Compur, or iris; sell, £2/17/6; write—34, Cromwell Rd., Kingston, Surrey. [9311]
- WANTED.—1-pl. Electric Enlarger; particulars to—Newman, 62, Rokesly Avenue, N.8. [9318]
- WANTED.—Slow-speed Contax, or III Leica, fast lens only; price must be attractive.—Cook, 176, Crompton Rd., Handsworth, Birmingham, 20. [9319]
- WANTED.—Good 6x6 cm. Vertical Enlarger, electric.—Craig, The Laurels, Milngavie, Glasgow. [9324]
- WANTED.—Leica Model 2, standard lens, Foth-Derby, f/2.5, 3x4 cm., new, offered part payment; cash adjustment.—Couchman, 54, Durban Rd., Beckenham, Kent. [9334]

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No. 7 Ensign Carbine, f/4.5 Ensar, 3-speed shutter, rise and cross front, in leather case. List £5 5s. New condition. .... **£3 : 7 : 6**  
1-pl. Graflex, f/4.5 Berthiot lens, 3 D.D. slides and leather case. List £25. .... **£6:12:6**  
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**WANTED.**—V.P. Ermanox,  $f/1.8$  and accessories, for £8 to £10, cash.—MacDonald, The Connaught, Bognor Regis. [9325]

**WANTED.**—Reflex,  $3\frac{1}{2} \times 2\frac{1}{4}$  or smaller; deposit system.—J. Wills, Trevelyan, Bodmin. [9327]

**WANTED.**—Stereo Camera, postcard size.—Joyce, 180, Guildford Rd., Fratton, Portsmouth. [9333]

**EXCHANGE.**—Lancaster Vertical Enlarger, 5 $\frac{1}{2}$ -in. condensers,  $f/6.8$  lens, for light motor-cycle or offers.—Clarke, 28, Mount St., Ashton-U. Lyne. [9337]

**WANTED.**—Rolleiflex or similar Camera, also Horizontal Enlarger.—Ennerdale, Vista Rd., Clacton-on-Sea. [9338]

**WANTED.**—Super Ikonta,  $f/3.5$ ; Plaubel Makina II,  $f/2.9$ , coupled range-finder.—Box 5258, c/o "The Amateur Photographer." [9343]

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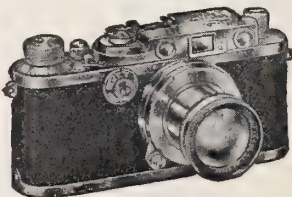


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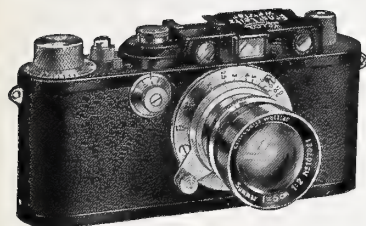
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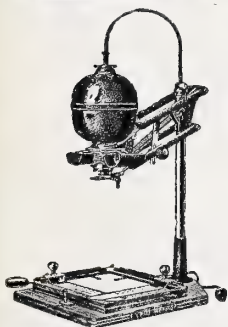
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13—4-pl. Soho Reflex, Ross Xpres f/4.5 lens, focal-plane shutter, 1/16th to 1/800th sec., 3 D.D. slides. Cost £32 17s. 6d. £22 10 0

14— $3\frac{1}{2} \times 2\frac{1}{2}$  Ensign Reflex Model V, f/4.5 T.T.H. lens, rising front, revolving back, 3 D.D. slides. Cost £15 ..... £7 7 0

15— $3\frac{1}{2} \times 2\frac{1}{2}$  Zeiss Ikon Ideal Folding Plate, double extension, Zeiss Tessar f/4.5 anastigmat lens, D.A. Compur shutter, 1 to 1/250th sec., tan case, F.P. adapter. Cost £16 12s. 6d. £10 17 6

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4—Leica III Chromium, f/3.5 Elmar lens, shutter speeded 1 to 1/500th sec., coupled range-finder. Cost £40 16s. £33 10 0

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6—Ikoflex Roll Film Reflex, Novar f/4.5 lens. Cost £7 15s. £5 5 0

7— $3\frac{1}{2} \times 2\frac{1}{2}$  Icarette Roll Film Plate Back Camera, f/4.5 Zeiss Tessar lens, Compur shutter, 1 to 1/250th sec., double extension, rising front, F.P. adapter. Cost £16 12s. 6d. £8 8 0

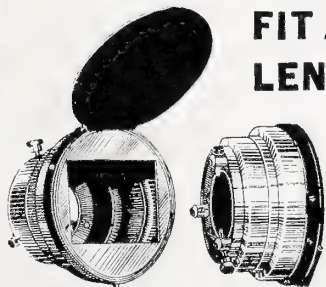
8—Weston Leicameter. Cost £7 ..... £4 15 0

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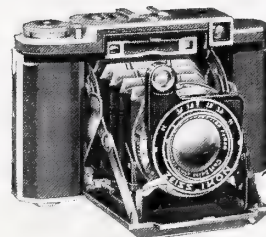
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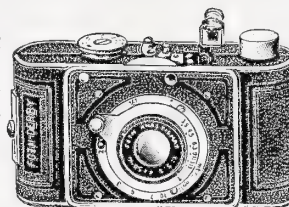
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~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, September 18th, 1935.

No. 2445.



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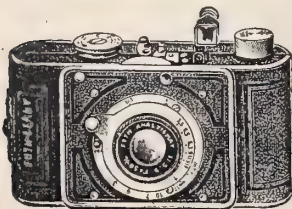
Leica Model IIIa, chromium, f/2 Summar, ever-ready case. As brand new.	£34 15 0
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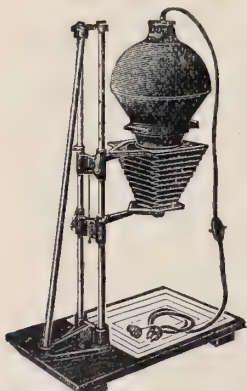
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 3½×2½ Salex Focal-plane, 1/5.5 anastig. lens, daylight loading F.P.A. only. Perfect condition.. £2 12 8  
 9×12 D.E. Hand and Stand Focal-plane Camera, 1/5 anastig. lens, focusing mount, shutter speeded from 1 to 1/300th and Time, 3 double plate-holders and case..... £4 4 0

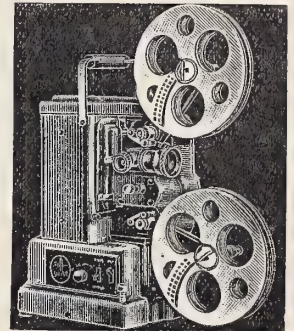
## BOLEX G 916 PROJECTOR

For both 9.5-mm. and 16-mm. Films.

This machine is entirely gear driven, there being no belts whatever. When fitted with a 50-volt 200-watt lamp and the equivalent of a three-bladed shutter, the screen luminosity is 130 lumens.. **£46:0:0**

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Bolex P.A. for 9.5-mm., and Bolex D.A. for 9.5 and 16 mm. also in stock.

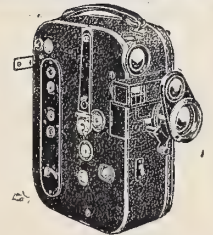


## ZEISS IKON MOVIKON

Distance meter coupled with lens focussing. Delayed-action release for filming oneself. Footage indicator. Setting disc for single pictures. Button operating "direct focus on film" mechanism and angle view-finder. Adjustable shutter, speeded from 1/25th to 1/200th sec., Zeiss Sonnar 1/4.4 lens.

**£98:10:0**

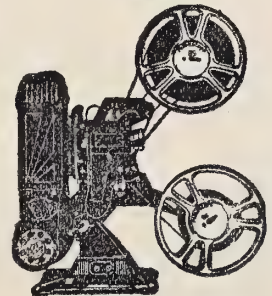
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## PATHÉSCOPE 200-B PROJECTOR

With 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket-fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel..... **£15:0:0**

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## ENSIGN PROJECTOR

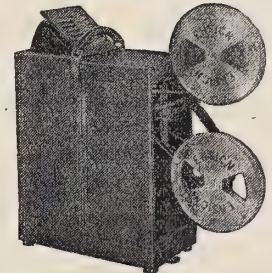
Fitted with 200-watt 6-coil single-plane matched filament lamp with matched reflector and condenser. For 16-mm. films. Operates on all voltages 100-250 (A.C. or D.C.). Compact and portable.

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With 100-watt lamp.

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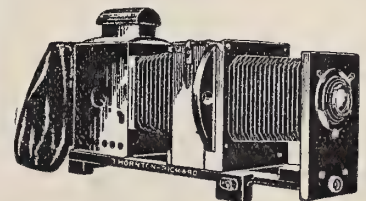


## T-P. IMPERIAL

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. 1-pl., without lens, from

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 16-mm. Model B Cine-Kodak, 50-ft. or 100-ft. film, 1/1.9 anas., also 3-in. 1/4.5 Telephoto, L/case. List price £48..... £27 10 0  
 16-ex. on 3½×3½ 550 Ikona, 1/4.5 Novar, in D.A. shutter. Cost £28. 6d. £24 17 6  
 16-ex. on V.P. Rollyer Roll Film, 1/3.5 Elmar lens, Compur, L/case. Cost £16..... £8 17 6  
 Leitz Microscope, double nose-piece, 3 eyepieces, 1/6th, 2/3rd and 1/12th obj., mechanical stage, etc., and case. Cost £30..... £16 18 0  
 P.C. Double Ex. Roll Film Nixe, 1/4.5 Tessar, Compur, plate back, 3 slides, case. Cost £25 15s..... £10 10 0  
 3½×2½ Graflex Reflex, rev. back, F.P. shutter, 1/4.5 Zeiss Tessar lens, 2 D.D. slides, F.P.A., L/case £10 17 6  
 7×13 Versacope, pair 1/4.5 Kraus Tessar lenses, changing-box. New condition..... £6 6 0

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 12-in. 1/5.6 Dallin Telephoto, and case, Cost £14..... £5 17 6  
 Kodak Auto-focus Enlarger anastigmat lens, etc. Cost £10..... £5 5 0  
 1-pl. T-P. Imperial Field, triple ex., 1/6.8 anas., R.B. shutter, 3 slides, tripod, case..... £3 7 6  
 10-in. 1/5.6 Dallin Telephoto, focus. mount. Cost £15 10s..... £7 17 6  
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 3½×2½ Maximar D.E. Folding, 1/4.5 Tessar, D.A. Compur, 6 slides, F.P.A., L/case. Cost £15..... £3 17 6  
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 1-pl. Popular Pressman Reflex, rev. back, F.P. shutter, 1/15th to 1/1,000th, 1/4.5 Aldis anas., 2 slides, roll-holder, F.P.A., C/case..... £6 15 0

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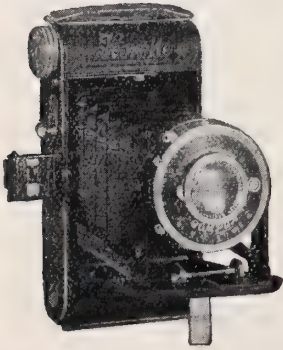


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F/4.5 Radionar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. Self-erecting front, lens focussing movement, 3½ ft. to infinity. Optical direct-vision finder. Very neat and compact. Present-day value £9 15s. 6d.

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for 9.5-mm. films.  
British Made.

20-mm. f/3.5 Dallmeyer anastigmat (fixed focus), interchangeable screw-in lens mount. Variable speeds, half to normal and slow motion. 64 pictures per second, single-picture device, spring drive motor, taking through full 30 ft. of film at one winding, telescope type finder, built inside the camera.

body of special wear-resisting bakelite. All outside fittings and film gate chromium plated. £6:6:0

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F/2.5 Taylor-Hobson anastigmat, fixed focus. £6:16:0

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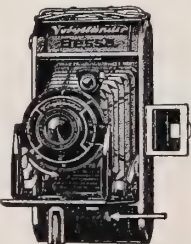
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Takes 8 pictures  
3½ x 2½ or 16 pictures  
2½ x 1½ on  
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120 size.

New design base-board which ensures perfect rigidity. Unique trigger release fitted under the baseboard. Supplied in 3 models.



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F/3.5 Voigtländer anastigmat, Pronto 3-speed shutter. £3:12:6

F/4.5 Voigtländer anastigmat, Pronto delayed-action 3-speed shutter. £5:7:6

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Z. 7075. 16-mm. Cine-Kodak BB Junior, f/1.9 lens in interchangeable mount, complete with 3-in. f/4 Dallmeyer Popular Telephoto lens, 16-mm. f/2.9 Dallmeyer triple anastigmat wide-angle lens, with matched finder, combination leather case. £23 10 0

Z. 7078. 16-mm. Cine-Kodak BB Junior, f/3.5 lens. £8 17 6

Z. 7084. 16-mm. Fimo Model 70, 16 and 8 frames per sec., Cooke f/3.5 lens, with leather case. £16 10 0

Z. 7080. 16-mm. Ensign No. 4 Kinemac, 50-ft. capacity, Cinar f/3.5 lens, with case. £4 17 6

Z. 7071. 16-mm. Agfa Movex, f/1.5 Agfa Symmetar lens, D.V. and reflex finders, with leather case. £15 10 0

Z. 7055. 16-mm. Type B Ensign Antikinecam, Taylor-Hobson Cinar f/2.5, with leather case. £12 10 0

#### 16-mm. PROJECTORS.

Z. 7533. Eolex-Faillard Latest Model G916 Projector, 500-watt lamp, projects 16-mm. and 9-mm. films, universal resistance, combination carrying-case. List price £53 15s. As new. £39 10 0

Y. 9535. 16-mm. Model C Bronze Kodascope, 100-watt lamp, latest pattern. Soiled only. £13 17 6

Z. 7540. 16-mm. Model C Kodascope, 100-watt lamp, controlled band brake to motor, resistance for all voltages and case. £8 17 6

Y. 7573. 16-mm. Ensign Silent 16, 100-watt lamp, complete with universal resistance. £13 10 0

Y. 7575. 16-mm. Ensign Silent 16, 180-watt lamp, complete with universal resistance. Ideal for school use. £15 15 0

Z. 7544. 16-mm. Model A Kodascope, 200-watt lamp, with ammeter control, complete with universal resistance. A beautifully built machine. £25 0 0

#### 9-mm. CAMERAS.

Z. 7077. 9-mm. Dekko, Dallmeyer lens f/3.5. £4 17 6

Z. 7076. 9-mm. Model B Pathe, f/3.5 lens. £4 10 0

Z. 7079. 9-mm. Pathe Camera, with Motrix motor attachment, f/3.5 Krasas Triar lens. £1 17 6

Z. 7051. 9-mm. Alef, Meyer Trioplan lens f/2.9, camera, takes standard Pathe or Selo chargers, 7 film speeds, 8, 12, 16, 20, 24, 28, 32 frames per second. £7 10 0

#### SENSATIONAL 35-mm. CINÉ OPPORTUNITY AT "CAMERA HOUSE," 111, OXFORD STREET.

Latest Model 710 Eyemo 35-mm. Cine Camera, with three-lens turret head, multi-speeds, giving 4, 6, 8, 12, 16, 24 and 32 frames per second, one wind of motor runs 55 feet of film. Fitted with sound aperture plate for sound work. Variable area view-finder matched for six lenses from 40 mm. to 12 in., provision for hand cranking governed for any of above speeds, takes 100-ft. daylight-loading spool.

Complete with 3 Cooke lenses in quick-release interchangeable focussing mounts, 40-mm. f/2 and 100-mm. f/2 Speed Panchro lenses, also 160 mm. f/2.5 Panchro lens, each lens complete with hood and cap, also Beta and Gamma filters, in screw-in mounts. Handsome solid leather case, blocked and fitted for above apparatus and sundry equipment such as hand crank, winding key, Leitz long-base range-finder, oil can, etc., all of which is included, also Thalhammer tripod in leather bound canvas case. Complete outfit as new and too good to miss. List price over £210. PRICE £150 0 0

Also 11-in. Cooke Series VIII Telekinic Anastigmat Lens, with quick release interchangeable focussing mount for Eyemo camera, complete with hood and Beta, Gamma and Delta filters, in screw-in mounts. List price £24 10s. PRICE £12 10 0

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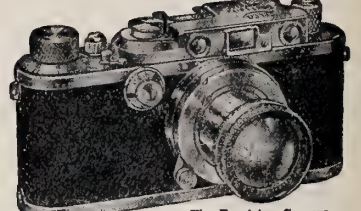
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Shutter Speeds  
1 to 1/1,000th sec.



The Precision Camera.

F/2 Summar, automatic focussing, interchangeable lens mount, all chromium plated. £43:0:0

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Model III, f/2 Summar, self-capping focal-plane shutter, speeds 1 to 1/500th sec., T. and B., chromium plated. £40:16:0

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530 Super Ikonta  
with the NEW Rapid  
shutter.

No. 530. Takes 16  
pictures on standard  
3½ x 2½ roll films.  
Fitted f/3.5 Zeiss  
Tessar anastigmat,  
Compur Rapid shutter, speeds 1 to 1/500th sec., T. and B., self-erecting front, built-in range-finder, ensuring critical focus for every picture. £18:12:6

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Nine monthly payments of 44/4.

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Nine monthly payments of 44/4.

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# THE AMATEUR PHOTOGRAPHER

## & CINEMATOGRAPHER

EDITOR  
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"  
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

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Vol. LXXX. No. 2445.

**N**EXT week's issue of *The Amateur Photographer* will be a special Autumn Number. As each season of the year comes round the modern amateur photographer realises the great adaptability, extent and resources of his hobby. The keen worker with the camera has no "close season" nowadays, and as more and more amateurs are taking a greater interest in the production of their own negatives, prints and enlargements, the autumn and winter months can provide even more attractive photographic occupations than the summer-time. In addition to much picture-making outdoors in autumn, work indoors, reaping the harvest of summer exposures, calls for attention. The many phases of this side of photography will be dealt with in our Autumn Number, which will be considerably enlarged and contain many extra pages of reproductions of pictures from the exhibitions now open. Readers should make a note of the date of publication: Wednesday next, September 25th.

### "The A.P." Lantern Slide Competition.

The annual competition organised by this paper for the best lantern slides of the year has again been announced and full particulars, conditions and awards were published in last week's issue, and are repeated elsewhere in this issue. There is a steadily growing revival of interest in lantern slides, and the newer generation of amateurs is realising the attractive qualities of these little transparencies. In this latter capacity they not only test the technical quality of the photograph, but can present the worker's best pictures to an audience in a way that is always appreciated—even

## TOPICS of the Week



AUTUMN EVENING.

*A striking silhouette effect secured in late September.*

more so to-day, as a relief to a display of indifferent ciné work. For this reason, especially as so many small camera negatives are ideal for the purpose, we look forward to a notable entry this year. The conditions will be published again before the close of the competition (October 31st), and in the meantime helpful articles on the subject will appear in our pages.

### Print Quality.

In each succeeding year the prints exhibited at the London Salon of Photography and the Royal Photographic Society's exhibition are better and finer in quality than those in the shows of the preceding year. This is no matter of imagination, but actual fact that has been verified by handling and comparing the prints. It is due to the steady improvement in the printing papers now available, both for amateur and professional use. Bromide—which once held undisputed position as the most popular printing process when enlargements took the place of large contact prints, is now slowly giving way to chloro-bromide and the new Gevaluxe paper. The latter, with its characteristic black velvet surface, is very much in evidence at this year's shows, and of the other pictures on view a large majority are on one or the other of the fine chloro-bromide and lustre bromide papers recently introduced. The result of this is that prints so produced have a rich quality particularly suitable for exhibition work, and the shows as a whole gain in impressiveness and effect.

### A Boom Year.

The papers all say this has been a boom year in photography. That is no mere conventional end-of-



season remark. It is borne out by everybody's observation. Never have we seen so many cameras in the hands of sightseers "doing" the popular places in London. There have been hours every day when the forecourt of the British Museum, the terrace of the National Gallery, and the precincts of the Abbey and St. Paul's have suggested an invasion by a photographic society. The Jubilee, no doubt, gave a good "kick-off" to a glorious summer, but the same thing has been observed in other countries where the influence of the Jubilee could not operate.

### A Slight Disparagement.

Over and over again we notice in modern literature and journalism that when writers want to refer in a slightly derogatory way to certain things they make use of a photographic simile. For example, Mr. Sinclair Lewis, in one of his books, tells us of a bride who, travelling for the first time to her husband's home country, was looking out for the lakes of which she had heard so much, "but when she discovered

them . . . her only impression of them was that they resembled the photographs." Again, a few pages later, he speaks of the fading of the bride's visions "until they were but daguerreotypes in a black walnut cupboard." We read again and again of something that it is "photographic," meaning only that it is over-literal, soulless, inferior. When shall we hear that something is as truthful as a photograph, as capable as a photograph of light and shade, as full of mystery, of delicacy, of transparency? When shall we read that there was about the hero's mind the spaciousness one finds in a photograph?

### Waste.

It was said of the founder of the Colmans that he grew rich not on the mustard that was used but on the mustard that was wasted. The same sort of thing may be true of the manufacturers of photographic material. There is an inevitable waste of material in photography—a waste before the pictorialist gets the picture he cares to send to the

exhibition, before the professional gets the portrait which suits his sitter's caprice, before the Press photographer gets the one print which is "bound to go in." The enormous waste of film in the construction of a cinematograph picture is also common knowledge. But is all this truly waste? A philosophical way to look at it is to regard nothing as wasted if before it goes down the sink or into the waste-paper basket or the dustbin one has learned something from it. The use of film and paper which finds no permanent destination is not unjustified if it has meant a process of trial and error whereby a better result has ultimately been achieved. No doubt much economising could be done in the everyday practice of photography, but there can be no absolute economy. There must be a more generous allowance of cloth than is exactly needed for the coat. The thing to do is to say to the wasted material as it is cast away, what the patriarch of old said to his mysterious antagonist, "I will not let thee go except thou bless me."

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Prints for Reproduction.

*What is the best style of print to submit for purposes of half-tone reproduction? Is it possible to make a block from a very rough print?* L. B. (York.)

The order of suitability for easy and effective reproduction has been laid down as follows, but the sequence must not be taken too rigidly. A good print by one of the less suitable processes might well give a better result than an inferior one by a more appropriate process.

(a) A black-tone print on a glossy or semi-glossy paper with a white base. This suggests a bromide or gaslight paper, and these can be obtained in various degrees of contrast (soft, normal, vigorous, extra-vigorous) to suit the character of the negative.

(b) A print on a white base by the carbon or Carbro process, black pigment being selected.

(c) A P.O.P. print of warm black colour, as near black as can be managed by toning. A rather strong and contrasty negative is required, or the high-lights will not be sufficiently clean and bright.

(d) A warm-black cool brown or sepia tone on a glossy or semi-glossy white base. These would generally be made on a paper of the chloro-bromide type.

(e) A print on a dead matt paper, the image being preferably black, or nearly so.

(f) A print of distinctly warm colour, such as red chalk. This is particularly unsuitable when the base is tinted.

(g) A print on a very rough paper, or one with a strongly-marked pattern such as canvas or linen grain. The trouble in this case, whatever the colour of the image, is the actual irregularities of the surface, which no possible form of lighting can altogether eliminate.

It should be remembered that the half-tone process tends to "flatten" the result, so that a print should be rather more contrasty than the pull from the block is desired to be.

As regards your second question this has just been dealt with. At the same time the modern block-maker has many resources, and will often secure surprisingly good results from an unpromising original. When nothing better is available it is always wise to see what can be done even if the print comes very low down on the list given.

### Ciné Film Sizes.

*Taking only the popular ciné film sizes, can you give me the actual "frame" size of each? Are there any data available as to the proportion of film actually occupied by the "frame"?* S. S. N. (Belfast.)

A useful term for the point involved in your second question is "the factor of utilisation," which means the fraction or percentage of the total film area actually occupied by the images. We give the particulars asked for in each case.

With 35-mm. film the frame size is 24×18 mm. and the utilisation factor is 65 per cent.

With the 16-mm. film the frame size is 11×8 mm. and the utilisation factor is 69 per cent.

With the 9.5-mm. film the frame size is 9×6.5 mm. and the utilisation factor is 82 per cent. This higher factor is the result of having central instead of lateral perforations.

With the slit standard film, which is, of course, 17.5 mm. wide, the frame size is 12×9 mm. and the utilisation factor is 65 per cent.

There is an American size of 28 mm. for which the figures are 19.5×14.5 mm. and 68 per cent; and there is also a 17.5-mm. film giving 13.5 and 9.5 mm. and 77 per cent.



# The London Exhibitions

The Annual Exhibitions of the Royal Photographic Society and of the London Salon of Photography were opened to the public on Saturday last, September 14th. Both show marked advances, particularly in the sphere of pictorial work, and everyone interested in photography at its best should endeavour to visit them. The Salon is reviewed on another page.

## THE ROYAL PHOTOGRAPHIC SOCIETY

OF the many and diverse applications of photography, a wide field is covered at the 80th Annual Exhibition of the Royal Photographic Society, which is now open at the house of the Society, at 35, Russell Square, W.C. There are sections devoted to pictorial photography in Rooms 1 and 2; there is also, in Room 1, a wall on which a collection of colour prints is shown; a fine series of natural history subjects is on view in the gallery on the second floor; and the scientific applications of photography in many spheres are to be seen in Room 4. Colour transparencies are displayed in the studio on the ground floor, and, as far as the trade is concerned, many well-known firms are represented in the hall, library and staircase.

### Pictorial Prints.

Naturally, the pictorial section will appeal more specifically to the majority. Just over two hundred prints have been accepted from an entry well in excess of 2,600, and in view of the inevitably severe selection the general standard is very high. Landscape and portraiture are well represented, and, stimulated by the prize offered by Dovel Le Sage, still life is in unusual force. The winner, No. 41, "Window Dressings," by Foster Brigham, Jun., is a good specimen of technical work obviously influenced by the modern advertising school.

Another notable example in the same class is "Morning Glory" (60), by S. Nakagawa, the quality of which is remarkably good, and the feeling for design characteristically Japanese. There are also a number of equally attractive examples, Nos. 64 and 197, "Still Life," by K. Wakasa, and "Water Lily," by J. Regensburg, being worthy of special notice.

In the landscapes Keighley strikes a new note with his forceful "The Cottage in the Grove" (128), and his other print, No. 67, "A Castle of Romance, Segovia," shows a nice feeling for the sunshine of early morning, and is characteristically broad and simple in its treatment. J. Dudley Johnston has a notably attractive expression of evening sunlight in "Naples" (104), and the composition is marked by its suavity of line and adequacy of balance.

Strength of tone—a line of washing in sunshine against a luminous sky—is a feature of G. L. Hawkins' "Monday Morning" (61), and the impression of wind is finely emphasised. Sunshine, again, is the motive of No. 98, "A Place in the Sun," by A. G. Dell, and it is also well expressed in No. 194, "A Sunny Corner," by G. Rigby, where it is decidedly helped by the warm tone of the print. "Shadow" (6), by D. J. T. Bagnall, has a similar theme.

A landscape expressive of great breadth and depth is submitted by J. B. Eaton—"The Valley Farm" (11)—and is one of the few pure landscapes in the show. It is excellent work in a sphere that has been somewhat neglected of late. Other excellent work has been sent by W. L. Shand, W. W. Weir, G. Austen, H. A. Murch, Monte Luke, C. C. Davies, J. H. B. Scott, Walden Hammond, F. R. Fraprie, J. Baird, E. Alenius, Forman Hanna, W. E. Gundill, R. J. Collinson, H. G. Allen, R. Chalmers, J. McKissack, J. G. St. Aubyn, J. Harold Leighton, and the reflections in "In the Harbour of Spalato," by Dr. D. J. Rizicka, are most intriguing.

In portraiture, characterisation at its best is shown by J. Ortiz Echague in "Bebedor Vasco" (142), and Pirie MacDonald's "Portrait" (8) is no less effective in a different way. Marcus Adams is represented by charming child studies, and of the many figure studies No. 59, "It is Interesting," by Z. Kassai, is an outstandingly successful example.

### The Scientific Side.

Work of a very interesting nature is displayed in the section devoted to natural history. There are examples from Whipsnade, and the bird studies are marvellous in the way they depict their subjects so intimately. Most of them are not without a great measure of pictorial appeal, and technically their quality, as a general rule, is supreme.

The colour prints and transparencies show the progress that has been made in this class of work, and the remarkable effects of ultra high speed work—exposures of so fractional a time as 1/100,000th second are exemplified—are not only distinctly curious but educative as well.

Methods of utilising polarised light, by means of the new "Pola" screen, are displayed and are quite effective. Its value in allowing the reproduction of detail and in removing reflections is convincingly demonstrated. Radiology and many examples of the use of photography in medicine, research and industry are also to be seen, and those who are interested in these applications of photography will find much to which to devote their attention. Topographical work is not neglected, and the studies of the *Normandie* will prove an attraction to many. A more extensive review of the Scientific and Technical Sections will be given in a later issue.

### Awards.

The Society's Medal has been awarded to Oliver A. Weiss for his set of stereoscopic transparencies; to J. P. J. Chapman for his 16-mm. Kodacolor Films; and to L. A. Jones for his Kodachrome Film of motion photomicrographs of growing crystals. The Rodman Medal has been awarded to T. C. Dodds for his set of four photomicrographs; the award of £5 5s. placed at the disposal of the Society by Professor Dr. J. W. Morison for the best X-ray photograph has been awarded to G. Lovell Stiles; the Hood Medal has been awarded to E. A. Land for his exhibit illustrating the use of photography by polarised light with Eastman Pola Screens, and, as mentioned above, the Le Sage award of £10 has been awarded to Foster Brigham, Jun., for his still-life photograph.

### Apparatus and Material.

Many recent novelties in apparatus and material are on view. Miniature cameras are a strong feature, as might be expected in view of the way in which their employment has been extended during the past year or so, and, with other specimens of the work of the camera maker, will afford plenty of scope for thought among those who contemplate adding to, or exchanging, their outfit.

The exhibition is open daily from 10 a.m. to 9 p.m., except on Tuesdays and Fridays, when lectures are being given—a list of which appeared in our last week's issue—when it will close at 6 p.m., and the show terminates on the 12th October.



# "How to do it" Photographs

By CLARENCE PONTING.

ONE has only to pick up any daily newspaper, or weekly illustrated journal, to find a series of photographs illustrating the methods used for preparing vegetables, meat and fruits in the kitchen; suggestions for effectively furnishing small rooms; examples depicting the effective arrangement of cut flowers; or the planting of bulbs and plants.

In the more technical journals "How to do it" photographs also figure largely. Weekly journals de-

voted to amateurs' hobbies, such as radio, carpentry, poultry - keeping, gardening, and motoring, etc., also use a large number of such photographs. Even *The Amateur Photographer* has devoted many pages to pictures showing the correct method of using a film camera, developing roll films, etc.

A large number of these pictures are made in studios by professionals, employing skilled models who know how to pose convincingly, and have systems of lighting beyond the reach of the average amateur. There is, however, a demand for this type of work among the hobby journals, which is supplied very largely by amateurs who can photograph and write the necessary descriptive matter which accompanies the pictures.

It is useless to compete with the professional, and equally absurd to attempt to make pictures for the "hobby" Press unless one specialises in one's own particular hobby. I send some of my work to a London Agency, which disposes of my pictures; but as it charges a commission of 50 per cent for placing them, I only send them those which I have not the time to cover personally.

Editors do not always require enlargements for such series photographs. Contrasty glossy bromide contact prints of  $\frac{1}{4}$ -plate size are quite large enough in most cases, for these will generally be reduced when

reproduced. The payment is also rather small, 5s. a print being paid. As, however, these series photographs are easily taken in one's own home, and six is the minimum number used, when one gets a connection quite a profitable side-line can be developed. I always stipulate that the payment is made for one right of reproduction only, which enables me to sell a series several times over to different sources. Expenses can be reduced by making the negatives with a miniature camera or on  $3\frac{1}{4} \times 2\frac{1}{4}$  film. These can be enlarged to  $\frac{1}{4}$ -plate or  $\frac{1}{2}$ -plate, as desired, on a cheap Press paper.

A focussing camera is essential, as most of the subjects have to be taken as "close-ups." A precision miniature camera is admirable, owing to its short-focus lens, which gives a good depth of focus. Editors insist upon this class of photograph being pin-sharp in all planes. A reflex camera is also quite suitable provided that the lens is stopped down sufficiently.

Suitable markets for series photographs can be found by perusing the pages of "The Writer's and Artist's Year Book," obtainable at any bookseller's, or from the journals specialising in hobbies and handicrafts. These



The finished lily pool, the making of which is described and photographed step by step.



Fig. 1. Corner of lawn before lily pool was made.



Fig. 2. Excavating the hole to be concrete lined.



Fig. 3. Lining the hole with cement first.



Fig. 4. Showing final covering partly laid over cement.



Fig. 5. Crazy paving laid while pool lining is setting.



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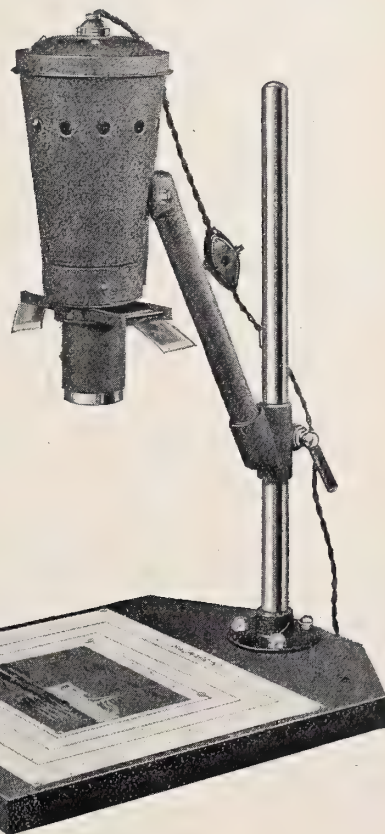
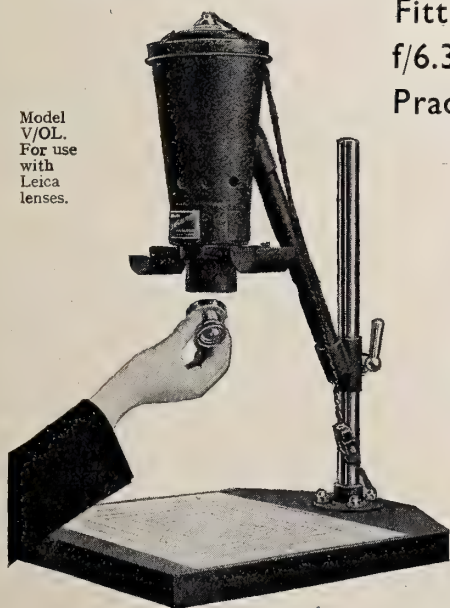
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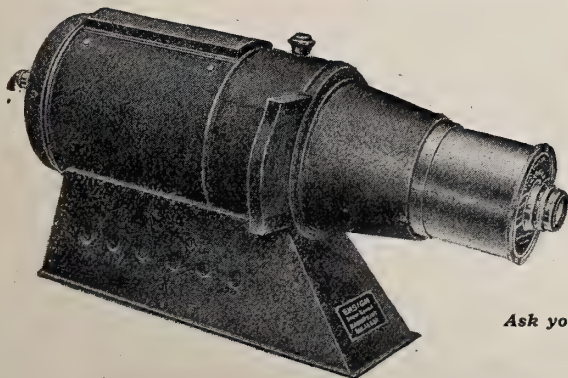
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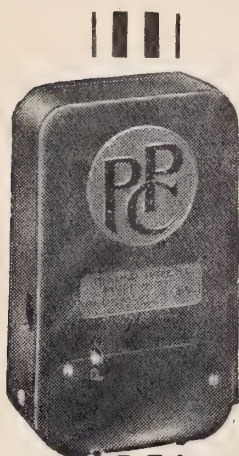
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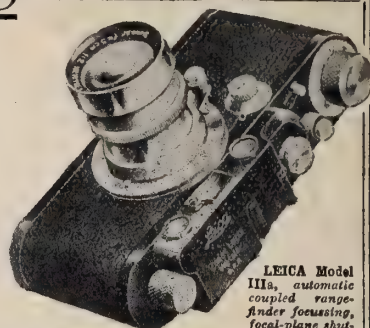
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Fig. 6. Pool completed and showing corner pocket.

journals, if they make use of amateur work, usually state the fact on the Editorial page, something after this manner: "The Editor will be glad to receive photographs and articles for consideration." If this is not stated, it is almost certain that the editor obtains his material through an Agency, or has a staff of photographers who do the work. If, however, one has obtained a good series, it is worth while submitting on the chance that they may prove acceptable. A stamped addressed envelope will ensure the return of the prints.



Fig. 7. The lily pool, six months later.

## A Focussing Scale for the Reflex

By W. R. LEE.

TO those who can run to one camera only, the reflex type is perhaps the best, but, useful as it is, there are times when the necessity to open the hood and focus is a real handicap, as also is the relatively low viewpoint obtained with the reflex compared to others working from eye-level. What is known as the "Press" type camera also has many advantages and overcomes the low viewpoint trouble, but lacks the convenience and ease with which a reflex can be focussed. Luckily, it is easily possible to combine the good points of both types by the simple means of adding a focussing scale and direct-vision view-finder to the reflex.

To be accurate, the scale markings should be clear and as well spaced as possible. Reference to Fig. 1 will show that this has been done by screwing a curved pointer into the side of the standard focussing knob. The tip of the pointer is  $1\frac{1}{4}$  inches from the centre of the knob and the arc drawn on the scale plate is of  $1\frac{1}{8}$  in. radius.

The scale plate itself is made from a piece of thin sheet zinc and is attached to the camera by two screws and the bottom grip of the handle. The arc is drawn first and the various settings added as found by tests. This is done with black Indian ink and the whole plate finally coated with transparent varnish to protect the markings.

When marking out the scale erect the

camera on a tripod, use full aperture, and measure the distance from the object focussed on to the back screen of the camera, not the lens. Focus on something with bold lettering.

What actual distances are marked out, is, of course, largely a personal matter, and quite immaterial so long as they are clear and unmistakable. The value of this scheme lies in the fact that one can have one's own favourite working distances set out.

The camera illustrated, a Thornton-Pickard, is marked 3, 4, 5, 7, 10, 12, and then an arrow. These figures merely indicate the required number of *my paces* for various distances,

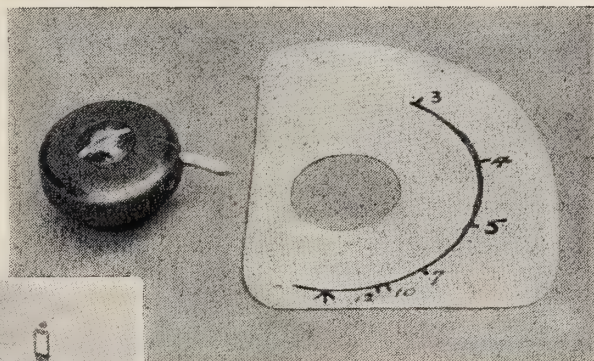


Fig. 1. A sheet of thin zinc and a pointer is all that is needed.

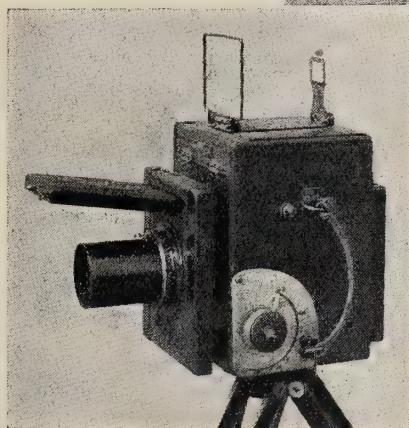


Fig. 2. Showing the scale in position and the eye-level finder on top.

and the arrow is the infinity mark.

Apart from the handiness of having a scale to focus by, the frame type of direct-vision view-finder is alone well worth having, as many a subject is hard to pick up on a screen and register on the plate even though there has been ample time to focus with the hood in the ordinary way. I find my scale of great assistance for sports subjects.

If the rise and fall movement of the front has been used, do not forget to allow for this in the finder.

## SEPIA TONING FOR GASLIGHT PRINTS

THE main advantage of this method lies in the fact that the developing and toning are carried out in one operation.

The developer is prepared by adding approximately one part of 10 per cent alum solution to six parts of standard M.Q. developer.

The addition of more alum results in a lighter tone, but development time is increased. Less alum gives a blacker print with a decreased development time.

The print should be fully exposed and the time of development greater than normal, but fixing remains the same as for a straight print. The following example, which yielded excellent results, will serve as a rough guide. After an expo-

sure of eight seconds (usually six or seven) the print was developed for three and a half minutes instead of the usual one minute and then left in the fixing bath for about ten minutes, after which it was washed very thoroughly. An acid fixing bath is desirable, but not necessary, since it tends to minimise the risk of staining.

Since so many photographers use their own favourite developer, and the writer has been unable to check the action of the alum on all these formulæ, no definite working instructions can be given. In conclusion, the writer would like to say that he has secured excellent results, and feels that a trial will reveal to most people the possibilities of this method.

L. R. T.



# Nature Photo

The Section devoted to Natural History Photography at the Royal Photographic Society's Exhibition will direct the attention of many readers to this attractive form of Camera Work. In the article on this page a well-known exhibitor gives some practical hints and tips on the subject.

carefully screened with bracken, heather or other foliage. It may be moved up gradually to within working distance, which is usually from eight to twelve feet. An initial attempt should not be made on a rare bird or a bird with eggs, as it may cause desertion of the nest.

The size of the hide is less important than any movement or noise in the structure. Fabric must not flap in a breeze. Birds are often suspicious of the staring, eye-like lens, even when quite used to the hide. A lens hood yields brighter negatives and prevents fabric or foliage from blowing in front of the lens. A dummy lens and hood contrived from a bottle of suitable size and a cardboard tube to fit may be left in position. It is advantageous to be accompanied to the hide by a friend, who departs from the vicinity when the operator is ready to make his exposures.

Animals, unlike birds, are warned of danger by scent. A close approach is impossible unless the wind is blowing from the animal towards the stalker. The camera shutter can be operated by the magnets and bar from an old electric bell. It is then only necessary to conceal the relatively small bulk of the camera, the photographer occupying a more distant position from which he can see clearly and yet remain concealed. This method of remote control is the basis of high-speed flashlight



Left : The Green Woodpecker listens.  $1/5$ th sec.,  $f/11$ , Ilford S.G. pan. plate.

Below : Oyster Catcher, walking to nest on shingle.  $1/20$ th sec.,  $f/16$ , Imperial S.S. plate.



**W**HENEVER photographs of wild animals and birds are displayed to friends, it is safe to forecast that someone will remark: "How did you get close enough to take those?"

The answer is, of course, the purpose of this brief article.

The most suitable apparatus is largely a matter of experiment and personal choice, but a quarter-plate field camera with a swing back, a rigid tripod, a good lens of six to eight inches in focal length, and a focussing magnifier, can produce excellent results. The shutter used must be reasonably silent in operation. The lens does not need to have a large aperture, as to obtain a good depth of definition a stop of  $f/11$  is often advisable when the light permits.

Most wild creatures appear to ignore objects with which they are familiar. Where suitable natural cover is not available it becomes necessary to erect a "hide" which harmonises as closely as possible with its surroundings. This screen may be built of light branches and fabric to resemble a small tent, and then be



The Brown Rat caught stalking.  $1/100$ th sec.,  $f/8$ , Imperial pan. plate. Flashlight : 80 grains flashpowder at six feet.



# tography

By L. J. LANGFORD.

photography. The extremes are joined by a length of twin flexible cable, a small electric battery is placed in circuit, and a bell-push enables contact to be made instantly. The badger was obtained in this way, the flash and shutter being synchronised at  $1/100$ th of a second. A variation of this method is to allow the animal to make the contact by touching a fine wire or bramble placed across its path. The rat was taken in this way.

## Technical Points.

Many workers prefer plates to films, and in that case a changing-bag is an asset. When the light is good a plate of medium speed gives a better scale of gradation. Faster plates may be used when the lighting conditions are not so favourable, or when high shutter speeds are required. Exposure should always be as full as possible. The rook (see illustration) had a quarter of a second at noon on a bright April day, the lens being at  $f/8$  and the plate 500 H. & D. As the scale of the image in the negative is comparatively small, careful focussing is imperative.

The choice of a developer is also important. Borax M.Q. gives a remarkably fine grain, full detail in the shadows, and a softness in the high-lights, advantages which are fully appreciated when enlargements to three or four diameters are made. In this work it is essential, if it is to be considered seriously, that technical excellence is aimed at before pictorial quality. At the same time there is no reason why careful attention should not be devoted to suitable arrangement of the subject and its surroundings in an endeavour to make a good composition, particularly as "after-work" on the print is taboo in nature photography. It



*The Grass Snake. 2 secs.,  $f/22$ , Wellington Anti-Screen.*

will be seen at the shows where the best natural history photographs are on view that many are fine pictures as well as reliable records.

It may interest many readers to know that an exhibition of nature photographs will be on view in the Whale Hall of the British Museum from the middle of October



*"Good Evening, Everybody!" Badger leaving sett at late evening.  $1/100$ th sec.,  $f/8$ , Imperial S.G. pan. plate. 130 grains of flashpowder at nine feet.*



*Rook in nest at tree top.  $\frac{1}{2}$  sec.,  $f/8$ , 500 H. & D. plate.*

to the end of November. The exhibition is being arranged by *Country Life*, with the assistance of the Zoological Photographic Club and other interested bodies, and it is expected that the work shown will include all the best nature photographs of all the most interesting phases of animal life from overseas.



# The LONDON SALON of PHOTOGRAPHY

The Twenty-sixth Annual Exhibition of the London Salon of Photography is now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, and well maintains its standard as the premier international pictorial show in the photographic world.

EVERYONE who is interested in the art of photography, amateur or professional, will find in the London Salon of Photography much to admire, much that is stimulating, and, possibly, something that is so far removed from preconceived ideas of its possibilities that it may come as a shock and seem to invite a certain amount of criticism. Examples such as these will, nevertheless, be found to provide their own justification, for the Salon welcomes new and original phases of pictorial work, and, on contemplation, their educative value and the function they serve in suggesting fresh fields for endeavour are both inspiring and provocative of thought.

## Drastic Elimination.

The show is fully representative of pictorial photography of to-day. All of the modern schools are in evidence; the older and traditional class of work maintains its position; and examples combining the best of both forms are to be found. This is not surprising, having regard to the fact that, out of an entry of between 4,000 and 5,000 from all parts of the world, it is only possible to find a place for 400 or so, and, in view of the drastic elimination that has to be practised, the survivors must and do reach a very high standard indeed. Entries, both from home and abroad, were in excess of previous years, and practically every country is represented.

Quality, whether viewed from the pictorial or technical standpoint, is a feature of the show. The exhibition as a whole will strike the visitor as a sparkling display of magnificent prints that would make the shows of a few years ago dull in comparison. The modern printing processes employed have something to do with this.

Something noteworthy is to be found in each exhibit, and particularly is this to be observed in the work of the members of the Salon, which will be dealt with first. The child studies of Marcus Adams, for example, are outstanding, not only in artistic characterisation, but in print craftsmanship as well.

The richness and depth of photogravure is to be seen in its most attractive guise in several examples

from the hand of J. H. Anderson. The subjects themselves are, as usual, perfect in selection and treatment.

G. L. A. Blair sends a number of his breezy shipping subjects. This year he has been fortunate in capturing some good studies of "wind-jammers." An impression of sunshine is, on the other hand, a feature of the large and impressive carbon prints by Alexander Keighley, and this is enhanced, in no small measure, by the romantic associations of the literary content.

## Notable Work.

Somewhat akin in nature, but treated in his own individual way, are the series of subjects submitted by James McKissack. All of his prints are notable examples, and, besides their highly picturesque character, they are also remarkable for their imaginative quality. Dr. E. G. Boon again this year exploits the latent possibilities of groups of common articles—mostly drawn from Italian market stalls—in still-life studies of most uncommon attraction. Their originality is pronounced, and they bear favourable comparison with the Japanese and German work in this school of picture-making.

The tiny gum prints by J. Harold Leighton are gems of their kind, and the beauty of the prints is only exceeded by their pictorial appeal. Nowadays, there are few workers in this particular process, which is a pity, for it has a quality of its own, and, developed to its full extent, it is capable, as these examples show, of providing prints of exquisite texture and almost unlimited range.

Similar in general appearance are the very dainty bromoil transfers by A. F. Kales. His treatment of the nude is very charming, and the grainy texture of the prints conveys something of the idea of a charcoal sketch. That the same process is capable of great richness and a full range of tone is demonstrated by the fine series of prints from C. J. Symes, in which these qualities are exploited to the full. Their size is very impressive, and the subjects, all of which deal with sunshine as the motive, are very diverse in character.

G. L. Hawkins contributes a number of striking landscape subjects, also of commanding size, and their appeal, particularly in view of the neglect to which this class of work has been subjected in recent years, is decidedly high. His handling of trees against a setting of beautifully clouded skies is clever and most effective.

That veteran worker Walter Clutterbuck is represented by some characteristic gum prints. J. M. Whitehead submits a landscape of no little charm—"The New Moon"—in which an evening effect is very tenderly and sympathetically treated. Harold Cazneaux also sends some of his most interesting work, and Angus Basil is well represented.

A character study of great virility comes from the hands of J. Ortiz Echague, and Pirie MacDonald has a distinctive study of a male sitter. Both examples are representative of portraiture at its best, and, in the same class, the work of Herbert Lambert is not only striking, but exceedingly individual and powerful. His impression of "Cortot" is worthy of special notice, for besides its able expression of character, its arrangement is on extraordinarily novel lines. Leonard Misonne has a number of his attractive bromoils on view, and the nudes from Bertram Park are well designed and most engaging.

The series of masterly sea studies by F. J. Mortimer are highly imaginative and impressive, and besides two distinctive renderings of the guns of battleships, he also shows a powerful impression of a breaking wave as well as a highly individual study of the forepart of a yacht. The whole set is very strong and vivid, and, even in the company they are, their attraction is outstanding. J. A. Lomax has a number of very pleasing studies of various effects of sunshine, in which it is interesting to note the very able use of scanty and unusual material.

A further review dealing with other British, American and Continental work on view will appear in a later issue, but in the meantime every reader should endeavour to pay a visit to the show, which remains open daily from 10 a.m. to 6 p.m., until Saturday, October 12th.

A. H. B.



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# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCXCIX.

Mr.

F. G. JAMES.

From information communicated to our Special Representative.

"I BELIEVE that in one particular I can claim to be unique among the contributors to this series. I was driven to photography by Fear. So acrimonious was the condemnation of my work by the chemist who did my D. and P. work, some years ago, that I became frightened of giving him any more to do, and started to develop my roll films in the coal cellar. The first two reels were fogged; and whilst developing the third by the 'see-saw' method, I managed to knock from a nail in the wall the red cycle lamp I was using for illumination. It fell into the developer and the oil from it gave me a charming mosaic result. Thus, finding roll films to be too difficult of manipulation, I took to plates and a T.-P. reflex and started photography in earnest.

"For several years professional studies prevented my joining a photographic society, and during that time I derived my photographic training from the columns of *The Amateur Photographer*. I worked through the Beginners' and Intermediate into the Advanced Workers' section of the monthly competitions.

"Naturally, my technical methods do not differ fundamentally from those of many of the other contributors to this series, but, like them, I have a few personal prejudices and processes.

"Panchromatic plates used, as necessity demands, with or without a filter, are developed, usually in a tank, but occasionally in a dish after desensitising. Then 10×12 in. or 15×12 in. enlargements are made on a suitable grade of bromide or

chloro-bromide paper, and I endeavour so to compound my M.Q. developer as to give warm-black tones on the bromide. I consider that a good bromide print can compare favourably with a print by any other process, but I fear that with some inexperienced workers too little care with the exposure, and the temperature and time of development, yields results that offer wide scope for condemnation of the process.

"As I use a vertical enlarger of limited extension I sometimes find it desirable to make an enlarged negative when enlarging from a small part of the original negative.

"I am interested in record as well as pictorial work, for, in wandering with my camera in search of pictures, I have developed great interest in Mediæval and Renaissance architecture. This obviously influences my pictorial work, and, in the future, may do so still more; but any subject with an attractive sunshine effect has an irresistible appeal to me. The power of photographic artistry lies in tonal massing, and the sun, with its complementary shadows, creates ideal subject matter for the pictorialist. Personally, I think that a photograph without sunshine is as featureless as a flower garden without flowers.

"My ideal picture is one that will give me complete satisfaction; and when I achieve this ambition I shall know that my allotted span is drawing to its close, for my success will be due, not to the triumph of my pictorialism, but to the decay of my critical faculties."

(A further example of Mr. James' work is reproduced on one of the centre Art pages.)



VESPERTINE.

F. G. James.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CENTRAL PARK LAKE," by Edward Alenius.

IT is not without interest to observe that, modern as the nature of this subject may be, it has been treated, as far as the composition is concerned, on the soundest of traditional lines, and, in consequence, not only is the mood of the picture finely and adequately expressed, but it attains its end without straining after effect, and without any of the forced eccentricity affected by the more advanced school.

The mood—or the effect that supplies the pictorial content—is the transformation that the presence of atmospheric mist creates. Under such conditions, only the foreground can display anything in the nature of detailed gradation, the more distant planes being shorn of all but the most pronounced differences in value, and, for all practical purposes, being shown in what might be described as flat washes of even tone. Besides the natural beauty of effect, which is not inconsiderable, such a state of affairs inclines towards simplicity of rendering and is of service in making the task of satisfactorily arranging the composition much easier.

The foreground, here, consists of fairly strong contrasts of tone. The shapes of the masses are good, and, though there is plenty to lend an appropriate degree of interest to this part of the picture, the main attraction lies in the impressive and dignified forms of the buildings dimly discernible in the distance.

Of these, the chief is the tower (1). It attains its primary significance on account of its height, in which it has the ascendancy, and through its position in the picture space. Its importance is enhanced, too, by the way the buildings on each side lead up to it. On the left, there is a small tower, then a drop in the skyline, another tower, a further drop, and then the main spire towers towards the top. On the other side, there is a similar gradually ascending succession of masses, and the joint effect of the

two is to stress the point to which they ultimately ascend.

To some extent, the distinctions in the tone values of the sky, which, by the way, lend a touch of luminosity that adds immensely to the æsthetic impression, help to throw the tower into prominence; but, on the other hand, the internal contrasts, which are usually employed to emphasise the

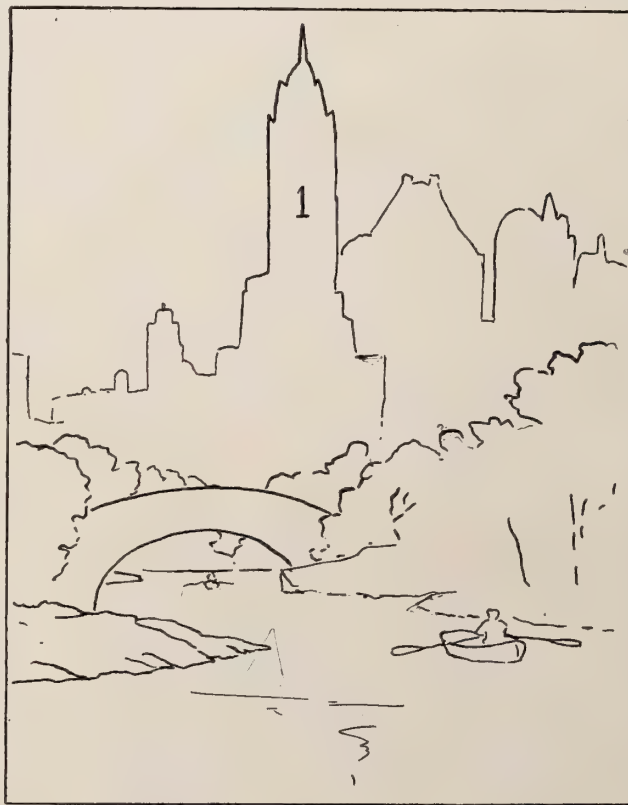
exceedingly forceful, but, inevitably, is accompanied by a suggestion of formality. Such a suggestion, as a rule, should be avoided in composing landscape subjects on account of the fact that it is foreign to their character; but, in a case like this, the objection is scarcely applicable, for the nature of the architecture itself tends towards a certain symmetry of form, and formality stresses this particular characteristic. So that, not only is the selection of the central placing justified by the emphasis it confers upon the tower as the centre of interest, but it is also vindicated by its suitability to the nature of the subject.

Moreover, it tends to help the expression of the qualities of dignity and height, and, inasmuch, to advance the pictorial value of the impression.

In this instance, therefore, its effect is beneficial, but it does not extend so far as to invite any real suggestion of symmetry, for the tower is not exactly in the centre, the masses on each of the two sides are different, and the placing of the bridge in the foreground well over to the left further inclines towards a countering of the suggestion.

This is as well, for a truly symmetrical arrangement would be as distasteful as over-exaggeration in any other aspect, but symmetry and formality are not precisely the same, and the distinction makes all the difference.

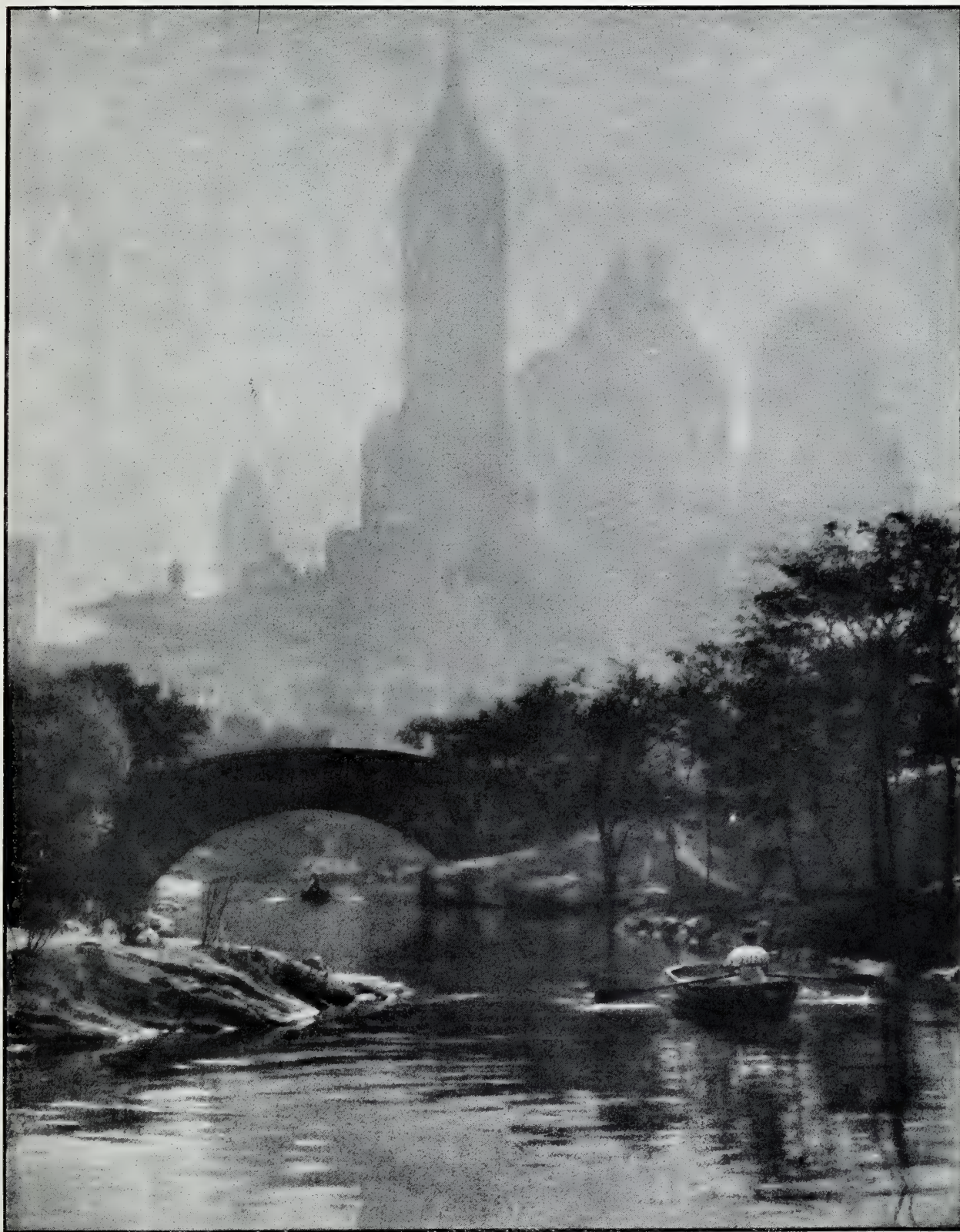
It might also be mentioned that, with the main interest in the distance instead of in the foreground, the added emphasis is necessary to maintain its supremacy over the stronger tones and contrasts of the latter. On the other hand, the contrasts in question divide the masses of the foreground into smaller elements and reduce their pull in comparison with the more uniform massing and greater scale of the distance, so that, on the balance, the interest remains where it is intended to be. "MENTOR."



dominance of the centre of interest are, in the nature of things, not available. The mist prevents their appearance, and it is for this reason that the adoption of the strength of the pyramidal form—created by the gradual ascension of masses on each side—is particularly well chosen, for its strength takes the place of the power of attraction that contrast usually provides.

It will be noticed, again, that the tower is placed very near the vertical centre. This, contrary to an opinion that is sometimes expressed, is





CENTRAL PARK LAKE.

*(From the Advanced Workers' Competition.)*

BY EDWARD ALONIUS.





NESSO, LAKE COMO.

(See article, "How I make my Exhibition Pictures.")

By F. G. JAMES.





ARLENE.

BY DENVER TIMMONS.

(From the London Salon of Photography, now open at the Galleries of The Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION

1.—"High Tide."  
By A. T. Grubb.

2.—"Hallo, Daddy."  
By Charles T. Baker.

3.—"Sunday Afternoon."  
By R. A. Flett.

4.—"Sunny Days."  
By H. W. Buxton.

5.—"Diana."  
By A. J. Behn.

6.—"By Derwentwater."  
By Miss R. M. Bradley.

7.—"Child Study."  
By T. Edwards.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the *Beginners'* prints reproduced on the opposite page

**M**OST of the troubles that beset the amateur portraitist, and their number is not inconsiderable, would be avoided by the simple expedient of adopting a viewpoint appreciably more distant than is usually employed. In these days of small cameras and automatic enlargers the smaller scale is more or less immaterial, and, whenever the negative contains more than is actually needed, it is a simple matter to arrange for the exclusion of those parts that are not required.

### **The Point of View.**

The choice of this expedient is an aid in avoiding the apparent distortion that arises from the employment of the comparatively short focus lenses that are fitted to the majority of cameras in common use. Their field of view is very much more than that of the eye, and when a subject is too nearly approached, there is an appearance of an exaggerated perspective that is highly displeasing.

The more distant viewpoint, too, is of service in lessening the chances of incorrect focussing; in minimising the possibilities of subject movement; and is, not infrequently, a device that obviates some of the difficulties of avoiding camera-consciousness.

No. 1 of the prints reproduced on the opposite page—"High Tide," by A. T. Grubb—is an excellent child study, and the fact that a side view has been chosen lessens any suggestion of distortion that might otherwise have arisen.

As far as pose and lighting are concerned, there is little to criticise, and the mood and character of the little figure have been well brought out. The image, however, is not quite as well focussed as it might be. The outlines of the figure are slightly diffused; the distance is more so, and the grass at the very base is sharper than anything else.

### **Diffusion of Image.**

The outlines of the child should, of course, be well defined. The background may be diffused, and, though it is inadvisable for any blurring of the image to be apparent in the immediate foreground, a very slight degree might be tolerated if the figure is perfectly sharp.

The amount by which the distance between lens and the sensitive surface of the plate or film requires to be reduced to bring the figure into exact focus is slight, and, if there is any difficulty about judging distances or in being dead certain about the focussing on a screen, that difficulty is decreased by the adoption of a viewpoint farther away. Other things being equal, the greater the distance from lens to sitter the greater is the depth of focus, and, had a viewpoint some two or three yards farther off been adopted in this case, and a similar misjudgment had occurred, it would, for all practical purposes, be undetectable.

In No. 2, "Hallo, Daddy," by Charles T. Baker, the subject is no less pleasing, and, indeed, is beautifully caught. The effect of sunshine, too, is delightful, and the print conveys the impression of a jolly little infant in an engaging mood; *but* the outstretched foot is apparently quite out of proportion, and might belong to a child twice the age.

Such distortion is undoubtedly a definite drawback, and here, again, the choice of a more distant viewpoint would have prevented its appearance.

### **Distortion a Danger.**

A low viewpoint, combined with a standpoint that is too near, is responsible for the suggestion of "middle-aged spread" that characterises No. 5, "Diana," by A. J. Behn.

It is an obvious exaggeration. However useful any deviation from the normal viewpoint level may be in other classes of work, in portraiture it is bound to introduce a suggestion of abnormality. This should obviously be avoided, for it is not only bound to be displeasing to the sitter, but is also highly distasteful in itself. It is a pity, too, for, as far as the features are concerned, they are nicely rendered and the expression is charming.

A better degree of judgment is to be seen in No. 4, "Sunny Days," by H. W. Buxton. Here, there is not the slightest hint of distortion, and, as it stands, the print makes a very successful portrait. Besides this, it conveys a nice feeling of sunniness and the open air, and, if desired, it would be quite feasible to enlarge the

head and shoulders to any reasonable extent.

### **Setting and Subject.**

In Nos. 3 and 7, "Sunday Afternoon," by R. A. Flett, and "Child Study," by T. Edwards, another form of drawback is encountered in the choice of a setting. In each case, it is inclined to be over-assertive and to diminish the attention that ought to be devoted to the subject proper.

Comparison with the examples previously discussed shows the advantage of a simple background, which, in showing up the figure and refraining from drawing attention to itself, serves its function admirably. The lights and darks of the setting in No. 3 are most distracting, and the fault is heightened by the excess of contrast throughout.

Some improvement, no doubt, could be obtained by the substitution of a softer type of paper for that employed, but it would be far better if, in the first instance, a background of more even tone had been selected. No. 7 does not exhibit the same violence of tone, and, technically, it does not offer much ground for complaint, but the texture of the wall makes too insistent a setting and it does not need much in the way of ingenuity to improvise a better.

### **Landscape and Figures.**

The idea is entirely different in the case of No. 6, "By Derwentwater," by Miss R. M. Bradley, for the intention, evidently, is to show the figure in action, in a landscape setting. It is not so much a portrait as the others are, but a figure study, and both figure and setting are integral features.

It is true that both the figure and the swans are shown on rather too large a scale, so much so that they are inclined to dwarf the landscape; but, apart from this, the two combine very well and make a most successful composition. Possibly, a measure of over-anxiety to make the most of the figures was responsible for their over-assertive size, and, in this case also, a slightly more distant viewpoint is indicated as an effective remedy. It is evident even from these examples that distance is an important factor.

"MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## CAMERA LIMITATIONS.—IV.

I MAKE no apology for continuing the consideration of the limitations imposed by cheap and simple cameras, because it is a subject in which so many beginners are interested, for the simple reason that their own apparatus is far from the ideal. Next week the discussion of this matter will have to be suspended, as the issue will be a special Autumn Number; but I shall not forget my promise to sum up the whole question point by point; and I shall be very disappointed if I do not convince the beginner with even the simplest of apparatus that he is not by any means so "cribbed, cabined and confined" as he imagined.

It may surprise some beginners if I state most emphatically that expensive and elaborate apparatus may be a serious handicap to them; but it is a well-known fact that those who have got along quite well with a fixed-focus box camera begin to make all sorts of blunders and failures directly they come into possession of a camera which they fondly believed would raise the standard of their work enormously. They believed that it was to be roses, roses all the way, and were surprised to find that there were more thorns than flowers.

This, of course, is not the fault of the apparatus, but of their lack of knowledge and experience in using it.

But now I am going a step farther, probably to the increased surprise of the beginner; and I have made the

three snapshots of a kitten to illustrate one point as an example of my contention. And this contention is that the high-class and expensive apparatus after which the beginner hankers does not remove all difficulties. In fact it sometimes increases them.

Now suppose our friends with a camera fitted with an  $f/8$  or  $f/11$  lens, and a two- or three-speed shutter, wanted



Fig. 2.



Fig. 1.

to photograph this kitten. It looks a pretty meek and mild little beast, but you may take it from me that it is nothing of the sort. It was moving about in the rough grass, with an occasional pause, but on the whole giving the impression that it was in at least two different places at the same time.

With a non-focussing lens it would be possible to photograph it only at and beyond a certain distance, and the image would necessarily be a small one, and would need considerable subsequent enlargement. But the kitten and its surroundings would be sharp.

If the camera had a focussing scale it would not help matters. The kitten might be, for example, six feet away; but by the time the scale was set to that distance, and the lens



September 18th, 1935

pointed at the kitten it would be discovered that there was no kitten there to point at, but that the innocent-looking face was somewhere about the horizon.

The beginner who knows something about such problems comes to the conclusion that he could do the job easily, if he had the right camera. He visualises a quarter-plate reflex, with a fine 8-in. lens to give a good-sized image, an  $f/4.5$  aperture to secure ample exposure with the necessary shutter speed of  $1/60$ th of a second, and a full-sized image that could be kept sharp at all distances of the mobile subject. Then he could snap at just the right moment.

Well, that is exactly the apparatus I used. Look at Fig. 1. The lens (at  $f/5.6$ ) gives only very shallow depth of definition. Along one narrow strip the rough grass is sharp; before and behind that strip it is excessively fuzzy. The only part of the kitten that is sharp is that which comes within the strip.

In Fig. 2 there is the same shallow depth, but the kitten, being broadside-on within it, is more generally sharp.

In Fig. 3 the animal is moving towards the camera. Now it is all very well to talk about keeping the definition sharp at all times on the moving object, and firing the shutter at the right moment. In practice it does not work. There is the "lag" of the shutter to take into account. There is an appreciable time between pressing the trigger and the working of the blind.

The exposure has to be "anticipated" by a fraction of a second. In Fig. 3 the foreground grass shows the point of focus, and the "anticipation" has been overdone. The kitten has not quite reached the sharp plane. Consequently it is not sharp anywhere. This was my fault. But even an experienced worker might make the same mistake in the same circumstances.

W. L. F. W.

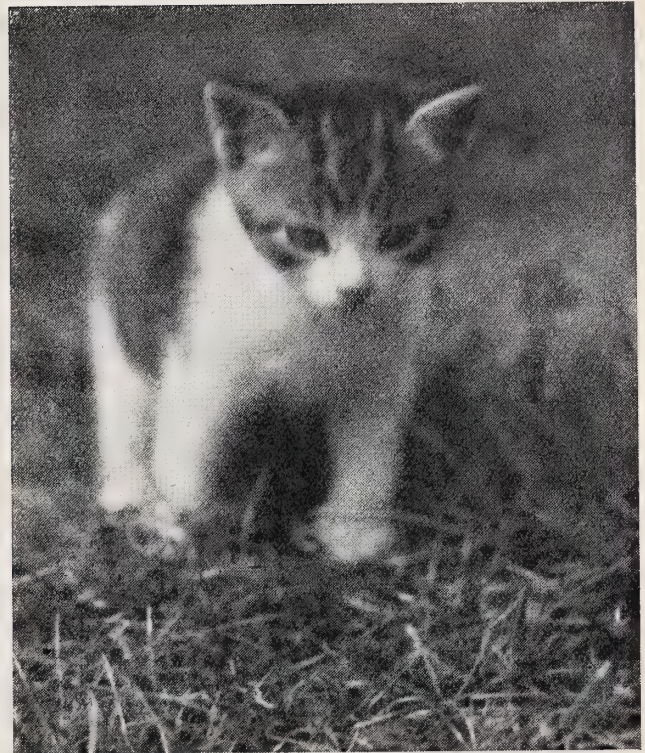


Fig. 3.

# PHOTOGRAPHY CLASSES

We are indebted to Mr. C. L. Curtis, of Sydenham, for the compilation of the following list of instructional evening classes for photography now available in the London area. These are in addition to the classes at the various polytechnics to which reference has already been made in "The A.P." It should be noted that women students are eligible to join the classes in the literary Institutes. In every case prospectuses and any further information can be obtained from the Heads of the Institutes. The duration of the sessions is from September, 1935 to June, 1936.

## LITERARY INSTITUTES.

City Literary Institute, Goldsmith Street, Drury Lane, W.C.2. Photography—Science and Art. Mondays, 6.30–8.30; Thursdays, 7.30–9.30; Fridays, 5.30–7.30.

Dalston Literary Institute, County Secondary School, Colveston Crescent, Dalston, E.8. Photography. Tuesdays, 8–10.

Hammersmith Literary Institute, 50, Brook Green, Hammersmith, W.6. Photography. Thursdays, 7.30–9.30.

Holloway Literary Institute, Holloway School, Hilldrop Road, N.7. Photography. Fridays, 7.30–9.30.

Goldsmiths' College, New Cross, S.E.14. Pictorial Photography, Mondays, 7.30–9.30; Photography (Technique), Thursdays, 7.30–9.30.

Putney Literary Institute, County Secondary School, West Hill, S.W.15. Photography. Wednesdays, 7.45–9.45.

## MEN'S INSTITUTES.

Battersea Men's Institute, Latchmere Road, Lavender Hill, S.W.11. Photography. Tuesdays, 8–10; Wednesdays, 8–10.

And at Warple Way School, Wandsworth, S.W.18. Photography. Tuesdays, 8–10.

Bermondsey Men's Institute, The Alma School, Southwark Park Road, S.E.16 (classes meet at Galleywall Road School, Rotherhithe New Road, S.E.16). Photography. Tuesdays, 8–10; Thursdays, 8–10.

Bethnal Green Men's Institute, 229, Bethnal Green Road, E.2. Photography. Wednesdays, 8–10; Fridays, 8–10.

Deptford Men's Institute, Clyde Street School, S.E.8. Photography. Fridays, 8–10.

Downham Men's Institute, Durham Hill School, Downham Estate, Bromley, Kent. Photography. Tuesdays, 8–10.

Kentish Town Men's Institute, Holmes Road, Kentish Town Road, N.W.5. Photography. Wednesdays, 8–10.

North Kensington Men's Institute, Bevington Road School, Portobello Road, W.10. Photography. Tuesdays, 7.45–9.45.

North Southwark Men's Institute, Orange Street School, Union Street, S.E.1. Photography. Wednesdays, 8–10.

Poplar Men's Institute, The Hay Currie School, Byron Street, E.14. Photography. Tuesdays, 8–10; Fridays, 8–10.

Stepney Men's Institute, The Raleigh School, Ocean Street, E.1. Photography. Thursdays, 7.30–9.30.

Walworth Men's Institute, The John Ruskin School, Beresford Street, S.E.5. Photography. Tuesdays, 8–10; Fridays, 8–10.

Woolwich, Vicarage Road School (apply to the Head of Powis Street Evening Institute, S.E.18). Photography. Mondays, 7.45–9.45.

Enrolment for all the classes indicated above takes place in the week beginning 16th September, 1935.

Instruction will commence in the week beginning 23rd September, 1935.

Fees, students living in the Administrative County of London:—

Literary Institutes (except Goldsmiths' College), one class per session, 7s. 6d.; each additional class, 4s. 6d.

Goldsmiths' College, one class per session, 10s. od.; any number of classes, £1;

Men's Institutes, any classes, per term, 1s. 3d. (there are three terms in the session).

Students living outside the Administrative County of London may, in many cases, be admitted at the ordinary London fee. Particulars may be obtained from the Head of Institute.



# Picture Points

## for Beginners, by RICARDO



### Night Photography

NOW that the evenings are drawing in and they are not yet too cold for night photography, a few words on this interesting subject will be seasonable.

Judging from beginners' prints of outdoor night subjects it seems that the lights themselves are usually the chief attraction and the "reason why" of the pictures. This is a big mistake, as will be seen.

With night photography, the novice must first appreciate that where artificial lighting is composed of points of light, and cannot be compared with widespread daylight, one must necessarily concentrate more

on the placing of the dark masses to provide interest in the picture. Points of light cannot provide the same good modelling given by daylight, but they can be made to reveal interesting contours or "shapes" of masses. This is shown in the first sketch.

As with all other branches of pictorial photography there should be one main point of interest, and once this is found it remains for the photographer to place the camera to the best advantage. This

is not always so easy to do, as the lamps are fixed. If the lights are photographed for themselves, they are generally much too spotty and irritating to be pleasing. A typical example of this fault is to be seen in the second sketch.



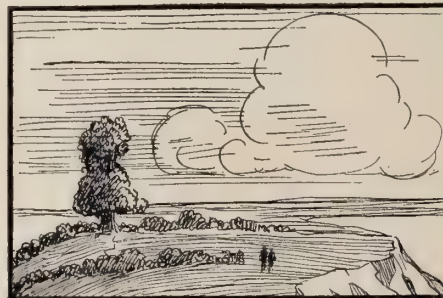
### "Falling out" of the Picture Space

EVERY beginner should try and make the subject matter "self-contained" within the four sides of the print. By this is meant that once the interest is attracted it should not be allowed or induced to wander out of the picture.

This is one of the first elements to be learnt about picture-making, but is, however, much too wide a subject to deal with in a few lines, since it depends on so many factors and can best be explained by dealing with singular points.

If we examine the sketch below we can see how weak the composition can be if we have the subject matter sloping away at the sides. No matter how strong the *motif* may be,

the effect is materially weakened by such an arrangement. Whenever possible this can be avoided by choosing a viewpoint where the subject matter slopes away from the sides towards the centre instead. The effect gained can be seen in



the top sketch. The eye is induced to travel round the sides towards the centre instead of away from it, as in the second picture.

This is one of the reasons why a dark foreground is so helpful at the foot of the print. While it helps to provide a "door-step" into the picture, it also is a check against the interest being allowed to wander out.

At the same time it provides a natural base of tone for the composition that would not be achieved if the foreground were the lightest part of the print.

### 45° Lighting and the Use of Reflectors

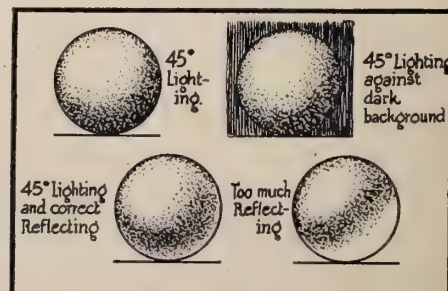
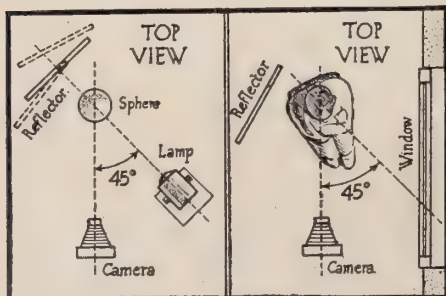
IN last week's series, we discussed the use and advantages of 45 degrees or three-quarter front lighting. We saw also how it gave better modelling for solid subjects than top, front or side lightings.

It is seldom desirable, however, for such subjects to have only one source of lighting, whether artificial or daylight, and another illuminant directed from another angle is essential to provide realistic modelling, and to reveal the shadow contour.

If the four spheres in the first sketch are examined we can appreciate the use of this secondary lighting from the back. This can take the form of reflectors as well as lamps, and in most cases it is to be preferred, for various reasons.

This back lighting should never project a light of intensity equal to the main lamp, but be just sufficient to relieve the shadow side as shown. A reflector of a mirror, white cloth or paper is ideal and is more convenient to use.

In the second sketch we can see how this reflector was placed behind the sphere. It has no fixed position for, as the dotted lines show, it needs to be tried at all angles to suit the subject. The next diagram puts the principle into practice. A person is now seen in place of the sphere and a suggested arrangement of light, in this instance a window, and reflector. The sitter can, of course, look either way.





# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The second half of the Annual Exhibition by members of the Professional Photographers' Association was opened yesterday, September 17th, by Priscilla, Countess Annesley, at Princes Galleries, Piccadilly. This half of the exhibition is devoted entirely to portraiture by British professionals, and remains open until September 28th. A notice of the pictures will appear in our next issue.

At the private view of the Royal Photographic Society's Exhibition on Friday last the George E. Brown Memorial Panel was unveiled by Mr. A. J. Bull, after the formal opening of the exhibition. We have already published a photograph of this panel, which has been executed in bronze by Mr. George Hawkins. A balance sheet of the G.E.B. fund has been published showing that £568 6s. 1d. has been contributed. This amount, less the cost of the bronze panel, has been paid to the widow of the late George E. Brown.

The Pathéscope 9.5-mm. Super Gazette for September includes many items of outstanding interest forming an excellent record of major events of recent weeks. The subjects are as follows: "Aldershot Army Review," "H.M. Leads the Fleet," "The Prince in Jersey," "New Car Records" (Cobb), "Spithead Naval Review," "Latest in Aircraft," "Old Style Rail Travel," "Cowes Regatta Week," "Children's Day, Tidworth Tattoo." To meet the numerous requests which the firm has received for a special film on the Royal Naval Review at Spithead, they are also issuing a 60-ft. reel of this subject. The film has only one title (unnotched) and provides a comprehensive presentation of the inspection carried out by His Majesty. Supplies of this 60-ft.

reel, entitled "Naval Review at Spithead," are now available at the special price of 7s. 6d. per copy. Application should be made to Pathéscope, Ltd., 10, Great Marlborough St., W.1.

Commencing on October 1st, photographic classes will meet at the Walworth Men's Institute, Beresford Street, Walworth, S.E., at 8 p.m., every Tuesday and Friday. The instructor is Mr. W. Alan Wilson, and the fees are merely nominal. Lectures and demonstrations for beginners and advanced workers are given, and there are ample facilities in the way of apparatus and material for practical work. Beginners are specially welcomed, but it should be noted that the Institute is for men only.

A one-man show of over 100 pictures is being held by Mr. H. Mills in the Y.M.C.A. Building, Bolton, during the current week. Mr. Mills has been a frequent contributor to these pages in the past and a collection of his work will be of considerable interest.

With the title "The English Countryside" the Ward Gallery, 3, Baker Street, W.1, have published a charming book of photography by J. Dixon-Scott. Forty full-page pictures are reproduced showing beauty-spots in all parts of the country. They are all of fine technical quality, and many are attractive pictures. A foreword by Rose Macaulay adds to the value and interest of the book, which is issued at 3s. 6d. and is obtainable from the above address.

On Wednesday, September 11th, presentations from the Directors and Shareholders and also from the entire staff of Jonathan Fallowfield, Ltd., were made to Mr. H. W. Fellows, on the

completion of fifty years' service with the firm, making the second occasion a member of the staff has served the firm for such a long period.

The Hon. Secretary of the Northallerton and District Photographic and Ciné Society—Mr. G. B. Welford—has recently resigned, and the Chairman, Mr. Geoffrey Todd, is acting in his stead *pro tem.* until the annual meeting in December. This Society has prepared an attractive winter programme and they welcome both beginners and advanced workers. Amateurs in the neighbourhood wishing to join should communicate with Mr. Todd at 14, Red Villas, Northallerton. He will send full particulars on request.

A new Criterion chloro-bromide paper has just been introduced by Criterion, Ltd., of Stechford. This will be known as Criterion Mezzotone "Lustra Silky," and, as its name indicates, has a beautiful silky surface texture particularly suitable for obtaining rich quality prints and enlargements. It is a slow development paper and gives a warm black tone by direct development with any standard chloro-bromide M.Q. developer, or the special formula strong in bromide supplied with the paper can be recommended. The paper is sold by all dealers at standard rates.

**Stolen.**—A 5×4 Tropical Sanderson, adapted for 9×12 cm. plates and equipped with a Zeiss Protar f/6.3 lens in Goerz shutter, complete in leather case with six teak double book-form slides, has been recently stolen in the City of London. If any reader can supply any information regarding this camera will they kindly communicate with *The Amateur Photographer*?

Owing to pressure on our space this week a number of "Letters to the Editor" have been held over. They will appear later.

## The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

### Wednesday, September 18th.

Borough Polytechnic P.S. "Wild Life of the English Countryside." J. Davis.  
Luton and D.C.C. Ickleford.  
Partick C.C. Print Criticism.  
Rochdale P.S. An Evening with Mr. J. Hargreaves.  
Stockport P.S. Chloro-Bromide Demonstration. J. C. Egan.

### Thursday, September 19th.

Bury P.S. "Making the Most of our Negatives." Mrs. W. Madelay.  
N. Middlesex P.S. "Truth, Art and Photography." Harold Ranson.  
Nottingham and Notts. P.S. Bottesford and Belvoir.

### Friday, September 20th.

King's Heath and D.P.S. "Highways and Byways in Shakespeareland." Wm. A. Clark.

### Saturday, September 21st.

Borough Polytechnic P.S. "Week-end Outing." A. H. Redman.  
Cripplegate P.S. St. James's Park.  
Exeter C.C. Muttons Moor.  
Hackney P.S. Zoo.  
Hanley P.S. Trentham.  
Ilford P.S. Knighton Wood.  
Northamptonshire N.H.S.P.S. Althorp Park.  
Plymouth I.P.S. St. John's.  
Sheffield P.S. Grindleford and the Surprise.

### Saturday, September 21st (contd.).

South Suburban and C.P.S. Red Book Day at the R.P.S.  
Stafford P.S. Eccleshall.  
Stockport P.S. Marple.

### Sunday, September 22nd.

Blackburn and D.C.C. Hurst Green.  
Borough Polytechnic P.S. Week-end Outing. A. H. Redman.  
Hammersmith H.H.P.S. Guildford.  
Medway A.P.A. Canterbury and District.  
Worthing C.C. Boxgrove to Slindon.

### Monday, September 23rd.

Oldham E.P.S. Copying through Lantern.  
Southampton C.C. Lantern Slide Evening.  
Walthamstow and D.P.S. Social Evening.

### Tuesday, September 24th.

Manchester A.P.S. "A Naturalist on the Amazon." E. A. Robins.  
Nelson C.C. Landscape Competition.  
St. Bride P.S. Chat on Pictorial Photography. S. Bridgen.

### Wednesday, September 25th.

Borough Polytechnic P.S. Annual General Meeting.  
Northallerton and D.P. and C.S. Y.P.U. Portfolio. Criticisms. R. Robinson.  
Rochdale P.S. Practical Demonstration on Enlarging.



# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## The Lone Member this Winter By M. A. LOVELL-BURGESS.

This note will be read with interest by many members of ciné clubs who hitherto have not had much to do with the club's activities but are keen and anxious to take part if given the opportunity.

**I**N a very few weeks from now amateur ciné club members will be meeting for the autumn and winter sessions. It would be interesting if one could test the reaction of the rank and file of members to that thought.

In so many ciné clubs the rank-and-file member becomes, not through any wish of his own, a passive looker-on. There are the club executives—splendid, hard-working people who get a lot of criticism and very little praise—and there is the film-making personnel in the form of producers, camera-men, players, and so on. But there still remain the amateur ciné workers who are not in demand as players or producers, and have not the wish, or the time, or perhaps the ability, to be officials. Yet such amateurs, as every club treasurer knows, are the backbone of the club. What is to be done about them?

### Encouragement Needed.

I think such people—often rather shy people—need definite encouragement. One of the best ways of "bringing them out" is to give them a little experimental work to do. It is no good asking them to give their opinion in public on editing, or montage, or colour films, but they could be asked to demonstrate whether it is true that seascapes can be photographed with great success without filters, or to experiment with angles, or to think out a few simple devices for masks or titling. And once their interest is aroused in their own work they will forget their self-consciousness in their eagerness to explain it to others.

It is a depressing sight, winter after winter, to see some twenty to thirty club members watching, week after week, the efforts of some half-dozen people, who meet mysteriously "on location" on their own, hold numerous committee meetings, and more or less efficiently "run the show." Probably all the jobs were left to them to do in the first place, and they would be only too grateful if someone else took a hand.

Remember that because a ciné club has a full attendance and docile members it does not mean that it has attained the ideal. The probability is that the members have got into a routine way and need to be surprised out of it.

The rule in every club should be that every member must do something to maintain the club's life. They also

pay who only stand and wait is not good enough in the long run, if only for the reason that people who get tired of being bored also cease, in due time, to subscribe.

### Expression Work is Wanted.

Go over in your mind now the members of your club. In that rapid mental review, are there not several people who simply sit about the studio listening or looking? If you want your club not only to pay its way, but to have a heartening vitality about it, study those people and provide them with something to do this winter according to their capabilities.

It is the cinema which has got so many of us into that fatal habit of just looking. The keynote of all modern education is to be found in expression work. Every club should have an ideas box, and the "ideas" should be read out and discussed each week. The best "ideas" should be filed for future reference. Members should be "told

off" regularly to review, for the club's benefit, a current professional production. It is marvellous what a lot of helpful ideas even an average film can give. Did you notice, for instance, how titles were used in "Clive of India," and how they gave the right suggestion of dignity and annals and ancient records? And there is some cutting in Janet Gaynor's "One More Spring" which really does suggest the joy and exultation of Easter morning. And "David Copperfield" is worth studying for its smooth handling of many themes and its ship sequence achieved with model shots.

Make a resolution that there shall be other than facial expression work for club members this winter. We hear a great deal about the problems of the lone worker. Let us remember the needs of the lone member. With a little encouragement he may quite possibly become a most important factor in the success of the club.



The swan song of Waterloo Bridge. Ciné amateurs should take advantage of the opportunity that remains for securing final pictures of this historic bridge.

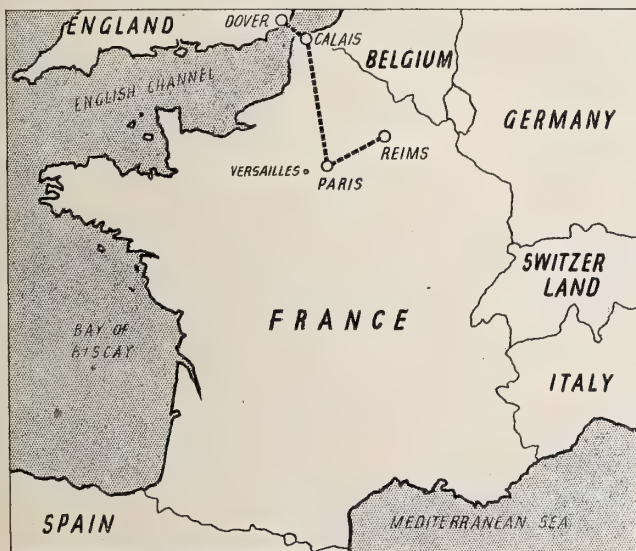


# Travel Titles

By  
ARTHUR A. TAYLOR.

**A**FTER the many cruises organised by the shipping companies this last summer there are large numbers of amateur movie makers who have made a complete record of a holiday spent afloat, all ready to be edited and titled for the Christmas *première*.

We have seen so many very good efforts of a continental travel picture spoiled simply for want of a little more care taken in the editing and making of the titles that this short article



has been specially written to give the amateur an idea of the "professional touches" that can, with desired effect, be quite easily worked into the home-made film.

The very first object to surmount is its continuity, or the placing of the different scenes in their correct order. In a travel film this requires much thought, as the continual moving from one place to another tends to leave the audience in rather a vague and confused state of mind as to their present positions.

The best method to prevent this and to provide some sort of continuity is to introduce a map into the picture.

It is not necessary to produce an elaborate map, as its only object is to show the directions taken during the making of the film. The method, if carefully followed as described, will be found to add quite a "Hollywood" touch to what would have otherwise passed as an amateur film.

A piece of good-quality smooth drawing-paper is required, about 18 x 12 in., and upon this is drawn the country described by the film. The outline is first of all made with pencil and then the coast is put in with a thick line of Indian ink, made either with special ball-headed pens or a brush, and later, shaded with a soft pencil if it has a coast. Only the places visited need be marked upon the map, as shown in the illustration, and the route taken is made by thick dotted lines.

The completed map is then shot with the camera and spliced in at the beginning of the film and once or twice during the scenes.

For the more ambitious amateur an animated map could be introduced. For this the outline is made in the same way and the map carefully fastened into a rigid frame, and, with the camera placed in position, a few frames are shot. The first town is now inked in without moving either the map or the camera, and a few frames shot of this first town and route, and then the route to the next part is added step by step, photographing for a few frames at every three or four dashes of the dotted line. So the procedure goes on until all the names are in and all the routes marked. This method will mean, with most cameras, double splicing, because every time the camera is stopped and restarted there will be a light frame.

A much quicker method will be found to take a long camel-hair brush, dipped into the Indian ink, and with the camera started, trace out the line as if you were using a pointer at a lecture, the only difference being that after the pointer has passed it will leave a black line. With this method, the names of the places visited must, of course, be put on the map before the photography begins.

Follow each insertion of the map with a close-up of the new location taken either from a railway station name-plate or from the map itself if your camera will allow a close-up of the name.

With a map like this, described in your travel films, the audience has a full knowledge of the district covered, and yet is able to follow it easily and comfortably.

## Exhibitions and Competitions

### CURRENT AND FUTURE.

*Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.*

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, September 30. Rules in the issue of August 28.

California Pacific International Exhibition, San Diego.—May 29–November 11. Miss Ruth Kilbourne, Secretary, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Amsterdam International Salon.—September 14–29. Further particulars from Focus, Ltd., Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Open, September 14–October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary,

E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Seventh Western International Photographic Salon.—November 23–30. Entries close, Monday, October 28. Particulars and entry forms from the Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

IXe International Kertsalon Fotografische Kring "Iris".—Open, December 22–January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris," 69, Ballaerstraat, Antwerp.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Scottish National Salon.—February 8–29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

VIIe Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21–April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, rue Maréchal, at Brussels 3, Belgium.

Darwin Exhibition of Photography.—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwin.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Metal Tanks and Acid Hypo.

I develop, rinse and fix my plates in the same tank, but I now find that it is getting brassy inside and the plating is coming off in powder. What is wrong?  
C. D. B. (Herne Bay.)

It is generally quite safe to carry out all the operations in a metal tank provided that a plain fixing solution is used and not an acid one. This is the cause of the plating coming off, and if much damage has been done it is advisable to have it replated by the makers as the brass surface might have some bad effect in the future on the developer and cause fogged negatives.

## Developing Panchromatic Films.

Will you please outline the best method of developing panchromatic roll films by the dish method. Can one use a safelight for this type of film, and which is the correct colour of glass to use?  
C. F. B. (Drayton.)

If you have a light at all for panchromatic films you must make sure that you get the right one as stipulated in the makers' instructions, usually a dark green safelight. In our opinion your best plan will be to desensitise the films in total darkness, and then do the developing with a light which must also be safe for panchromatic material, but which may then be very much brighter than the one you would have to use without desensitising.

## Emulsion Side of Plates.

As I load my panchromatic plates in complete darkness, I sometimes find it difficult to decide which is the emulsion side. Is there any method of checking this?  
G. B. (Isleworth.)

All English manufacturers pack their plates in twos, with the emulsion sides face to face and not with them all facing in one direction. If you take them out one at a time this is a certain check. Failing this, another method is to bite gently on a corner of the plate and it will be found that the emulsion side will tend to adhere to the teeth.

## Bichromate Stain.

After bleaching out prints with potassium bichromate, I find great difficulty in washing out the yellow stain.  
W. I. W. (Caterham.)

We presume that you quite understand that the dark tones of the print will always retain the yellow stain and it is only the lighter tones that can be washed quite clear. If several changes of water will not clear them sufficiently, try adding a few drops of sulphuric acid to each change of water.

## Glazing Prints.

I have been experimenting with glazing my prints after fixing on ferrotype plates. Unfortunately, they nearly all stick to the sheets, and when this happens I can only remove them by scraping them off. What is the correct procedure?  
A. E. A. (Coventry.)

You talk about glazing the prints after fixing, but we presume you wash them before doing so. Provided your ferrotype plate is perfectly clean the prints should come off without the slightest trouble when quite dry. If you have been scraping them off you may take it that your ferrotype plate is ruined. It would help matters, although not absolutely necessary, if, at the end of the washing, you give the prints two or three minutes in a 10 per cent solution of formalin, and then transfer them straight to the slabs without further washing.

## Pink Stain on Negative.

I am enclosing a film negative which is still a pink colour despite thorough fixing and prolonged washing. How can I remove this colour?  
A. C. A. (Barnes.)

The red dye in your negative should disappear during fixing, especially if an acid hypo bath is used. Any trace of it remaining should vanish in the washing water. The stronger patch of colour in one part of your negative indicates something wrong with your methods.

## Red Dye for Negatives.

I believe that there is a red dye available for local control work in negatives. What is it called and where can I buy it?  
E. S. B. (Derby.)

The dye that you refer to is neo-coccin. It is a powder, which, in solution, gives a red stain, and it is used for painting over parts of negatives that are too thin and weak.

This has the effect of slowing up these parts in printing speed so that they become lighter in tone than they would have been compared with other areas of the print.

This dye is obtainable in small tubes from Agfa, Ltd., 4, Lawrence Street, London, W.C.2.

## Postal Clubs.

I should like to join a postal photographic club in England. Can you give me a list of such clubs which are not too advanced in the standard of work?  
D. S. (Dublin.)

There are too many postal clubs in existence for us to be able to give you a list in the form of a reply, but you will find a complete list in "Photograms of the Year." The secretaries of these will no doubt give you an idea of the standard of work expected.

## Exposures and Stop Values.

Am I right in assuming that the exposure time varies inversely to the stop used? How can I arrive at this ratio of exposure? Is there any objection to using a constant shutter speed and only altering the stop to suit the exposure?  
J. F. (Stoke Poges.)

It is quite correct to assume that the exposure time is in inverse ratio to the diameter of lens stop. In a general way you have to double the exposure time every time you pass from one stop to the next smaller. This is shown if you square all the f/ numbers. For example, if you square 4.5 and 6.3 you will find that the results are approximately 20 and 40, and that is the ratio of the exposures. Further, f/6.3 requires double the exposure of f/4.5. It is quite a common thing to keep the shutter speed constant and alter the stops according to circumstances. There are cases, however, in which this is not the most satisfactory method.

## Infra-red Photography.

Can you inform me of any standard handbook dealing with the subject of infra-red photography?  
A. B. (Folkestone.)

The standard book on infra-red photography is "Infra-red Photography," by S. O. Rawling, published by Messrs. Blackie & Son, Ltd., 50, Old Bailey, London, E.C.4, at 3s. 6d. net. You had better study this book before attempting work with your camera, as you will find that precautions have to be taken as to the dark slides used, and so on.

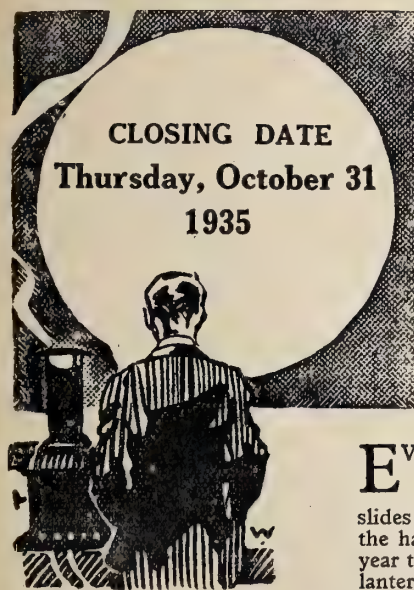
## Process Engraving.

If there are any correspondence courses available for process engraving, can you let me have particulars of these or of any handbook dealing with the subject?  
G. H. (Accrington.)

We do not know of any correspondence courses on process engraving. Many books are available on the various branches of the subject, and to obtain knowledge of these we should advise you to communicate with Messrs. Hunter-Penrose, Ltd., of 109, Farringdon Road, London, E.C.1.



# The Amateur Photographer & Cinematographer



CLOSING DATE

Thursday, October 31  
1935

## ANNUAL Lantern-Slide Competition 1935

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that

the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so, and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Thursday, October 31st.

### Classes and Subjects.

- CLASS I.—Landscape with or without figures, sea subjects and river scenery.  
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.  
CLASS III.—Architecture, interior and exterior.  
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

- CLASS V.—Natural History subjects.  
CLASS VI.—Lantern slides in colour (not hand-coloured).  
CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

### Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure  $3\frac{1}{2} \times 3\frac{1}{4}$  in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of

the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Thursday, October 31st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.



# The Amateur's Emporium

## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: H3p 3333 (59 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

#### SALE AND EXCHANGE: AMATEURS ONLY—

12 words or less ..... 1/-  
 1d. for every additional word.

#### PROFESSIONAL AND TRADE:—

12 words or less ..... 2/6  
 2d. for every additional word.

Each paragraph is charged separately.

**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post **FRIDAY** for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 28a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**31**×2½ Newman & Guardia New Special Sibyl, 3 Ross f/4.5, 3 double slides, F.P.A., leather case; condition perfect; cost £26; £12.—Jones, 53, Bromley Rd., Beckenham, Kent. [9136]

**MIROFLEX** 9×12, Tessar f/2.7, F.P.A., 6 slides, screw-in filter, leather case, in very good condition, £25.—Below.

**P. PRESSMAN** Reflex, 4-pl., f/3.4 Aldis-Butcher, F.P.A., 12 slides, as new, £10; wanted, Leica Long-focus Lens and Accessories.—Osborne, 4, Leas Rd., Guildford. [9227]

**THREE** Cameras, inherited, sale, cheap; particulars, write—68, Hurst Rd., East Molesey. [9233]  
**1-PLATE** Adams' Tropical Minix, fitted with Ross 2 Combinable set, single components, 10½, 11½, 12½, 14½, 6 teak book-form slides, Wratten K 1½ and K 3 screens, solid hide case; outfit unsold; cost £164; offered at £75, or near offer.—Seen at 113, Queens Rd., Bayswater, W.2. [9280]

**ZEISS** Miroflex, 9×12, Zeiss f/2.8 lens, 6 S.M. slides; present price, £85; £30, or near offer; deposit.—Box 5249, c/o "The Amateur Photographer." [9296]

**FOR** Sale.—Leica IIIa, f/2 Summar lens, 1/1,000th speed, ever-ready case; as new, £35; cost £44.—Apply Box 5261, c/o "The Amateur Photographer." [9346]

**ZEISS** Ikon Nettar, 3½×2½, f/6.3 lens, 1/25th, 1/50th, 1/100th, canvas case, as new, £2/17/6.—Anderson, 20, Craigpark Avenue, Prestwick. Deposit. [9360]

**GOERZ** Tenax 3½×2½, Dogmar f/4.8, Compur, 12 slides, 12 cut-film sheaths, F.P.A., 4× and 2× filters, leather case, £5/10; Justophot, 10/-; Hyde Actinometer, 2/6; Developing Tank and siphon washing tank, 5/-.—Knox, 43, Dalhousie Terrace, Edinburgh. [9361]

**N. & G. Baby** Sibyl, f/4.5 Ross Xpres, 1 to 1/200th, silent shutter, direct-vision finder and extra reflector finder, 3 D.D. slides and F.P.A.; as new; current model; 4 unused film packs and quantity plates; list £22; sell, cash only, £9; see enlarged advert also; details stamp.—Hill, Dentist, Ashton-in-Makerfield, Lancs. [9365]

**31**×2½ Agfa Standard Roll Film, focussing, 34 f/4.5 anastigmat, speeded shutter, direct finder, leather case, all as new, 59/-; new Carbine Tank, 14/-; wanted, K.W. f/4.5 Reflex.—E. G., 1, Ellington Rd., Hounslow. [9373]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**12**×10 Complete Outfit, Cooke anastigmat lens, £20, nearly new, cost over double; 4-pl. Set, 27/6; approval deposit.—Bennetts, Photographer, Camborne. [9374]

**£3/15** 3½×2½ Folding Plate Film Pack Camera, f/4.5 Zeiss Tessar, Compur, double extension, rise and cross front, F.P.A., 6 slides; good condition; deposit system.—Box 5318, c/o "The Amateur Photographer." [9377]

**BABY** Ikonta, Tessar f/4.5, Compur; brand new condition, £6/5; cost £8/5.—Boyle, 46, York Rd., Belfast. [9378]

**1-PLATE** Regular Sanderson, Aldis anastigmat f/6, 4 Unicum shutter, 1 to 1/100th, every movement, reversing back, 3 D.D. slides and case; fine outfit in perfect order; bargain, £4/10.—Woodruff, 2, Quentin St., Cardiff. [9380]

**12**×10 T.P. Reflex, 6 D.D. slides and F.P.A., 4 Ross f/4.5, 6-in. and 12-in. Dallmeyer Telephoto, £9/10.—Below.

**SIX**-20 Kodak, Compur, 1 to 1/250th, f/4.5 anastigmat, almost new; cost £7/7; price £4/10.—Below.

**31**×2½ Agfa Film-pack, lever focussing, f/4.5 34 anastigmat, £2/10.—Harben, Africa House, Kingsway, W.C.2. [9382]

## CAMERAS AND LENSES

**5**×4 T.P. Folding Ruby, D.E., 6-in. f/4.5 Tessar, Compound shutter, 8 speeds, T. B., Adon adjustable Telephoto in case, fits lens, rising, swing front, swing back, dropping base, W.A. rack, 3 ebonised book-form slides with 4-pl. adapters, solid leather case; all in excellent condition, £6.—Below.

**A** GFA 3½×2½ Standard, f/4.5, 6 S.S., F.P.A.; new condition, £3/10; deposit with "A.P."—Lamb, 37, Salisbury Rd., Plymouth. [9381]

**SINCLAIR** Una 3½×2½ Camera, 4 double dark slides, F.P.A., filters, tripod, also 4-pl. Enlarger, with Cooke f/6.5 8½-in. focus lens, carriers for 3½×2½ and 4½×3½, easel, retouching desk, dishes, etc., etc.—Box 5322, c/o "The Amateur Photographer." [9384]

**THORNTON-PICKARD** Horizontal Reflex, 3½×2½, f/4.5 Dallmeyer anastigmat, splendid condition, little used, complete with 12 slides, F.P.A. and leather case, £5/10; deposit system if desired.—Mardon, Thorley Hill, Bishop's Stortford, Herts. (Phone 338.) [9386]

**TELEPHOTO** Outfit.—4-pl. Thornton-Pickard Reflex, revolving back, with 12-in. f/5.6 Dallmeyer Dallon, in very good condition, complete with 12 slides, F.P.A. and leather case, £10/10; deposit system if desired.—Mardon, Thorley Hill, Bishop's Stortford, Herts. (Phone 338.) [9387]

**ZEISS** Tessar f/4.5, mounted in 3½×2½ Mentor Reflex, as new, with F.P.A., telescopic stand, plate-holders, cases, £10/10; also 11-in. f/5.5 Teleros Lens in focussing mount, £8; also Photokop Exposure Meter, and case, £2/15; accept £19/10 lot.—Titchhurst, 24, Orchard St., London, W.1. Telephone, Mayfair 5141. [9392]

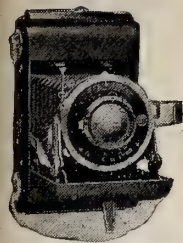
**DALLMEYER** Speed Camera, 3½×2½, Dallmeyer f/3.5 lens, focal-plane shutter, 1/8th to 1/1,000th sec., F.P.A., recently overhauled by makers; good condition, £8.—W., 5, Rumsey Rd., S.W.9. (Brixton 5637.) [9393]

**FOR** Quick Disposal.—4-pl. Anschütz Camera, self-capping, 3 D.D. slides, no lens, otherwise perfect, 50/-.—Fowler, 73a, West St., Bristol, 2. [9394]

**ROLLEIFLEX**, 6×6, non-automatic, f/4.5, K 2 filter, pair Proxars, leather case; perfect, £8/10.—Box 5328, c/o "The Amateur Photographer." [9399]

**N. & G. Folding** Reflex, 3½×2½, f/2.9 Pentac, 6 D.D. slides, leather case; sound condition, £15/15.—67, Walnut St., Southport. [9410]





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New Improved Model in  
Unbreakable Bakelite.

Fine grain finish.

Takes 16 pictures on standard 2½×3½ roll films, fitted with f/2.9 Steinheil Cassar Anastigmat, delayed-action Compur shutter, speeded from 1 to 1/250th sec., T. and B. Direct optical viewfinder, leather bellows, focussing adjustment. Price £6 15 0

Or 12 equal payments of 11/9 per month.

Velvet-lined Leather Case.....7/6  
Ever-ready Case.....12/6

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3½×2½ T.P. Horizontal Reflex, f/4.5 Dallmeyer lens, 3 slides £12 6 6  
16-mm. Model BB Kodak, f/1.9 lens and case £11 16 6  
3½×2½ Ideal, double extension, f/4.5 Tessar, Compur shutter, F.P. adapter, 6 slides, leather case... £5 19 6  
V.P. Vanity Kodak (Brown), f/6.3 lens, Diomatic shutter and case £18 8 8  
Model I Leica, f/3.5 Elmar lens, Compur shutter £8 10 0  
16-mm. Kodatoy Projector, hand turn and extension arms £18 8 6  
3½×2½ Tropical Roll Film Reflex, f/4.5 Dallmeyer lens, T. and I. shutter £3 18 6  
1-pl. Maximax, double extension, f/4.5 Zeiss Tessar, 6 slides, F.P. adapter, leather case, Nice condition £6 7 6  
3½×2½ Etui, f/4.5 Xenar lens, Compur shutter, F.P. adapter, 3 slides and canvas case £3 17 6  
1-pl. Sanderson, Beck lens f/8, in Unicum shutter, 3 D.D. slides and case £2 5 0  
1-pl. Sanderson, Aldis f/7.7, in Acme full-speed shutter, 3 D.D. slides and case £3 5 0  
5×4 Sanderson, B. & L. lens f/8, Unicum shutter, 6 slides and case £1 15 0  
1-pl. Sanderson, f/4.5 Ross Xpres, in Koilos shutter, 4 slides, F.P. adapter and case £5 0 0  
1-pl. Tropical Sanderson, Cooke f/4.5, in Compur shutter, also focal-plane shutter, 3 D.D. slides, F.P. adapter and leather case £10 17 6  
1-pl. Adams' Videx, f/6.3 Ross Zeiss Convertible, 3 D.D. slides £3 19 6  
1-pl. Ensign Folding Reflex, Ross Xpres f/4.5, 3 D.D. slides and case £5 12 6  
1-pl. Contessa Roll Film, f/4.5 Koristka anastigmat, Compur shutter £1 15 6  
2½×2½ Foth-Flex, f/3.5 Foth anastigmat lens, delayed focal-plane shutter and case £7 12 6  
2½×2½ Noviflex Roll Film Reflex, focal-plane shutter, f/3.5 Schneider Xenar and case £9 18 6

## "AMPLUS" VERTICAL ENLARGER

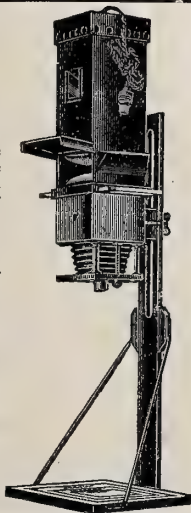
A compact and simple instrument, occupies very little space in the dark-room. With fine and coarse focussing adjustments and easel embodied. Supplied with gas or electric light fittings.

Form A, for use with your own camera.  
Form B, to accommodate your own lens.  
Form C, complete with lens.

### Prices, No. 2 "AMPLUS" ENLARGER

3½×2½ in.	1-plate.
Form A..	£2 12 6
Form B..	£3 7 6
Form C, with Achromat lens	£4 10 0
£3 17 6	£5 0 0
Form C, with f/6.3 anastigmat	£5 2 6
£5 2 6	£6 10 0

Deferred Terms any Model.



## "SERVICE" BROMIDE POSTCARDS

1st quality 2/9 per 100. Post 6d. Per 50, 1/9. Post 4d.  
Glossy, Semi-matt and Matt, Normal or Vigorous.

Phone: Holborn 0664 (3 lines).

Established 1889.



289, HIGH HOLBORN, LONDON, W.G.1

## CAMERAS AND LENSES

POSTCARD Roll Film Tenax, Goerz Syntor f/6.8, Koilos shutter, 1 to 1/300th sec., rising, cross front, double extension, plate back, hooded focussing screen, 3 single slides, leather case, £4.—Fisher, 13, Kingsway, Crewe. [9395]

EXAKTA, Model A, Ihagee f/3.5 lens, ×2 filter, £8/10; Case for above and accessories, 15/-; Ensign Magnaprint Midget Enlarger, £3/10; 3½×2½ Kodak R.F. Tank, 10/-; 3½×2½ Agfa R.F. Tank, £1.—Ingall, Haynes, Beds. [9403]

T.P. Rubyette, as brand new, f/4.5 Dallmeyer, fitted Stevens' screen, also Dallon 9-in. Telephoto, 12 slides, leather case; cost £24; accept £15.—Hills, 51, Chassen Rd., Flixton, Manchester. [9404]

3½×2½ Super Ikonta, Tessar f/4.5, D.A. Rapid 34 Compur, 8 or 16 pictures, de luxe case, as new, daylight developing tank; cost £20; accept £14.—S. Gaw, Bangor, Down. [9405]

THROWN Away.—V.P. Tenax, Dogmar f/4.5, 1 to 1/250th, 3 double slides, F.P.A. case, £2/2; also 6-in. Unmarked Condenser, negative carrier, and home-made lamphouse, 25/-—37, Greenmount Rd., Darlington. [9413]

3½×2½ Manufoc Tenax, f/3.5 Dogmar lens, 32 Compur shutter, reflex and direct-vision finders, 12 slides, R.F. and F.P. adapters, leather case; in splendid condition; cost nearly £20; a gift, £8/17/6.—Brelsford, 16, Ashburn Rd., Heaton Norris, Stockport. [9414]

OFFERS.—Perfect 3½×2½ Foth, f/4.5 anastigmat, 1/25th to 1/100th, T. and B., f/4.5 to 36.—Magrath, Ravensdale, Fort Augustus. [9416]

LEICA III, f/2 Summar, chromium finish, ever-ready case, lens hood, filter; very little used, and indistinguishable from new, £30; approval deposit.—Capt. Whitehead, Aysgarth, Yorks. [9417]

ROLLEIFLEX 6×6, non-auto., Zeiss Tessar f/4.5, Compur 1/300th, leather case; splendid condition, £7/5; deposit system.—Hodgson, Fern Ho, Monk Fryston, South Milford. [9418]

LEICA III, f/3.5, ever-ready case; very good condition, £22/5.—N. Mehta, 2, Observatory Gardens, W.8. [9419]

LEICA II, black, Summar f/2, as new, £26, or exchange with cash adjustment for Leica III, chromium, Summar f/2.—Jude, 9, Church Rd., Edington, Birmingham. [9421]

ROLLEIFLEX 2½×2½, Zeiss Tessar f/3.8, Compur shutter, 1 to 1/300th sec., new condition, and velvet-lined leather case, £8/17/6.—Camera, 16, Rippollson Rd., Plumstead, London. [9422]

ROLLEICORD, f/4.5, Compur shutter, practically unused; accept £6/10, or nearest.—Deakin, Leaside, Hatfield, Herts. [9424]

DALLMEYER Dual, new condition, case, £7.—Nichols, Summerfield Rd., Stourport-on-Severn. [9425]

ZEISS Kolibri, 16 on V.P.K., Novar f/3.5, delayed-action shutter; perfect condition, 70/-, or offer.—Gardner, 140, London Rd., Hackbridge, Surrey. [9427]

LEICA Model II, f/3.5 Elmar, ever-ready case; perfect, £18.—296, Coleshill Rd., Castle Bromwich, Birmingham. [9429]

LEICA I, Elmar f/3.5, range-finder and leather case, £10/10.—Edward, St. Germain's, Bearsden, Glasgow. [9430]

SOHO Reflex, 3½×2½, Cooke Aviar f/4.5, 3 book-form, F.P.A., filter, new mirror, overhauled, £8.—4, Brentham Way, Ealing. [9432]

ENOLDE 3½×2½ Range-finder Roll Film, f/4.5, Compur, case, perfect, £4; F/3 Makina, 4½×6 cm., Compur, slides, case, £4; Bee Meter, 2/6; exchanges.—Fennell, 17, Bathwick St., Bath. [9435]

LEICA No. 1, f/3.5 Elmar, good condition, complete with range-finder, lens hood and filter, in case, £10, or offer.—Millard, 20, Minard Rd., Catford, S.E.6. [9438]

ROLLEIFLEX, f/3.8 lens, 6×6, leather case, Proxars, extension hood, iris stop, all as new, £16; consider exchange Leica II, or Ensign Auto-Range, focal-plane, and cash adjustment.—Nea Warren, Highcliffe, Hants. [9439]

TWO 1-pl. Caribines, roll film and plate, rising fronts, speeded shutters, one with Aldis f/6.8 anastigmat, 12/-; the other f/8 R.R., 8/-; Wray 6½-in. R.R. Lens, brass mount, 6/-; 3½×2½ Carbine Roll Film Tank, 4/-—Box 5340, c/o "The Amateur Photographer." [9446]

COLOUR Outfit, 9×12 cm. Zeiss Trona, with f/3.5 Tessar, 2 F.P.A.'s, 6 special slides, Distar and Proxar lenses and Lumiere and Finlay screens in holder, case; all excellent condition; seen London; list £35; £18, no offers.—Box 5342, c/o "The Amateur Photographer." [9448]

4×3 cm. Baby Ikonta, f/6.3 Novar, 3-speed, leather case; as new; deposit system, £2/12/6.—Box 5347, c/o "The Amateur Photographer." [9453]

CAMEO, 5½×3½, Goerz Dagor f/6.8, 7-speed shutter, D.E., 6 D.D. slides, all movements, leather case; perfect condition, £10/10 model, £3/10.—129, Spring Grove Crescent, Lampton, Hounslow. [9455]

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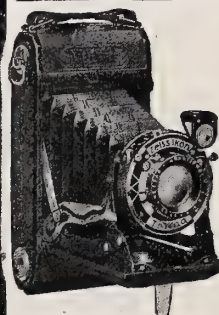
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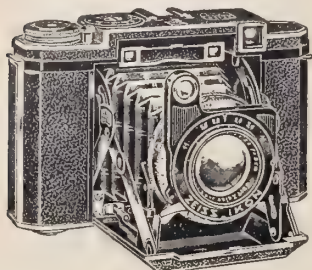
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London.—Box 5343, c/o "The Amateur Photo-  
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F.P.A., revolving back, f/3.5 lens and f/5.6 11-in.  
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various accessories, £9/9 (London, N.W.).—Box  
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**T**HORNTON-PICKARD Reflex ½-pl. Camera, film  
pack or plates; price £5/5.—Box 5343, c/o "The  
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near; deposit.—Jones, Clwyd House, Oswestry. [9460]

**B**ARGAIN.—Zeiss Double Protar f/6.3 Lens, 6½-in.,  
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N.W.1. Phone, GULliver 2515. [9396]

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Zeiss Tessar f/2.8 Lens, 5-cm., £7; Sonnar  
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Butcher anastigmat f/4.5, Compur shutter, 1 to  
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reversible and direct finder, fitted 18-cm. Carl  
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slides, £6.

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[0010]

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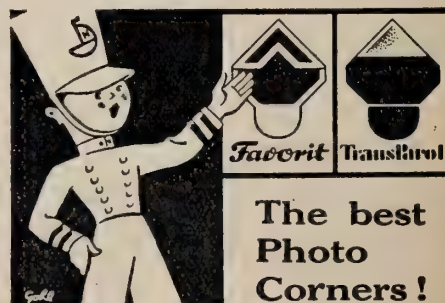
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**PORTRAIT and Enlarging Lenses.**—Cinema lenses, focus 5½-in. to 7 in., 12/-; anastigmats repolished as new, cheap; enquiries invited.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [9363]

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**WANTED.**—Two Pedestal Stereoscopes, to take 50 or 100 glass diapositives, 4.5×10.8.—Sedgewick, 7, Foxley Hill Rd., Purley. [9273]

**SUPER** Ikonta wanted, exchange new Radio Set.—Mills Radio, Bristol Rd. South, Northfield, Birmingham. [9276]

**WANTED.**—Planovista-Prima Camera, state condition and lens.—Hobbs, Architect, Maidenhead. [9288]

**WANTED.**—Film Camera, 16-on-3½×2½.—Hooper, 32, Princes Avenue, Gt. Crosby. [9359]

**WANTED.**—Rolleicord, f/3.8 or better, details and price; would part exchange V.P.K., Zeiss Tessar f/4.9, Compur, 1 to 1/300th.—Hastings, 12, The Gardens, Monkseaton. [9362]

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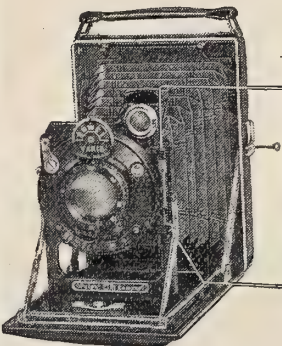
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**WANTED.**—Korelle Reflex; exchange, Ica Ideal Compact 3½×2½ Pocket Plate, all metal, D.E., rise and cross, f/4.5 Cooke Aviar, in Compur, 8 clip-on slides, F.P.A., Distar, leather case; cash adjustment.—Price, South View, Chester-le-Street. [9372]

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slides, F.P.A., Alpha, leather case; purchased new  
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WANTED.—Rolleiflex or Ikonta as part exchange  
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16, Dean St., W.1. [9408]

EXCHANGE.—Voigtlander Perkeo, 16 on vest  
pocket, Skopar f/3.8, new Compur; wanted,  
larger Camera, f/4.5, new Compur.—Ivanhoe,  
Tunbridge Avenue, Southend-on-Sea. [9411]

WANTED.—1-pl. Enlarger, also Good Miniature  
Camera.—Ennerdale, Vista Rd., Clacton-on-  
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Monmouthshire. [9415]

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Rd., Birkenhead. [9420]

WANTED.—Condenser Lenses about 4-in., R.R.  
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rising front, folding, plate or film, inexpensive.—  
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[9423]

WANTED.—Sanderson 1-pl., Goerz, Adon, exten-  
sion back, 1-pl. Identon, reasonable.—12,  
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Rd., N.12. [9437]

WANTED.—Optical Lantern, good lens, focus  
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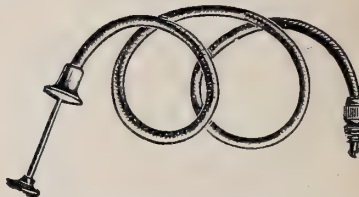
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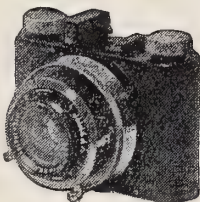
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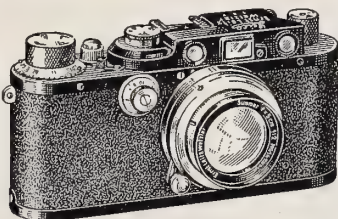
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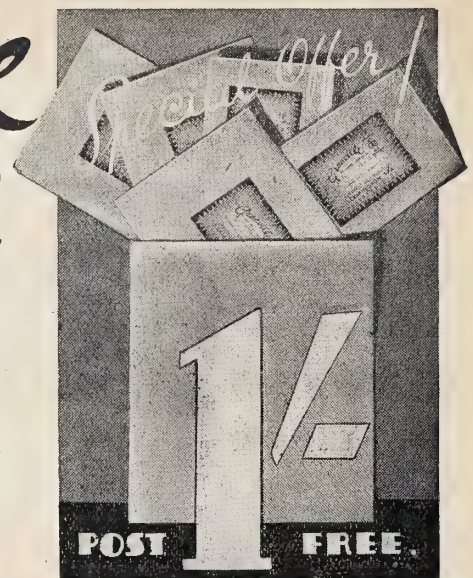
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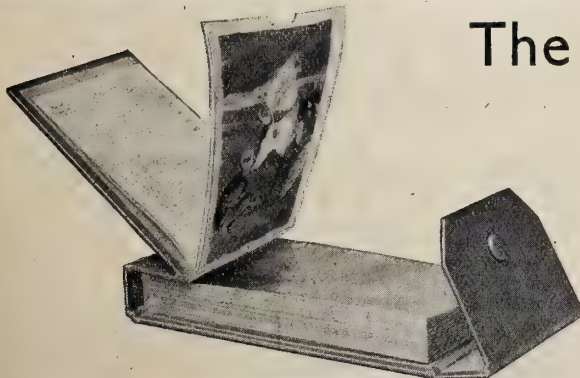
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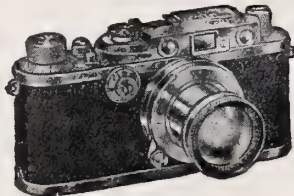
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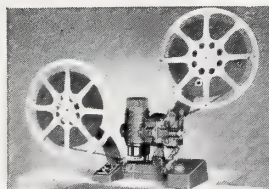
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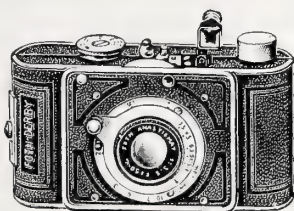
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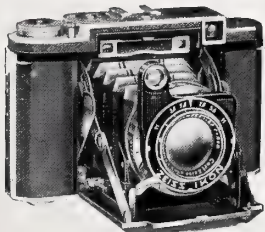
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~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, September 25th, 1935.

No. 2446.

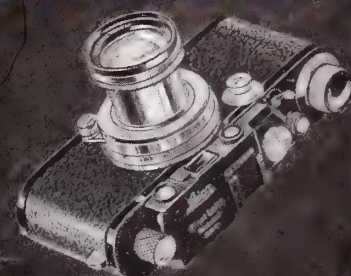
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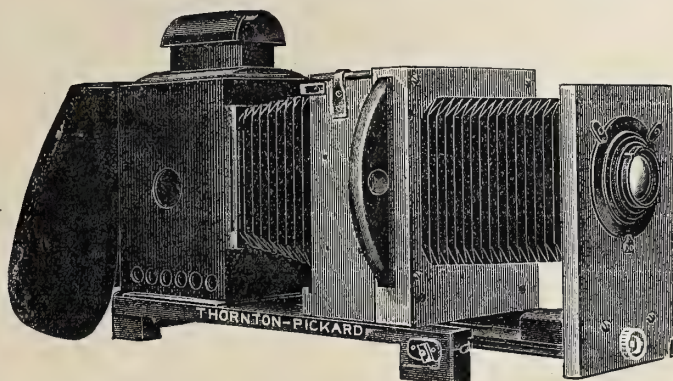
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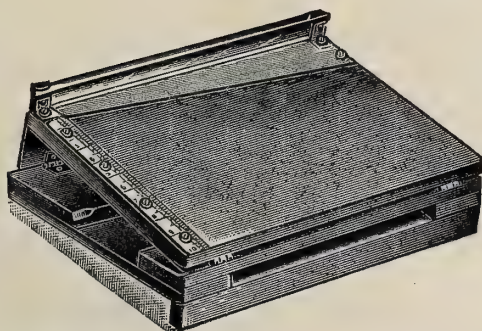
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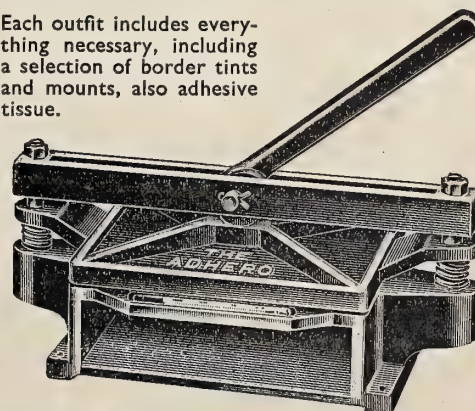
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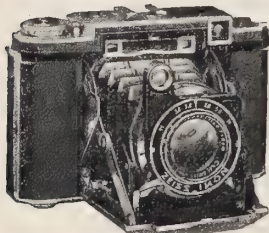
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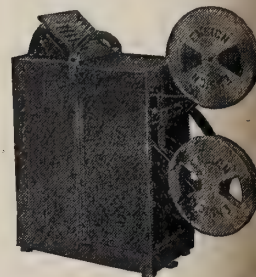
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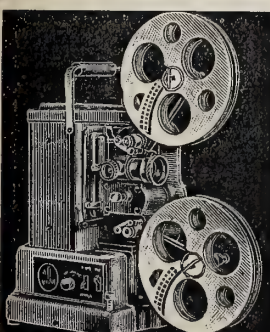


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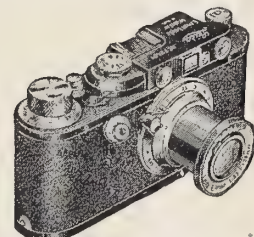
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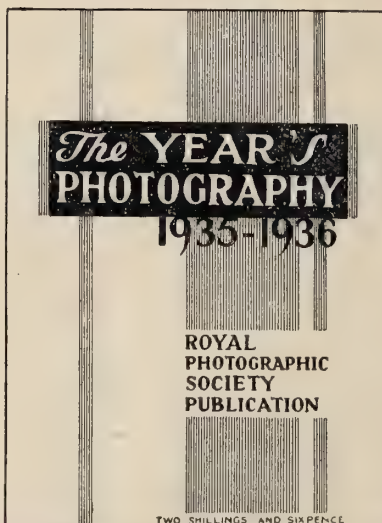
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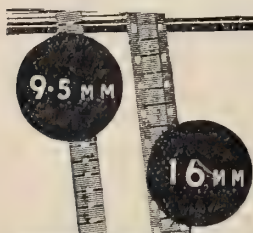
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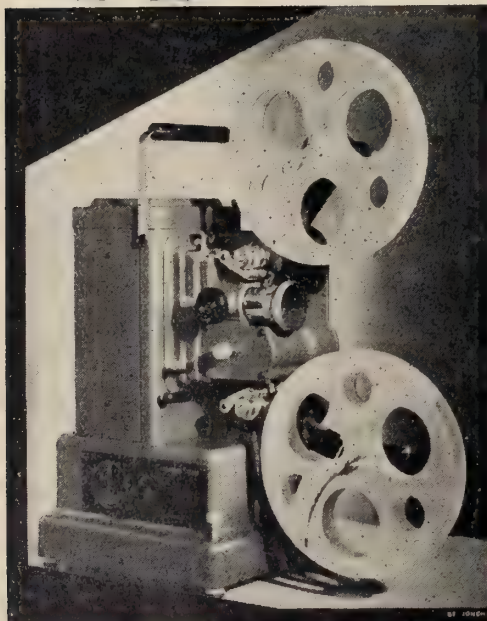
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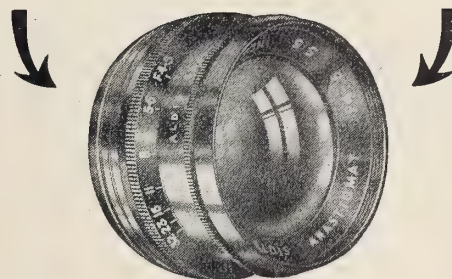
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# THE AMATEUR PHOTOGRAPHER



& CINEMATOGRAPHER

EDITOR  
F.J. MORTIMER

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## AUTUMN NUMBER

WEDNESDAY SEPT. 25<sup>TH</sup> 1935.

VOL. LXXX. NO. 2446.



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## TOPICS of the WEEK

IN this the Autumn Number of *The Amateur Photographer* many of the activities that go to prove the all-the-year-round qualities of the most fascinating of modern hobbies are dealt with. Outdoor photography in autumn and winter is now just as simple and can be equally successful as taking summer snapshots. The days are, of course, shorter, but the effects are more varied and beautiful; the temperature may be lower but it is far more healthy to seek the countryside under such conditions than in the sweltering heat of summer. In fact there are many strong arguments in favour of photography in the open at this time of year; and if the amateur resolutely refuses to sally forth with his camera, the photographic work that awaits him and calls for attention indoors is without end. Many phases of these activities find a place in the following pages.

### Thinking out the Picture.

A writer in *The Times* urges upon us the value of doing nothing, the cultivation of the art of being quiet and merely looking on. The spectator's role is often more difficult than that of the performer. People on a long railway journey while away the time by eating unnecessary meals or reading superfluous books, doing anything rather than look out of the window on a varied scene which, with the exercise of a little imagination, becomes as interesting as any film—although, to be sure, our railways were not built with the idea that passengers should enjoy the scenery. The photographer sometimes bemoans the fact that he only sees his pictorial opportunities when he has not got his camera with him; but perhaps it is a good discipline not to have a camera, and to try and see the picture with the mind's eye—a useful preliminary, though often a neglected one, to getting it on the plate.

### "Photograms of the Year" and the Photographic Society Directory.

*Photograms of the Year* 1936 is now in active preparation and will again be issued early in December. The Photographic Society Directory, which is a notable and useful feature of the Annual, is again being compiled, and a letter has been sent to every photographic society in the country asking for the latest information concerning it. If, however, there is any one that has not received the application we hope the Honorary Secretary will send full details direct to the Editor without delay, as it is assumed that any society from which we do not have a reply by September 30th is either defunct or does not wish to be included in the Directory. Last year the *Photograms* Photographic Societies' Directory was the only one published in this country, and was in great demand by amateur photographers who wished to ascertain the nearest society.

## READERS' PROBLEMS

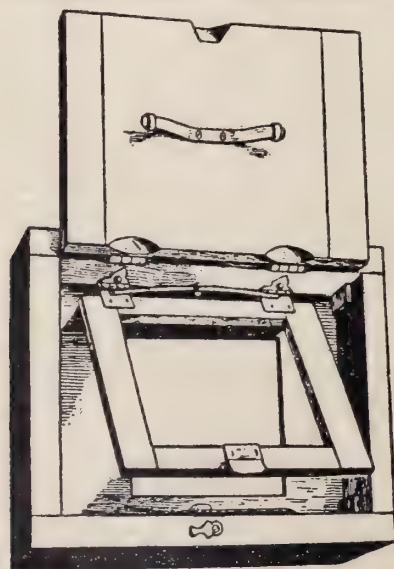
Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Making Lantern Slides.

*I am thinking of starting lantern-slide making, but my negatives are of several sizes, some very small, and I am uncertain about the best methods. Can you put me on the right lines as to apparatus?*

R. E. A. (Rugby.)

We wish you had given some particulars as to the sizes of your negatives, and whether they are on plates or films. As it is you open up rather wide fields, and we can only give you general hints for your guidance.



If you want to make a slide from the whole of a negative more than  $3\frac{1}{4}$  in. long you will have to use some form of reducing camera. Such apparatus has been described and illustrated in our pages. It can be obtained commercially, or can be improvised with the aid of a camera, preferably of the "field" type, that will carry a lantern plate in a dark slide. Quarter-plate is convenient, as the slide needs only two half-inch strips to make the lantern plate fit centrally.

It is probable, however, that you

can make most, if not all, of your slides by contact, much in the same way as you would make a gaslight or bromide print.

The diagram (from the new Ilford Manual) shows one of several types of frames available for this work. The negative is laid face upwards on the velvet-covered bed of the frame, and the smaller hinged frame closed down over it to keep it in position. It is adjusted so that the part to be included is correctly positioned in the  $3\frac{1}{4}$ -in. square opening. The lantern plate is dropped in, face downwards, and pressed into complete contact by another hinged flap fitted with a spring.

In some cases the hinged frame closing down on the negative is fitted with a glass ruled off into small squares, to facilitate getting verticals and horizontals correct, and to secure accurate margins. Other forms of frames are simpler in construction, but quite effective in use.

As you say that some of your negatives are very small you no doubt have an enlarger of some sort, and it is highly probable that with its aid you can make your slides by projection. It is, of course, possible to print by contact from even the smallest negatives by the method indicated, but this is not altogether desirable for negatives much below  $3\frac{1}{4} \times 2\frac{1}{4}$  in. When slides are projected on the screen it is unpleasant if some fill most of the area of the slide, and others only a small proportion of it. Such jumps in size are irritating.

Whereas years ago so many slides were made by reduction from the whole or part of large negatives it has now become advisable to make slides by actual enlargement, and many modern enlargers will accomplish this quite easily. If not, the temporary substitution of a lens of rather shorter focus will do all that is required. In fact, with many enlargers, especially of the vertical type, it is possible to make slides by projection, on a scale either larger, smaller, or the same size, compared with the negative image.

When using a horizontal enlarger for the purpose it is an easy matter to improvise a carrier for the lantern plate so that it can be attached to the easel.



# ENLARGERS and ENLARGING

It is fairly certain that most photographers returning from their vacations will have at least a small percentage of their negatives which

can be advantageously enlarged, and this is the time to undertake the work. The purchase and manipulation of a suitable enlarger is a matter for some study, and, while it is difficult to discuss the matter fully in a limited space, the most important points are reviewed below.

**T**HE beginner, once he becomes the possessor of an enlarger, is well on the way to becoming a fully-fledged photographer and exhibitor, since the instrument and the operation thereof open up a hitherto undreamt-of field of work for his exploration. But modern manufacturers have put upon the market so many and varied types of instruments that the amateur is liable to be confused when considering the purchase of one.

These pieces of apparatus may be divided into three classes for general discussion, viz., horizontal, vertical, and condenserless.

## Horizontal Enlargers.

The horizontal enlarger was until quite recently the most generally used type of instrument, and very serviceable it is. While not quite as simple in operation as its vertical relation, it has the advantage of being very versatile, and things can be done with a horizontal enlarger which would be impossible with a vertical one.

Correction of uprights, shading, over-printing some parts of the negative are much easier with the horizontal instrument than the vertical, although these feats can be performed with the latter with some ingenuity.

Perhaps the biggest disadvantage about the horizontal apparatus is that it takes up a considerable amount of space, and in these days of small dwelling-houses and flats this is a consideration.

On the other hand, the worker who is contemplating the purchase of an enlarger, and who has the available space, will be well advised to invest in a second-hand horizontal instrument, of which, owing to the advent of large numbers of the vertical type, there are considerable numbers on the market at a fraction of their original cost.

With the horizontal, the light has to be manipulated somewhat more carefully, and must be centred on the easel both before inserting the negative and after the required degree of enlarge-

ment has been obtained. This is a matter readily acquired by practice, and most amateurs mark their light position inside the lamphouse.

An easel which can be placed square with the outfit is also a necessity with the horizontal enlarger, and some very ingenious types of easel are on the market. The amateur can, however, quite easily construct his own easel with a piece of three-ply wood that can be held firmly in position during exposure.

## Vertical Models.

The vertical class of enlarger can be divided into two sections, those with condensers and those without. Many and varied are the opinions among amateurs on the question of which is the better of the two, but, of course, a lot depends upon the class of work the photographer undertakes.

With the small negatives so popular to-day the condenserless type of instrument is capable of producing first-class enlargements, since it is quite possible to illuminate evenly the negative without a condenser.

The condenser, on the other hand, has the advantage of concentrating all the available light on the negative, and thus enhances every tiny detail, and with the detail—to some workers' annoyance—every blemish on the negative, including coarse grain.

If, however, a diffuser is used, such as a piece of finely-ground glass, in front of the light and close to the condenser, one gets the advantage of the condenser without the glaring revelation of the negative blemishes.

Economy in space is undoubtedly the secret of the success of the vertical enlarger. It takes up only a few inches square in the dark-room, and, in most of the latest type, focussing is automatic, position of light and lens and easel all being worked out in a series of ratios, which only means the manipulation of a lever or so to project a sharp image of the right size upon the easel, which is an integral part of the instrument, and therefore always in correct relation to it.

## Illuminants.

The question of an illuminant is no longer a serious problem. The universal adoption of electricity, even in villages, makes it possible to use what is one of the most convenient light sources, the half-watt, gas-filled electric lamp, usually of the pearl type. These are clean, safe, and give off a minimum amount of heat. Incandescent gas may be used where electricity is not available, its one disadvantage being the heat generated. Mercury vapour lamps are sometimes used by more advanced workers, but are hardly likely to interest the ordinary amateur.

Daylight enlargers have not been included in this note because at the time of year which is approaching daylight is so unreliable as a light source, and most amateurs are engaged in the important business of obtaining a living during the lighter portions of the day, that these instruments, excellent though they are in certain circumstances, cannot be recommended for the coming season.

There are also on the market many enlarging attachments which can be used in conjunction with the worker's own camera, thus giving the extra advantage of using the same lens for enlarging as the negative was taken with.

## Making a Start.

The worker making his first attempts at enlarging should be prepared for some disappointments. The purchase of a good photographic enlarging textbook is really an essential, and the careful study thereof will do much to eliminate waste. Full use should be made of the test strips supplied with most packets of bromide, and the worker will be well advised to restrict himself to small sizes, say, half-plate, until he is competent to produce a good small enlargement, when it is but a step to the larger size.

Certain it is, that once the worker puts his feet on the enlarging road, he will not regret the step he has taken, in view of the wideness of the field open to him.



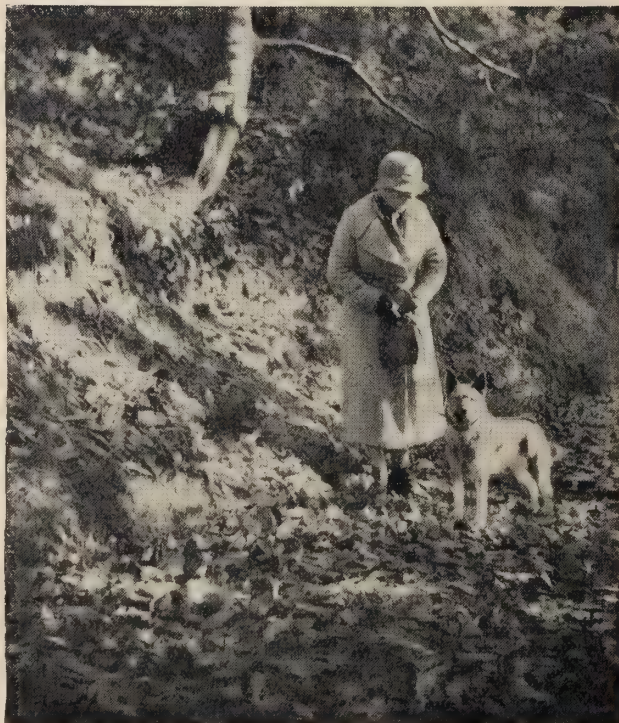
# Autumn Subjects for the Outdoor Photographer

By D. SWAINE.

AUTUMN is not a long season; October and half November sees the extent of an outdoor season which, while not so photographically important as the spring, is still a period which provides subjects and effects of a distinctive type and often unusual beauty.

With the passing of the brilliant summer light there is a general improvement in the conditions which make for pleasing town photography. The lessened power of the sun causes morning mists to hang about until much later in the day, and pictures of real beauty can be made from material which would have been unconsidered a short time ago. The long, slanting rays of the sun assist in this transformation, and where it is desired to secure an effect of mist and sunshine it is essential to expose "against the light" and use no filter; the latter has a tendency to cut out mist.

In the wooded areas, perhaps the most important from the autumn photographer's viewpoint, similar conditions will naturally be sought by the pictorial aspirant, and, as a supplement to the golden glory of the trees and carpeted glades, figure subjects should be watched for: a man sweeping leaves, perhaps with a horse and cart near, people walking with bunches of leaves gathered for decoration, or boys playing with "conkers" (ripe horse chestnuts).



*An October sunsplash.*

In the south of England harvesting is not generally an autumn subject; it is usually over by September. But in the orchard pleasing figure studies can be arranged during the fruit gathering, while the garden with a good show of chrysanthemums can be a veritable paradise for pictures, either of the blooms themselves or these in conjunction with suitable figures. A bright, diffused side-light with a small stop and a full exposure are necessary, when photographing such flowers. It need hardly be said that in a season when reds and golden browns predominate, panchromatic materials must be used if anything like nature's dazzling palette of colour is to find its replica in monochrome with any truth.

This period of the year sees the commencement of the annual "burnings" on farms and in the gardens. Here is a subject which rarely receives the attention

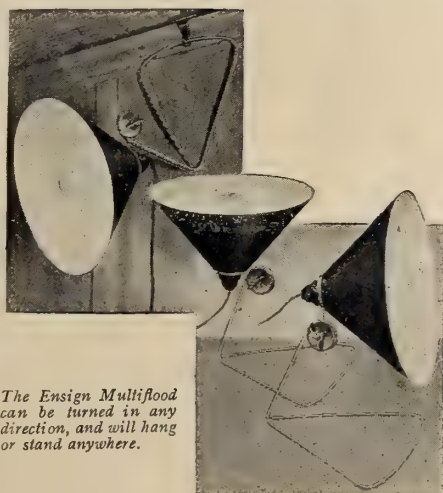
it deserves, for there is a wealth of beauty in the dispersal of smoke on a not too windy day. If this can be viewed against a dark background it is best, otherwise there will have to be a carefully judged exposure with a filter so as to bring out the smoke clouds. On no account forget the pan. film, for not only does it give the correct rendering of vividly coloured objects but it retains its speed on towards evening, owing to its sensitivity to the yellow-red light.



*Burning Autumn leaves and weeds.*



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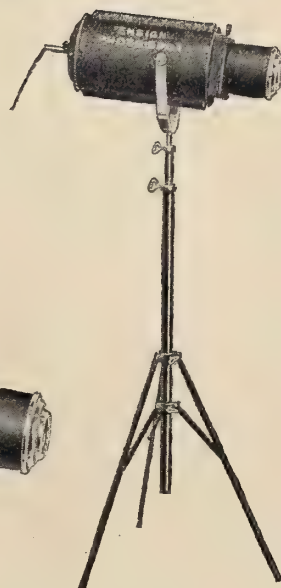
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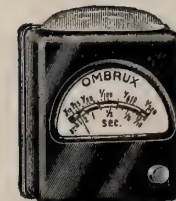
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# EASY LETTERING

## for Amateur Photographers

By LEONARD G. BENNETT.

THE season for making exhibition prints is now with us, and adding titles to the mounts is a matter that should be given more attention than it generally receives. The time is also approaching when amateur photographers will be preparing greeting cards, calendars, etc. The urge will be felt to inscribe upon these names and other items in lettering, which, when well done, can be an improvement to the gift, and also add an additional personal touch.

Good lettering for titles, etc., is usually the weakest of the amateur's accomplishments, but, given the right tools and a little care and practice, the matter can be easily dealt with in a satisfactory manner. The tools required are not many, and are inexpensive. Most of them are probably already in possession of readers of this article.

The extras to be purchased are, say, three pens made by Mitchell's, and obtainable from any artists' supply shop. They are called poster pens, numbered L.13, L.14 and L.15. These will be found large enough for general purposes, and cost three pence each.

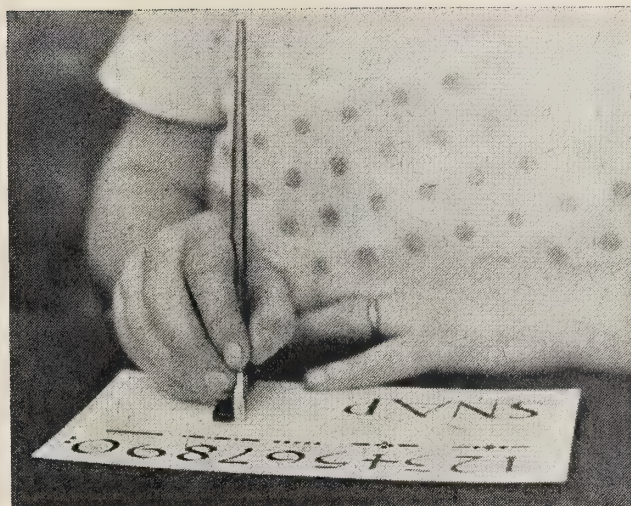
"Indian ink" also obtainable from the artists' supply shop, gives the finest

results, but ordinary or coloured inks can, of course, be used. A good black is generally best, although, if it is likely to be too strong for a title, the ink can be watered down until the lettering is grey.

The usual failing of amateurs is that they are inclined to be too ambitious in their endeavours, and make the lettering too elaborate or ornamental.

In the example reproduced on this page is a type allowing of freedom after a very little practice, and can be done with the pens mentioned above. In carrying out this kind of work the muscles of the wrist and fingers should not in any way be tensed, or the mobility of the pen will be affected. The position of the pen will require very little variation from that in ordinary writing.

The main stem or band of the letters will be formed by the boldest stroke of the pen.



Using the wooden guide described below.

A B C D E F G H I J K  
L M N O P Q R S  
T U V W X Y Z;  
a b c d e f g h i j k l m n o  
p q r s t u v w x y z.  
1 2 3 4 5 6 7 8 9 0:



The space between the letters is not equal by measurement, but is judged by sight. The ability to gauge these spaces comes only by practice. Notice that the letters V W are almost touching and that H I J K are only a half-letter space apart. By making comparisons between other letters and spaces one can form correct judgment of any other spacing that may be required.

Before commencing work one should mark lightly the essential guide-lines in pencil, though it is not necessary to mark out the exact shape of the letters. Small work, such as that under notice, is more or less free-hand. It is also necessary to mark lightly the position of letters or words to be used, either above the actual position of letters or in between the guide-lines for the top and bottom of letters. Practise on spare paper first.

Having marked out the work to be done, place a piece of paper under your hands to keep the work clean and unsoiled. With the colour on the right-hand side, and the pen loaded, but not too full, you are ready to start.

With full confidence and an average steady hand one should find it a not-too-difficult job to proceed free-hand; but if not it will be helpful to use a piece of very smooth wood 9 to 12 in. long,  $\frac{1}{2}$  in. wide and  $\frac{1}{4}$  in. thick. This is placed not too near the letter being done, allowing sufficient room for the third and fourth fingers to slide up and down on it with the pen held in the hand.

This is intended for the vertical lines or strokes only. It can also be used in placing the cross-strokes of the letters where needed, one end being held in the left hand just raised clear of the work, and the other end resting on the card, the pen being drawn along as when making an ordinary line. This is illustrated above.

It will be found easier to do this part free-hand, except of course lines of extra length. The letters with curves should be found fairly easy to do, as the pens almost make the letters themselves: they are ideal for the work.



# Autumn Activities AT



The general arrangement of a retouching desk. Note the white paper to throw light up through the negative. If the negative is on a film a piece of plain glass should be placed in the frame to support it.

Apart from the fact that there are many attractive outdoor subjects to photograph during the autumn and winter, the longer evenings will provide opportunities for the endless phases of



After the prints are washed they are passed through a bath of alum (10 per cent solution) for five minutes, and then given a final rinse in plain water.

amateur photography that can be conducted at home. In addition to indoor camera work, printing, enlarging, and lantern slide making (which are dealt with elsewhere in this issue), retouching the negative preparatory to printing, glazing

## Retouching

THE negative to be retouched, whether on a film or on a plate, must first be rubbed over lightly with retouching medium. This is best obtainable ready-made from a photographic dealer. Only a little is required, and it is smeared over the surface of the negative with a plug of cotton-wool and polished off. The surface of the negative is then ready to take any pencil work that may be necessary to improve it.

While special retouching desks with holders for negatives are obtainable from the dealer, and are best for the purpose, any makeshift frame, such as a printing frame, that will hold the negative in a similar manner to that illustrated, may be used. It can be propped up if necessary by books, etc., but the light must be reflected from a sheet of white paper up through the negative, so that all defects can be clearly seen. Obviously, a strong light should not be behind the operator or the image will not be clearly seen by transmitted light.

Most of the retouching, especially with portraits, will take the form of gentle stippling and dotting with a finely-pointed hard pencil to strengthen shadow tones and to increase the opacity of high-lights. A very light, caressing touch is best; hard lines and strokes are not necessary, and will spoil the work. Pinholes can be spotted out with a mapping pen, or a fine, pointed sable brush charged with water-colour. Opaque spots can be very gently scratched away with a sharp eraser or one of the special erasing nibs that are supplied for the purpose. In any case, the work should be done smoothly with the hand moving freely and without pressure. A trial print should be made to see whether the work is proceeding satisfactorily.

The same arrangement of retouching desk and light should be used when blocking out any part of negative with opaque paint.



The pencil should be held lightly and the retouching effected with a very gentle stippling action to build up density gradually where wanted.



To remove dark spots or reduce undesired high-lights a lancet-edged knife or nib is used as an eraser.

## Glazing

SMALL contact prints on gaslight and other gelatine-surface papers are generally improved by being glazed. This is easily undertaken by the amateur in the following manner.

To make sure that the prints will glaze satisfactorily it is necessary that the surfaces should be hardened. This is best done by soaking them for a few minutes in a bath of 10 per cent alum solution after they have been washed. They are then given a final rinse to remove the alum, and are taken from the dish of water and placed on a polished ferrotype plate. This is a highly glazed sheet of metal which is sold for the purpose.

An alternative is a sheet of well-polished glass. This should be first thoroughly washed with soap and water, then with plain water, and dried. The surface is then prepared by dusting on french chalk, which is finally polished off entirely.

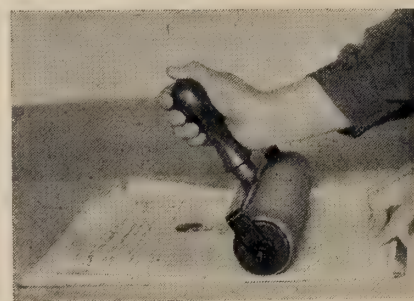
After the prints have been placed wet on the polished surface the plate holding them is placed on a flat, firm surface, two or three sheets of newspaper are placed on top, and the superfluous water is firmly squeezed off. This is accomplished by using a rollersqueegee, which should work from the centre to the margins, and should be applied fairly vigorously, so that there are no air-bubbles left between the prints and the surface of the plate.

Finally, the plate is placed in a warm current of air near a fire until the prints are quite dry, when they should readily peel off with a highly-glazed surface.

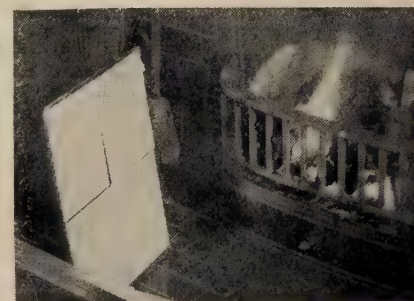
Causes of failure are either prints not hardened enough or glazing surface not properly cleaned and polished.



The prints are taken from the washing water and placed face downwards on to a glazing sheet of ferrotype plate or glass that has previously been well cleaned.



Two sheets of blotting-paper or newspaper are placed over the prints and they are rolled down firmly with a roller squeegee.



The prints are dried by placing them in a current of warm air or near a fire until they peel off. The former is the better plan. If the fire is too hot or the prints are placed too close they may come off with uneven markings.



# for the Amateur HOME

the prints after they have been made, and trimming and mounting are activities that recur constantly at the present time of year. The notes on this page are intended more particularly for the less advanced worker.



Trimming a print with a right-angled trimming shape is necessary to secure square corners. A sharp-pointed knife should be used, and this should press lightly but firmly into edge of guide, as shown, when making the cutting stroke.



When dry mounting, adhesive tissue is first applied to the back in the centre, and after both the print and tissue have been trimmed together they are placed in position on the mount. The corners of the print are then lifted while the tissue is stuck to the mount with a touch from a hot spoon.

## Mounting

THERE are many methods available for the amateur for mounting prints. The first essential is to see that the edges are properly trimmed. They should be cleanly cut with a sharp knife, and the corners should be true right angles. For this purpose a right-angle cutting shape should be used, after the parts to be trimmed off have been marked.

The prints are best trimmed on a sheet of hard cardboard, but with practice it is possible to trim prints with a straight-edge on a sheet of glass. The trick of doing this successfully is to use only sufficient pressure to cut through the paper, but not enough to blunt the edge of the knife on the glass.

The simplest method of mounting is to affix the trimmed print by one edge only, or the two top corners, using a strong adhesive, such as "Seccotine," of which only a little should be smeared on. This will serve both for prints in portfolios or for those that are to be framed or shown under glass.

If, however, the mounted print is to be handled much it should be mounted all over. For this purpose one of the special photographic mountants obtainable from any dealer should be used. These are very adhesive and not too wet.

The print should be held face downwards on a sheet of paper by the finger-tips, and the paste quickly rubbed all over the back. Not too much should be used, as these pastes spread easily the more they are worked. The position of the print on the mount should be ascertained beforehand by pencil marks, so that there will be no delay in applying the print to the mount after it has been pasted. A sheet of clean paper is then placed over it, and it is vigorously rubbed down with the hand, rubbing from the centre outwards to the margins of the print. It should then be put under pressure until dry and flat.

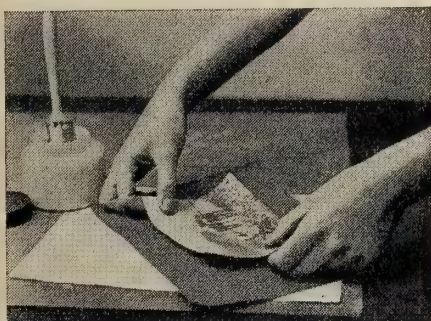
The best method of mounting to produce a perfect surface is dry mounting. This is particularly suitable for glazed prints.

In this case a special adhesive tissue is used between the print and the mount. Heat is applied to soften the shellac in the tissue, and this adheres to both the print and the mount. Professionals use a dry-mounting press, which applies pressure and heat at the same time, but for the amateur an ordinary smooth-surface flat-iron will serve the purpose.

A piece of tissue larger than the print is first lightly applied to the back of the print by a touch with a piece of hot metal. An ordinary spoon that has been



The print is held face downwards on a sheet of clean paper and the mountant applied quickly and evenly with a stiff brush, working out from centre to edges.



The correct position for print is previously marked on the mount by pencil dots. The pasted print is neatly laid on the mount so that the two top corners touch the dots and does not need to be shifted.



A clean piece of paper is placed over the mounted print and the surface rubbed down with the hand, working from centre and paying particular attention to the edges.



A flat-iron heated by placing in a bowl of boiling water. When it has acquired the temperature of the boiling water it is correctly heated for dry mounting. The heat of the iron will dry it quickly when taken from the water.



The trimmed print is pressed down on the mount with the hot iron. A sheet of thin smooth paper may be used between the print and the iron if the surface of the latter is not perfectly smooth.

heated in a gas flame will serve the purpose. Just one touch is sufficient to make it adhere in one spot.

Both the print and the tissue are then trimmed together. The print with the adhering tissue is then placed in correct position on the mount, a corner of the tissue is lifted, and it is fixed in position with another touch of the hot spoon.

The flat-iron is heated to a correct temperature as shown in the illustration, and is applied to the print with a fairly heavy pressure and not moved about, the operation being conducted on a flat, firm surface. If the face of the iron is not smooth and polished a sheet of paper should be placed between it and the print. As each part of the print receives the pressure of the hot flat-iron the shellac tissue melts and the print adheres.



# The Perfect Lantern Slide

This article deals with some points concerning the making of slides which will be of interest to many readers entering "The A.P." Lantern-Slide Competition.

THE perfect lantern slide is a delight to any keen photographer, whether viewed in the hand as a miniature transparency, or projected in its full beauty many times its original size.

Provided that the negative is a good one, and that the subject is well arranged within the picture space, it is not a difficult matter to produce an entirely satisfactory lantern slide.

## The Negative.

It hardly seems necessary to point out that the negative must be free from any defects of a mechanical nature. If pinholes are present they should be carefully spotted so that they are almost invisible in the negative and require no work on the slide.

The negative must be well exposed, and developed so that all the gradations of the original subject are shown. There must be no part so dense as to be unprintable, and equally there must be no area so clear that there is no hint of an image.

It is possible to remedy any excess of density in the negative by the use of a lantern plate of softer type, provided that the general character of the negative is good.

## Contact, Reduction or Enlargement.

The photographer who uses a miniature camera will have to enlarge his negatives on lantern plates, as the contact image is too small for most purposes. The fact that the miniature camera user has constantly forced upon him the vital importance of good technique, should ensure that his negatives have all the qualities which go to the making of perfect slides.

The degree of enlargement is small, about two diameters, and this should not be sufficient to cause any loss of fine definition, if the focussing is done with care, and the negatives are of critical sharpness.

With regard to contact slides, the photographer who uses the popular  $3\frac{1}{2} \times 2\frac{1}{2}$  size will find that most of his negatives are suited to contact printing, especially when only a part of the negative represents the actual subject. Slides from larger negatives may be made by reduction when most of the subject is wanted, or by contact when only a part makes a good composition.

Making slides by reduction calls

for a suitable camera of fairly long extension, as the process consists essentially of copying the negative (illuminated evenly by transmitted light) on to a lantern plate in the camera. An old quarter-plate camera can frequently be picked up very cheaply and is ideal for the purpose. Some enlargers have special adjustments and extension that permit lantern slides to be made by reduction.

Care should be taken to see that the subject is not too large on the lantern plate. For example, portraits, and especially head studies, should not occupy the full size of the plate, or the result when projected will appear on too large a scale to be satisfactory, and suggest the heads of monsters.

The same applies to flower and similar subjects. On the other hand, landscape, architecture and similar subjects gain when seen upon a large scale.

## Density.

A good lantern slide when viewed as a transparency against the light will be found to have plenty of brilliance and contrast. There will be tone in the highest lights, and the deepest shadow will be sufficiently transparent to transmit some light. The slide which has clear film, and shadow so deep that the light cannot penetrate, will appear horrible on the screen.

As a rough-and-ready guide the slide may be placed upon a sheet of printed paper, when it should be possible to read the type through the deep shadow. The best way to view slides in the hand is against an electric light covered with an opal shade.

Many slides are weak and flat through over-exposure of the plate and too short a development.

## Developers.

For black tones the following single-solution developer is recommended:

Hydroquinone ..	80 grs.
Sodium sulphite (cryst.) ..	1 oz.
Potassium hydrate ..	80 grs.
Potassium bromide ..	10 grs.
Water to ..	20 oz.

Do not use at a lower temperature than 65° Fahr.

For warm tones use "Chloride" or "gaslight" lantern plates and employ the special developer, the formula for which is always printed on the lid of

the box; but if rich sepia tones are wanted on the faster "black tone" plates use the following:

A. Pyrogallic acid ..	1 oz.
Sodium sulphite (cryst.) ..	4 oz.
Water to ..	20 oz.
B. Ammonium carbonate ..	480 grs.
Potassium hydrate ..	360 grs.
Ammonium bromide ..	240 grs.
Water to ..	20 oz.

One dram of A and B are taken and water added to make one ounce. Increased exposures are necessary with this formula.

The secret of success is in the use of a plate suited to the needs of the negative in the matter of contrast, correctly exposed so that development can be carried as far as it will go without excessive density.

## Defects.

One of the most common causes of defects in lantern slides is dust upon the negative or the lantern plate, which results in a crop of pinholes. It is not an easy matter to remove them, and prevention is so simple that it is far better than cure. This is a matter of a dust-free dark-room, a clean printing frame glass, clean negatives and dishes and filtered solutions.

It is better to make another slide than to attempt spotting. If this must be done the best tool is a mapping pen and liquid indian ink.

A defect often seen in lantern slides is light corners, due to uneven illumination when making the exposure. This has a very bad effect upon the subject, and the corners of the picture should be darkened down by shading the rest of the negative.

Make sure that the picture is, as near as possible, in the centre of the slide. This ensures a central picture on the screen.

Care should be taken over the masking, the mask of the slide corresponds to the trimming of the print. The masks should be truly rectangular, and domes, cushions and "fancy" shapes beloved of the commercial slide-maker of the last century avoided.

Lastly, the cover glasses should be clean. Many photographers use wasted slides for this purpose, and it is very important that not only should all traces of the film be removed, but also the glasses should be brilliantly polished.



# Greatest Autumn Camera

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 40000. Postcard 3a Folding Kodak, R.R. lens, ball-bearing shutter, 3 speeds.  
 40424. 2a Folding Brownie Kodak, R.R. lens, ball-bearing shutter.  
 33471. V.P. Kodak, Beck Neostigmat lens 1/9.9, purse case.  
 45432. 3½×2½ Dallmeyer Snapshot, 1/6.3 anastigmat lens, for film packs only.  
 5434. 3½×2½ Apem Folding, R.R. lens, 6 slides.  
 5528. 4½×3½ Ernemann Folding, 1/6.8 Aplanat lens, F.P. holder, 3 plate-holders.  
 4670. 3½×2½ Kodak Premo, 1/7.7 Kodak anastigmat lens, F.P. holder.  
 2013. 4.5×6 cm. Blacknote, Goerz Dagor 1/6.8 lens, 12 single plate-holders.  
 2017. 4.5×6 cm. Klimax, Aldis 1/7.7 anastigmat lens, 6 plate-holders.  
 2018. 4.5×6 cm. Nymph, 1/7.5 anastigmat lens, 6 plate-holders, F.P. holder.  
 2273. 4½×3½ Folding Klito, 1/8 Rapid Aplanat lens, 6 plate-holders and case.  
 2949. 4½×3½ Folding Klito, 1/8 Symmetrical lens, speeded shutter, 6 plate-holders and case.  
 2453. 4½×3½ T-P Imperial, Aldis 1/7.7 anastigmat lens, 3 plate-holders, F.P. holder and case.  
 3057. 4½×3½ Butcher Selfix, Aldis Uno 1/7.7 lens, speeded shutter, 6 plate-holders, F.P. holder.  
 2838. 4½×3½ Ernemann Folding, 1/6.8 Detective Aplanat lens, 3 plate-holders, F.P. holder.  
 2261. 5×4 Klimax, double extension, Aldis 1/6.3 anastigmat lens, Mackenzie adapter, 6 envelopes.  
 27594. 6-in. Lumar 1/6.3 Anastigmat, in Universal shutter.  
 27427. 5½-in. Aldis Anastigmat 1/6, in Unicum shutter.  
 26859. 5.8-in. Cooke 1/6.5, in Faopitio shutter.  
 27031. 7-in. Beck Iostigmat 1/5.8, in Celverex shutter.  
 20486. 7-in. Voigtlander Portrait 1/3, Waterhouse stop.  
 20492. 8½-in. Portrait 1/4, Waterhouse stops.  
 29007. 7-in. Whole-plate Wide-angle Rectilinear Lens 1/18.  
 29600. 7-in. Stereo Co.'s Whole-plate Wide-angle lens 1/11.  
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 No. 5 Beck Simple Telephoto Lens, Goerz Telenegative, focus 60-mm., in mount.  
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### Any of these £2

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 2317. 4½×3½ Ica Folding, reversing back, double extension, Ensign 1/7.7 anast. lens, 6 plate-holders and case.  
 3507. 4½×3½ T-P Folding, double extension, Radlar 1/6.8 anastigmat lens, Compound shutter, 6 plate-holders and case.  
 3518. 4½×3½ Goerz Tenax, double extension, 1/6.8 Tenastigmat lens, 6 plate-holders and case.  
 3427. 5×4 Kodak Premo, triple extension, 1/7.7 Aldis anastigmat lens, 3-speed shutter, F.P. holder and case.  
 3090. 4½×3½ Butcher Klimax, double extension, 1/7.7 Aldis anastigmat lens, 3-speed shutter, F.P. holder and case.  
 3503. 9×12 cm. Aris Standard 1/6.3 anastigmat lens, shutter speeds 1 to 1/1000th, F.P. holder and leather case.  
 2248. 5×4 Goerz Tenax, double extension, Goerz 1/6.8 Syntor lens, Compound shutter, 4 plate-holders.  
 3427. 5×4 Kodak Premo, triple extension, reversing back, 3 double plate-holders, F.P. holder, no lens.  
 2259. 5×4 Adams' Identro, Ross Homocentric 1/6.3, 3 double plate-holders.  
 3512. 5×4 Sanderson, Detective Aplanat 1/7.7 lens, Unicum shutter, 3 double plate-holders and case.  
 2010. 4.5×6 cm. V.P. Tenax, Goerz 1/6.8 Dagor lens, Compound shutter, F.P. holder.  
 2009. 4.5×6 cm. V.P. Tenax, Goerz Dogmar 1/6.3 lens, Compur shutter, 6 plate-holders.  
 2036. 4.5×6 cm. Nettel, Citonar 1/6.3 anastigmat lens, speeded shutter, F.P. holder.  
 5440. 3½×2½ Dallmeyer Snapshot de Luxe, 1/6.3 anastigmat lens, leather case. For film packs only.  
 5531. 3½×2½ Cameo, Aldis Uno 1/7.7 lens, Betax shutter, 2 plate-holders, F.P. holder.  
 4843. 3½×2½ Cameo, 1/6.6 Cooke anastigmat lens, Lukos 3-speed shutter, 2 plate-holders, F.P. holder.  
 37463. V.P. Vanity Kodak, 1/6.3 anast. lens, Diomatic shutter, case.  
 37484. 3×2 Voigtlander Roll Film, 1/6.3 Voigta anastigmat lens, speeded shutter.  
 37876. 3×2 Rollette Roll Film Camera, 1/6.3 anastigmat lens, speeded shutter.  
 38888. V.P. Ernemann, 1/6.8 Ernemann anast. lens, speeded shutter.  
 36091. No. 0 Kodak Graphic Roll Film, focal-plane shutter, Kodak 1/6.8 anastigmat lens.  
 39571. 3½×2½ Cocarotte Roll Film, 1/6.3 lens, Derval shutter.  
 38224. 3½×2½ Anaco Roll Film, 1/6.3 Aldis anastigmat lens, Acme shutter, speeds 1 to 1/3000th sec.  
 12424. 45×107 mm. Stereolette, Aldis Uno 1/7.7 anastigmat lens, speeded shutter, F.P. holder.  
 39953. No. 4 Panoram Kodak, Achromatic lens.  
 40251. 4½×3½ Carbine Roll Film, 1/7.7 Aldis Uno anastigmat lens, Lukos No. 3 shutter.  
 40280. 2c Kodak Series III, Kodak 1/7.7 anastigmat lens, Diomatic shutter.  
 46613. 3½×2½ Ensign Roll Film Reflex, Aldis Uno 1/6.3 anastigmat lens, T. and I. shutter.

### Any of these £3

40405. 4½×3½ Ica Roll Film, double extension, Carl Zeiss 1/6.3 Tessar, Compur shutter, speeds 1 to 1/250th sec.  
 38978. 4½×3½ Voigtlander Roll Film, double extension, Collinear 1/6.8 anastigmat lens, Kolos shutter, speeds 1 to 1/300th.  
 40357. 1a Kodak, Cooke 1/6.5 anastigmat lens, Universal shutter, speeds 1 to 1/1600th sec.  
 40389. 1a Folding Pocket Kodak, enclosed front model, Goerz 1/6.8 Dagor anastigmat lens, Compound shutter, focussing adjustment.  
 39368. 4½×2½ Anaco Roll Film Speeder, Dallmeyer 1/6.3 Perfac anastigmat lens, Acme shutter, speeds 1 to 1/300th sec.  
 33749. No. 2 Ensignette de Luxe, aluminium body, Cooke 1/6.3 anastigmat lens, speeded shutter.  
 37954. 3½×2½ Ihagee Auto Ultrix Roll Film, 1/6.3 anastigmat lens, focussing screen and 3 plate-holders.  
 38247. 3½×2½ Folding Pocket Kodak, enclosed front, Carl Zeiss 1/6.3 Tessar lens, Compur shutter, speeds 1 to 1/250th sec.  
 37372. 3½×2½ Special Kodak, Bausch and Lomb Kodak anastigmat 1/6.3 Velosio shutter, speeds 1 to 1/250th sec.  
 35917. 3½×2½ Regular Ensign Roll Film, Lukos 1/3.9 anastigmat lens, Compur shutter.  
 39504. 3½×2½ Roll Film, 1/3.9 Pololix anastigmat lens, speeded shutter.  
 4948. 3½×2½ Adams' Vesta, Carl Zeiss 1/6.3 Tessar lens, Compur shutter, 6 plate-holders, F.P. holder.  
 4530. 8½×2½ Blacknote, Krauss Tessar 1/6.3 lens, F.P. holder and 6 plate-holders.  
 4556. 3½×2½ Shew Enxit, Ross Homocentric 1/6.3 lens, Optimo shutter, 2 double plate-holders, F.P. holder and case.  
 4531. 3½×2½ Blacknote, Berthiot Olar anastigmat 1/6, 12 plate-holders, leather case.  
 3418. 4½×3½ Leonar Folding, double extension, Goerz Dagor 1/6.8, Compound shutter, 6 plate-holders and F.P. holder.  
 3365. 4½×3½ Junior Sanderson, Ensign anastigmat 1/6, Kolos shutter, 3 double plate-holders and case.  
 3522. 4½×3½ Klito, double extension, Radlar 1/6.8 anastigmat lens, Compound shutter, 12 plate-holders and leather case.  
 28797. 12-in. Ross 1/6.8 Telecentric Telephoto Lens, Iris mount.  
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3411. 4½×3½ Roylex (N. & G. Sibyl), Carl Zeiss 1/6.3 anastigmat lens, F.P. holder, leather case.  
 3450. 4½×3½ Sanderson Hand or Stand, Goerz 1/6.8 anastigmat lens, Unicum shutter, 2 plate-holders, F.P. holder and case.  
 3289. 10×15 cm. Ica Orix, Carl Zeiss 1/6.3 Icar anastigmat lens, Compur shutter, 3 plate-holders, F.P. holder and case.  
 3442. 4½×3½ Bedford Folding, double extension, Carl Zeiss 1/6.3 Triotar lens, Compur shutter, 6 plate-holders and F.P. holder.  
 5520. 3½×2½ Welta Folding, 1/3.9 Pololix anastigmat lens, Compur shutter, 4 double plate-holders and case.  
 5285. 3½×2½ Adams' Vesta, Ross Zeiss 1/4.5 Tessar lens, Compound shutter, 6 plate-holders and case.  
 5053. 3½×2½ Goerz C.D.V. Tenax, Goerz Dagor 1/6.8 lens, Compound shutter, F.P. holder.  
 38070. 4½×2½ Anaco Roll Film 1/6.3 Anaco anastigmat lens, Universal shutter, speeds 1 to 1/100th sec.  
 40180. 1a Special Kodak, Bausch and Lomb Kodak anastigmat lens, 1/6.3 Diomatic shutter.  
 39572. V.P. Kodak, Carl Zeiss 1/4.5 Tessar lens, Compur shutter, focussing adjustment.  
 40363. 4½×3½ Ensign Roll Film, Carl Zeiss 1/6.3 Tessar lens, Compur shutter, with focussing screen and 3 plate-holders.  
 39755. 4½×3½ Ica Roll Film, Carl Zeiss 1/6.3 Triotar lens, Compur shutter, speeds 1 to 1/250th sec.  
 40426. 4½×3½ Series III Kodak, 1/6.8 Kodak anastigmat lens, Compur shutter, speeds 1 to 1/250th sec.  
 39426. 4½×3½ Dallmeyer Roll Film, Dallmeyer 1/6 anastigmat lens, Universal shutter, speeds 1 to 1/160th sec.  
 40299. 4½×3½ Contess Roll Film, Carl Zeiss 1/6.3 anastigmat lens, Compur shutter, speeds 1 to 1/250th sec.  
 40369. 4½×3½ No. 3 Folding Kodak, Goerz 1/4.8 Dogmar anastigmat lens, Compur shutter, speeds 1 to 1/250th sec.  
 40368. Postcard 3a Folding Kodak, Cooke 1/6.5 anastigmat lens, Velosio shutter, speeds 1 to 1/300th sec.  
 46558. 4½×3½ Apem Reflex, reversing back, Wray Lustrar 1/5.9 anastigmat lens, 6 plate-holders and case.  
 40421. 4½×2½ No. 12 Carbine, Aldis-Butcher 1/4.5 anastigmat lens, Compur shutter, direct-vision viewfinder.  
 40428. 4½×2½ Cocarotte Roll Film, Carl Zeiss 1/6.3, Compur shutter.  
 3522. 4½×3½ Folding Klito, double extension, Goerz Dagor 1/6.8, Universal shutter, 6 plate-holders, F.P. holder and case.  
 5553. 3½×2½ Patent Etui, 1/6.3 Radionar anastigmat lens, speeded shutter, F.P. holder.  
 5318. 3½×2½ Ica Ideal, Carl Zeiss 1/6.8 Amatar lens, Compur shutter, 6 plate-holders, F.P. holder and case.  
 2028. Goerz V.P. Tenax, Goerz 1/4.5 Dogmar, Compound shutter, 6 plate-holders.

### Any of these £5

46374. 4½×3½ T-P. Special Ruby Reflex, revolving back, Cooke 1/4.5 anastigmat lens, 6 plate-holders and F.P. holder.  
 46944. 3½×2½ Ensign Speedy Reflex, revolving back, Aldis-Ensign 1/4.5 anastigmat lens, 6 plate-holders, F.P. holder.  
 46342. 3½×2½ Kodak Graflex Reflex, Bausch & Lomb 1/4.5 Tessar lens, changing-box.  
 46556. 4½×3½ Ensign Popular Reflex, reversing back, Cooke Luxor 1/4.5 anastigmat, 6 plate-holders, F.P. holder and case.  
 40111. Postcard 3a Special Kodak, Goerz Dagor 1/6.8 anastigmat lens, Compound shutter, speeds 1 to 1/200th sec.  
 12251. 45×197 mm. Vescorope, Carl Zeiss 1/8 Tessar lenses, changing-box, 12 plate-holders.  
 12378. Postcard Stereo Soho Reflex, Busch 1/8 Aplanat lenses, F.P. holder.  
 4918. 3½×2½ N. & G. Special Sibyl, Carl Zeiss 1/4.5 Tessar lens, 3 double plate-holders and case.  
 3059. 4½×3½ N. & G. New Ideal Sibyl, Carl Zeiss 1/4.5 Tessar lens, 6 plate-holders and leather case.  
 3481. 8×12 cm. Ica Ideal, double extension, Carl Zeiss 1/4.5 Tessar lens, Compur shutter, 6 plate-holders, F.P. holder and case.  
 3472. 9×12 cm. Nettel Tessco, double extension, Carl Zeiss 1/4.5 Tessar lens, Compur shutter, 3 plate-holders and F.P. holder.  
 3456. 4½×3½ Reitzschel Folding, double extension, 6-in. Linear 1/4.5 anastigmat lens, F.P. holder.  
 2783. 4½×3½ Adams' Vesta, 6-in. Ross Xpres 1/4.5 lens, F.P. holder, leather case.  
 2774. Postcard Hand or Stand Sanderson, 7½-in. Beck Mutar 1/6, 3 double plate-holders, F.P. holder and leather case.  
 3499. 9×12 cm. Patent Etui, Carl Zeiss 1/6.3 Triotar lens, Compur shutter, F.P. holder and leather case.  
 3444. 10×15 cm. Ica Adora, double extension, 7-in. Heioplan 1/4.5 lens, Compound shutter, 3 plate-holders, F.P. holder.  
 40279. 1a Special Kodak, Cooke 1/4.5 anastigmat lens, Compur shutter.  
 37570. 3×2 Voigtlander Roll Film, 1/4.5 Voigtlander anastigmat lens, Compur shutter, speeds 1 to 1/250th sec.  
 38130. 3½×2½ Series III Kodak, Kodak anastigmat 1/4.5 lens, Compur shutter, speeds 1 to 1/250th sec.  
 40169. Postcard Autographic Kodak, Cooke Series III anastigmat lens 1/6.5, Acme shutter, speeds 1 to 1/300th sec.  
 45335. 5×4 Goers Folding Reflex, Goerz 1/4.8 Celor lens, 3 double plate-holders.  
 45808. 4½×3½ Pressman Reflex, Beck Mutar 1/4.5 anastigmat lens, F.P. holder.  
 46288. Postcard Pressman Reflex, non-reversing back, 12 single plate-holders, F.P. holder, no lens.  
 3500. 9×12 cm. Zeiss Icar, Carl Zeiss 1/4.5 Tessar lens, Compur shutter, 6 plate-holders, F.P. holder and leather case.

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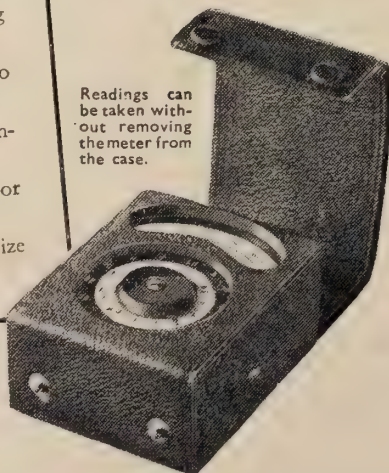
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# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### SOME AUTUMN OPPORTUNITIES.

**Y**EARS ago the amateur photographer, however enthusiastic, associated autumn with a slackening down of his work. Very often, about this time of the year, he "packed up." Not so to-day. Autumn days, and nights, bring their special opportunities for interesting and striking work, and modern apparatus and material enable us to take full advantage of them.

The days shorten, but the long evenings make it more convenient to treat outdoor subjects by artificial light. This is always attractive, and such subjects are much easier to deal with than they used to be. Exposures have been reduced from minutes to seconds, and even fractions of a second. Lighting is brighter and more general, and the rapidity of lenses and sensitive material has made the inclusion of figures possible. Snapshots in the theatre are no longer an optimist's dream, but an accomplished fact.

But it is of autumn photographs by daylight that I wish to say a word or two. On many days there



*The Storm Cloud.*

will still be bright sunshine, but it is not so brilliant as in the height of summer. This is an advantage rather

than otherwise. The contrasts of light and shade are present, but they are not so extreme, and are therefore easier to register in the negative, and to reproduce in the print.

On many days, too, the air is misty, especially early and late in the day, and every "pictorial" photographer knows how extremely valuable this condition may be. In securing what is rather curiously called "atmosphere" the beginner must be on his guard. I know that he often holds the opinion that because the rendering of some subjects is improved by using a filter on the lens, therefore all subjects will be improved by such a method. This is by no means the case. A filter will very often "cut out" the atmospheric effect that it is desired to record, and it is often the case that under such conditions an ordinary plate will answer better than anything else.

When it comes to the familiar "autumn tints" in woodland and field, it is another matter. Then orthochromatic and even panchromatic material will certainly be called for, and



*The Quay, Poole.*



a filter—yellow or green—may be a great help. The same applies to the photography of the many beautiful flowers that come with the autumn.

In the present months, too, fine sky effects are common, and it is this point that the illustrations are intended to emphasise.

The view of the quay at Poole would be far less satisfactory if the sky had been blank. The rolling September clouds have given it added interest. The negative is ordinary flat film, not panchromatic, and the print is perfectly straight, and on normal bromide paper. The light on the white hulls of the boats made these the brightest parts of the view, the clouds, even at the brightest, being yellowish.

In the stormy sky off the Isle of Wight the original print shows realistic tones everywhere. There is sufficient detail in the land seen against the light, in the dark cloud and its shadow on the sea, and in the brighter passages of the sky. This also is a straight print from a straight negative, and could have been taken with any camera that would give  $1/50$ th of a second at  $f/8$ .

"Stonehenge" is one of a series of twelve I took in about a quarter of an hour, and is by no means the best. The sunlight was intermittent, and the rapidly changing autumn sky enabled me to obtain a great variety of effects. On a cloudless summer day a couple of exposures would have satisfied me as regards number, but not as regards results.



Stonehenge.

I find no difficulty in retaining printable skies. The more contrasty they are the better, but even delicate effects can be recorded with reasonable care. A filter may or may not help. I think the great secret of "keeping" skies is to avoid over-development; and the exposure should have been such that by the time the sky tones are of the right density there should be sufficient tone and detail elsewhere.

Negatives do not require to be as strong as in the days of albumen paper and P.O.P. Many of my old

negatives will give nothing but blank paper skies in a bromide enlargement. They were over-cooked. A good many modern D. & P. people, unfortunately, will likewise over-cook your negatives if you give them the chance; and then good-bye to your skies.

There is a special opportunity this autumn season for recording the wonderful colours seen at no other time in the year. The Dufaycolor film has given us chances that we have never had before. But that is too great a matter for the fag-end of an article.

W. L. F. W.

## Fulfilling those Holiday Promises

HOW many amateur photographers, however highbrow and pictorial they may be, can spend a holiday without making many exposures on what will be purely domestic records, followed by promises of a "print of each"? Alas! how often does our friend wait in vain for his prints, the task of making them being relegated to odd moments which may never crop up. I find it better to set aside an evening or two, soon after the holiday negatives have been developed, to "polishing off" all outstanding record snaps, thus easing my conscience and enabling me to concentrate on serious work later.

Contact prints are usually all that is required, and here let me say that I never employ gaslight paper for large batches of prints; it is too slow in exposure and too quick in development. Bromide paper is far better. It can be obtained in any size, grade and surface, and is most economical in gross lots. For  $3\frac{1}{2} \times 2\frac{1}{2}$  I use commercial postcards cut in two, an easy job with a razor-blade trimming-knife, at a cost of 100 postcards for 3s. All the big firms make

these inexpensive cards, and their quality is very good.

Bromide printing must be carried out in the dark-room, and a candle may be used for exposing. This is a nuisance, and a low-powered electric bulb which can be switched on and off is better.

Negatives are grouped, normal, hard, or soft, and three grades of bromide paper are used, generally one night's printing to each grade, to avoid confusion. Developer is mixed to the maker's formulae (I use M.Q.), and a  $12 \times 10$  dish used for acid hypo.

Where a large number of prints are to be made from one negative, a test is made in strips, as usual, and the correct exposure ascertained. I find six seconds an average time in normal conditions. The required number of sheets are placed face down in a box, covered with a card. They are quickly printed off and placed in another empty box. This is better than developing each print as made, as the hands are dry and stains are impossible.

A fairly large dish, say  $9 \times 7$  for  $3\frac{1}{2} \times 2\frac{1}{2}$  prints, enables six or eight prints to

be developed together, and as bromide paper takes about 3 minutes to develop, no difficulty will be experienced. The prints are submerged face up at intervals of twenty seconds or so, so that after the last has been put in the first is almost ready to withdraw; the other hand rocks the dish slightly to agitate the developer. A rinse, and the usual fixation and washing complete the job. I can make forty good technical prints in an hour by this method.

For washing, I find two  $15 \times 12$  or larger dishes to be satisfactory, changing the water every five minutes for eight changes.

Where the number of prints per negative required is small, it is easier to develop as exposed. My procedure then is to expose one print, immerse it in the developer, rock the dish, then load the frame and expose another, and so on, until the three minutes have expired and the first print is developed fully. The remaining prints are then developed out and placed in the fixing bath; and the process repeated with the next batch.

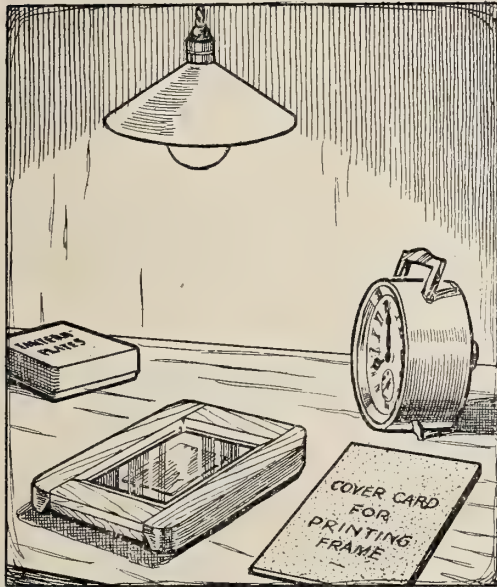
A. T. BAILEY.



# Points on Slide Making

## for Beginners, by RICARDO

Lantern slide making is a fascinating branch of photography that should be tried by all keen beginners.



### Exposing, Developing and Fixing

**B**EGINNERS who can make a satisfactory gaslight contact print need not hesitate to make a lantern slide, as the two are similar in processing. The difference being that one is on paper and the other on glass.

Lantern plates are made in one size only,  $3\frac{1}{4} \times 3\frac{1}{4}$  in., and are obtainable in different types of emulsions, such as bromide and chloro-bromide, or gaslight; but the novice is advised to try the gaslight type first.

Any white artificial light can be used for exposing purposes, but the unexposed plates and the developing process should be kept in shadow, as in gaslight printing, to avoid fogging.

Take a plate and place it in a printing frame with the emulsion side in contact with the emulsion side of the negative. If the negative is on a film use a piece of plain glass in the frame to support it. Replace the back of the frame and the plate is ready for exposure.

The first exposure should be taken as a test for correct time. The remaining negatives should be grouped for densities, and their comparative exposures can be roughly estimated after the first slide is made. If the light used is horizontal, or vertical as shown in sketch, it is advisable to keep it always at, say, 2 ft. away. Exposure times will vary, of course, but 10 to 30 seconds can be taken as a rough guide, with an average single electric lamp.

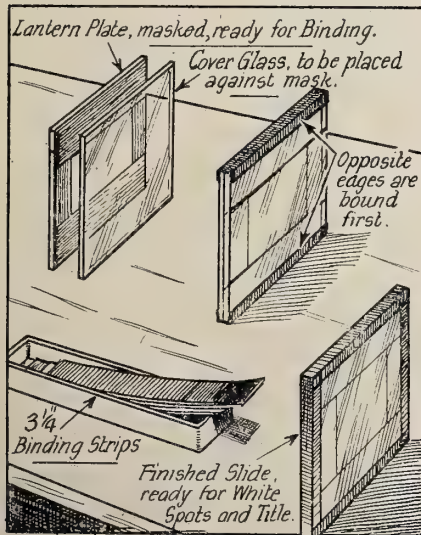
The plate is now ready for developing.

Although almost any of the single-solution proprietary developers, such as Rytol, Certinal, Azol, or Rodinal will do, it is better to use the developer made specially in packet form for the slides used or as given in the formula on the slide box. The correct times for development are usually supplied with the plates.

After development is complete the plate is then rinsed in water and fixed in plain or acid hypo. When the "creaminess" has entirely disappeared it is ready for 30 minutes' washing. It should then be put in a rack to dry.

### Masking the Slide

**T**HIS is necessary in order to cut off unwanted portions of the slide showing on the screen, and must be done before the plate is bound. There are two ways of masking as shown in the sketch. The first is by using  $3\frac{1}{4}$ -in. strips of black paper gummed on one side and sold specially for masking and binding, and the other way is to use square pieces of opaque paper,  $3\frac{1}{4} \times 3\frac{1}{4}$ , with the necessary aperture cut out by a knife. Of the two, the first method is the more satisfactory. The masking must be made on the emulsion side. Passe-partout can, of course, be used instead, but do not over-moisten the gum as it may ooze out at the edges and show on the screen.



### Binding the Edges

**A**FTER the plate is masked it is necessary to bind it up with a piece of clear glass of the same size for protection. This cover glass should be cleaned and placed on the masked side and the edges of both glasses bound together.  $3\frac{1}{4}$ -in. strips of black gummed paper are the simplest to use for this purpose. Two opposite edges should be bound first and then the remaining two edges complete the process. Only one strip of paper should be used on each edge and any protruding pieces cut off. Although a firm hand is needed to avoid creases or folds in the binding, do not use too much pressure as the glasses are thin and easily crack, particularly in the first stages of binding.

### "Spotting" and Titling

**T**HE two white spots seen in the right-hand sketch must always be added to the finished slide. They act as a guide for correct positioning in the projector carrier. They should always be at the top, and on the side which faces the eyes when the picture is seen the same way it is intended to be projected on to the screen.

Titles should never appear on the screen but, if used, should be stuck on to the same side as the spots, as shown in the illustration. Always keep the plate boxes for packing purposes as they prevent the slides from sliding about and scratching each other.



The finished slide.



# The London Salon of Photography

Now open at the Galleries of the Royal Society of Painters  
 in Water Colours, 5a, Pall Mall East, London, S.W.1

## SECOND NOTICE.

THE general effect of this year's Salon that will strike the visitor on entering the gallery is one of brightness and vivacity. This is due partly to the brilliancy of the prints and their arrangement, but also, in a measure, to the subject matter depicted. A great number of the pictures are definitely joyous in character, with a suggestion of action that is both attractive and satisfying.

In the previous note on the Salon, comment was made on the extraordinarily high quality of the prints as a whole this year. There is scarcely a picture in the show that the most capricious critic will find fault with on technical grounds, and there are many of superlative excellence pictorially.

There is little doubt that the progress that has been made in photographic materials during the past few years is responsible for much of this. The use of panchromatic material and modern printing processes is evident on all sides, with the result that if a photographic exhibition of a decade or more ago could be staged to-day it would seem very dull and tame in comparison, from the point of view of technical presentation.

### British Work.

Among the British workers who have notable prints on the walls, in addition to those mentioned in the previous notice, reference must be made to the prints by John H. Ahern, who has a liking for odd viewpoints, and Walter Bird, who shows prints of fine quality. His portraits in particular striking a very high mark of excellence both in arrangement and presentation. S. Bridgen has a good architectural subject with figures, and H. Burdekin is well represented with a strong picture of machinery and another, a breezy outdoor subject.

J. Capstack's pugilistic study recalls his last year's success, and Keith Dannatt gives us yet another of his dual portraits of gipsy types. T. Erik exhibits an excellent piece of still-life work, and Noel Griggs shows vigour in his treatment of the nude.

Edward Haigh has some good figure work with fine print quality, and Walden Hammond again exhibits cleverly lighted figure studies, showing imagination combined with pictorial and technical skill. E. Chambré Hardman's work is welcome for its

delightful quality, and W. Harrison has two remarkably fine head studies in Gevaluxe that compel attention.

E. Heilmann's quaintly chosen subjects are always well done, and this year they are very decorative. B. Leedham remains constant to his nude studies, and Arnold Longman follows the lead of Herbert Lambert with great success.

Rosalind Maingot is only represented by one picture this year—a very dainty nude, and E. J. Mowlam has only one marine picture—a yachting subject. Yvonne Gregory has two pleasing figure subjects, and Mrs. N. Ralli has an example of her bromoil transfer that is less strong than usual. John St. Aubyn again finds expression in tiny bromoil transfers, but Fred Judge is not so well represented as in previous years. Paul Shillabeer has two attractive prints, notably the amusing animal study entitled "Where's George?"; and E. Snyder shows some vigorous figure work.

Walter Thomas shows yet another of his series of striking pictures of judges, and Maurice Turney is also well represented by portrait subjects. Lionel Wood makes a departure in showing miniature prints, and some strong colour work is exhibited by Madam Yevonde. Dorothy Wilding has a notable array of her characteristic figure work, and Challenor Woods has two strong figure subjects in rather a heavy key.

Other exhibitors whose prints are worth noting are Ismay Taylor—with one of the most compelling figure studies in the show: "Woman is Fickle"—Gilbert Adams, H. Vandyk, John Erith, G. Fayer, Maurice Beck and Walter Benington.

### Foreign Work.

Foreign pictorial photography is well represented at the Salon this year. A particularly strong group of pictorialists in Budapest, headed by D. Ronay, have sent some fresh and striking figure work, most of which is presented on glossy bromide paper. These, when seen under glass, look particularly rich and satisfying in quality. Among the workers from this part of the world are K. Szollosy, L. Szekely, G. Seida, R. Balogh, H. Kalman, T. Koch and E. Lienton. In each case the prints have strong individuality.

From Holland, M. F. J. Coppens repeats his success of last year with another series of fine head studies, treated in a broad and rugged manner that suits the subjects. Jan de Meyere, of Stockholm, again shows his mastery of black and white for figure studies of curious charm.

Italy is well represented by a number of workers—notably Giulio Cesare, with his very personal renderings of snow scenes, and I. Bertoglio, who relies on design for effect, while M. Ermanno, E. Aonzo, F. Bender and F. Maraini also show effective pictures.

J. E. Borrenbergen, M. Broquet, P. Cools and R. Dufour, in addition to Leonard Missonne and Pierre Dubreuil, already referred to, make a good showing of Belgian work.

From Germany characteristic prints are on view by A. Eisenstaedt, Princess Eberhaed Arenberg, and Otto Martens; and from Czechoslovakia are exhibits by Dr. J. Lauschmann, B. Gottlieb and F. Drtikol.

### American Work.

Among the American work special note should be made of that shown by P. Douglas Anderson, Forman Hanna, with a new batch of outdoor nude studies, A. Fassbender of New York, F. R. Fraprie of Boston, and W. C. West, A. J. Krupy, D. V. Dorin, George Henry High, O. J. Berg and Max Thorek of Chicago. E. Alenius, Jack Barsby, Louis Fleckenstein and R. A. Officer, also have notable exhibits.

The Japanese workers from the United States and from Japan again show original ideas in picture-making. Among these are T. K. Shindo, M. Shimotsusa and K. Shimojima, K. Hashimoto, T. T. Hu, K. Wakasa, Hiromu Kira, K. Matsuki and S. Nakagawa. Their work is always worth careful inspection.

Will Till of Johannesburg, J. Vanderpant of Vancouver, E. Welinder and Fred Flodin of Sweden, P. Klapwyjk and S. Zoetmulder of Holland, Pierre Adam of Paris, S. J. Kharegat and F. R. Ratnagar of India, Monte Luke of Sydney, and J. B. Eaton of Melbourne, Dr. A. Katscher and A. Karplus of Vienna, F. Mora Carbonell of Spain, Oscar Beire of Switzerland, Josef Augyal of Hungary and Jean Drosd of Poland, all have prints exhibited that call for attention.





THE DRUMMER.

BY E. LIENTON.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)





WINDOW DRESSING.

BY FOSTER BRIGHAM, JUN.

(This picture was awarded the Dovel Le Sage Prize in the Exhibition of the Royal Photographic Society, now open at 35, Russell Square, London, W.C.)



# CHLORO-BROMIDE PRINTING

By E. B. SHAW.

The steadily - growing popularity of chloro-bromide papers for exhibition and other work makes the following practical article of considerable topical interest.

CHLORO-BROMIDE papers are capable of giving—with the right sort of negative—prints of great beauty, ranging in colour from a warm or brownish black to a rich brown.

The first essential for successful printing on these papers is a negative of the right kind. Chloro-bromide emulsions give a long scale of gradation of tones. Subjects of high contrast—or low contrast—with *very few* intermediate tones between the darkest and lightest tints are not suitable for these papers.

The speed of chloro-bromide papers is between that of "gaslight" paper and ordinary bromide paper, but different makers produce papers of considerably different speeds, and characteristics, i.e., length of exposure required and time of development to obtain a certain colour, and the amateur will do well to choose one particular brand and stick to it until he has mastered it.

## A Test Exposure.

Having produced a negative of the right type and chosen a chloro-bromide paper, we may now proceed to make prints. A yellow safelight should be used. A test print should first be made as follows: Place a piece of paper in contact with the film side of the negative in the printing frame and place the latter covered with a piece of card about 3 feet from the light, which may be gas or electric. A 25-watt pearl electric lamp is useful, as one does not get shadows and images of the wires thrown across the printing frame.

Uncover the whole of the negative and give 5 seconds' exposure. Cover up about one quarter of the area and give another 5. Repeat, covering up another quarter and give another 5 seconds, then repeat and give a final 5 seconds.

The paper will then have received four exposures in strips of 5, 10, 15 and 20 seconds.

The test piece, being exposed, is now placed in the developer, which should be between 65–70° Fahr. This is important, because good tones are not obtainable on these papers when the developer is cold. 68° Fahr. is about the best temperature at which to work.

The test piece is developed for 2½ to 3 minutes, according to the brand of paper used. The tone aimed at here is a warm black. After development, the paper is rinsed for 2 or 3 seconds in water, and then placed in the fixing bath. All solutions used should be as nearly as possible at the same temperature.

The following formulæ will be found satisfactory. At the same time it is always advisable to adopt a formula given in the instructions issued with the particular paper.

	Avoir.	Metric.
Metal .. ..	10 grs.	1 gm.
Hydroquinone ..	40 grs.	4 grms.
Sodium sulphite (crys.) ..	600 grs.	60 grms.
Sodium carbonate (crys.) ..	450 grs.	45 grms.
Pot. bromide ..	30 grs.	3 grms.
Water to ..	20 oz.	1,000 c.c.

Use you dilute with an equal volume of water.

The fixing bath is made as follows:

	Avoir.	Metric.
Hypo .. ..	3 oz.	130 grms.
Potassium meta-bisulphite ..	½ oz.	22 grms.
Water to ..	20 oz.	1,000 c.c.

The time of fixing should not exceed ten minutes. The best practice is to use two fixing baths and give 5 minutes in each.

After fixing, the test piece should be examined by daylight, and it will soon be recognised which exposure is nearest the correct one.

## Judging Results.

It may be that none of the exposures suffices. If this is the case then:

1.—If none of the exposures is enough, repeat at one-half the distance from the lamp—i.e., at 1½ ft.

2.—If all the strips have received too much exposure then repeat at double or three times the distance from the lamp, viz., at 6 or 9 ft.

The ideal method is to use *fresh* developer for each print. As a rough guide 1 oz. will be sufficient for a 2½ × 3½ or ¼-plate—using a ¼-plate dish, or 2 to 3 oz. for a ½-plate—in a ½-plate dish. Larger sizes in proportion, but in any case the same developer should not be used for more than two or three prints.

After fixing, prints should be washed for half an hour—thick paper one hour—in running water.

## Variations in Colour of the Print.

Suppose a print with a warm black image was obtained with 10 seconds' exposure and 2½ minutes' development at 68° Fahr., and it is now desired to obtain a print from the same negative but with a much warmer, i.e., a brown, image.

Then, keeping the distance from lamp to printing frame the same, give five times the exposure, viz., 50 seconds,

and, using fresh developer, also at 68° Fahr., develop for one-half the original time, i.e., 75 seconds. This will serve as a useful guide for a first attempt.

Still warmer colours may be obtained by further increase of exposure and curtailment of development, but there is a limit beyond which the colour of the print turns out a rather dirty yellow-brown and the quality of the image is lost.

Precisely the same procedure applies to the making of enlargements as to contact printing. Test exposures on the enlarging easel should first be made in a similar manner. These will, of course, be much longer, and in some cases may extend to minutes, according to the degree of enlargement and the light.

## Obtaining Cold Tones.

A final word with regard to obtaining *cold* tones of a rather distinctive quality on these papers. Use the following formula and regulate the exposure so that development is complete in 2 to 2½ minutes at 68° Fahr.

	Avoir.	Metric.
Amidol .. ..	50 grs.	5 grms.
Sodium sulphite (crys.) ..	500 grs.	50 grms.
Pot. bromide ..	2 grs.	0.2 gm.
Water to ..	20 oz.	1,000 c.c.

When cold tones are required choose a chloro-bromide which has a *white* base, otherwise the point in obtaining a *cold* tone is lost. With the amidol formula the cold black image obtained is of first-rate quality, and especially suited to subjects like snow scenes.

The following summary will serve as a useful guide to successful results in the manipulation of these papers:

## Summing Up.

1.—See that the negative is of the right kind, i.e., possessing a long scale of gradation.

2.—Keep to one make of chloro-bromide paper.

3.—For consistent results use fresh developer for each print.

4.—Keep all solutions at the same temperature—68° Fahr. is the best.

5.—Fix each print for the same length of time—never more than a total of 10 minutes. Use two baths for 5 minutes each if possible.

The image of a chloro-bromide print consists of exceedingly finely divided silver, and a long immersion in a fixing bath, especially an acid one—may possibly tend to remove some of the silver in the high-lights, and thus impair the quality of the print.





# WINDMILL

By CHRISTOPHER WENLOCK.

in the meadowland or on a solitary hill ; allowing the photographer to choose his position, according to the light or outstanding cloud formations, and to select the particular aspect he favours ; so long—and this is an important point—so long as the sails are facing into the picture. Full-face is, of course, least effective ; but, apart from these considerations, the artist has the choice of many angles from which to view the structure.

The mill on Chailey Common in Sussex has just been rebuilt, its upper portion, carrying the sails, having been blown down in a gale in 1929. It has been repainted ; and the effect of the white sails against the blue sky is very arresting ; a colour filter being used to obtain the dark tone value of the sky.

Not often does a mill stand in close proximity to a river ; but at Rye there is a good galleried mill beside the Tillingham stream, where the crops and riverside assist in the making of a picture.

In Sussex a mill has been built upon the great barn in the centre of a farmstead. This is at West Blatchington,

*At the Top of the Hill. A derelict Peg-and-Post Mill.*

THE windmill provides an excellent outdoor autumn subject for the photographer. Graceful in form, its presence in a scene adds a pleasing *motif* for a picture. Moreover the photography of windmills has a peculiar value, now that these memorials of the past are so quickly disappearing.

It is reckoned that two hundred years is the average life of a wooden mill ; and it is this mill that is the most picturesque. Almost all our wooden mills are to-day at, or beyond, the age limit. Some have been repaired and their timber-work renewed, investing them with a new lease of life ; but many are derelict beyond repair.

A large number of mills stand out apart from competing objects, either



*The Clayton Mills, Jack and Jill, near Brighton.*



# Photography

Although the picturesque windmills are gradually disappearing, there are still many remaining to be recorded by the camera, as this article shows.

near Hove; and some very excellent subjects may be found when farm vehicles, either horse-drawn or idle, are about the premises.

If a perfect mill in its resplendent coat of paint has an appeal, then from the artistic point of view the weather-beaten and decrepit mill has an even greater attraction. One such mill, until recently, stood near the road at Ashurst. It was a peg-and-post mill, one of the oldest in the country, and it succumbed to a gale only a few years back.

Perhaps most familiar of all our southern mills are the two standing side by side on the Clayton hills near Brighton. "Jack and Jill" they are named, though neither seems likely to emulate the exploits of their prototypes. "Jill," the smaller, white mill, has already accomplished more than her share of travelling, for she was drawn by eighty yoke of oxen from a position on the Dyke road to the Clayton hills in 1828. "Jack" is now inhabited as a dwelling-house; and both mills are unlikely to suffer depreciation.

The cramped nature of the interior of a mill renders satisfactory photography almost impossible, and one must be content with the external view; but there are such large and varied possibilities that no one need fear the subject will be overdone.



*Blatchington Mill.*

*The restored Mill on Chailey Common.*



*From the other side of the Clayton Mills. See Fig. 2.*

The photographer can use any type of snapshot camera for mill pictures. He should choose a sunny day with fine clouds for preference, and on such days—with modern fast pan. film or plates—exposures of 1/100th sec. will secure good exposure even with the sails revolving. For close-ups and "new angle" pictures the sails should be at rest.

It is to the advantage of the picture-maker that it is customary to set the sails in the position of St. Andrew's cross when work is finished. Before commencing work, however, the old millers always set them horizontally and vertically, in a position known as "Miller's Glory," which was regarded as assuring good success from the day's working. This is only one point from the lore and traditions of windmills. There are others as interesting as the subjects themselves.



**T**HERE is no reason why negative making during the autumn and winter months should be confined to daylight exposures only. Opportunities for seasonable subjects should, of course, be grasped whenever possible; but apart from these, the photography of artificially illuminated subjects indoors affords a considerable amount of pleasure to those who attempt them, and keeps the interest in photography alive.

There are, unfortunately, many dull days in autumn when outdoor work is impossible, and the amateur who is keen to make pictures realises that artificial light, used in conjunction with modern high-speed films and plates, renders the production of good figure studies a matter of ease and certainty at any time of the day or evening.

Within the last few years quite a number of highly actinic lighting outfits have become available which practically revolutionise indoor photography, particularly electric lamps possessing high power in voltages for plugging into any ordinary fitting. Another type, the "Sashalite," provides opportunity for an instantaneous flash at any predetermined moment. A fraction of a second has indeed ousted the necessity for longer exposures.

These lamps are, however, somewhat expensive, and many enthusiastic workers continue to use flashpowder. Handy and easily ignited, its brilliant flash can be so much under control that results are equal to the best daylight exposures. Superior modelling and print quality are secured by the employment of a diffusing screen of wet, or fireproof, butter muslin placed well in front of the light, and a reflector on the shadow side. Flashpowder involves no danger if too close proximity to curtains

## A Note on Indoor Figure Work by FLASHLIGHT

By Harold G. Grainger.



*A Fireside Group by Flashlight.*

or other furnishings or ceilings is avoided.

There are several excellent flash-powders on the market, and they are not expensive. The mixing of the two separately packed powders should take place just before use. The inclusion of a metal scoop enables a definite quantity of the admixture, ascertainable from the instructions enclosed, to be used for each exposure. As with other illuminating

methods, practical devices, as inexpensive flashlamps, can be purchased for securing instantaneous ignition precisely when desired.

By using one of these handy flashlamps held fairly high, to one side of the posed model, but not within the range of the lens, and a white reflector to lighten the shadow side, practically any form of modelling can be achieved with a portrait or figure subject.

For firelight effects, similar to the example reproduced, no special apparatus is required; ignition is obtained by simply placing the necessary amount of powder, twisted in tissue paper, on the fire at the opportune moment for exposure. As the smoke, inevitable with all flashpowders, finds an outlet chimneywards, further exposures can be made right away. The camera should, of course, be on a firm support—a tripod or small table, for instance.

When all is ready, open the shutter as the wrapped flashpowder is put on the fire (in a small blaze for preference), and immediately ignition has taken place close the shutter. In this, as in all flashlight photography, the usual room illumination should be on all the time. Not only is eyestrain thereby avoided, but the actinically weaker lighting is definitely helpful to the quality of the rendering. A lens hood eliminates the possibility of fog or glare.

A useful tip in artificial light photography is to employ, where possible, light backgrounds or settings, as other things being equal the relative amount of flashpowder necessary for a subject in light tones is only one-third to one-half that required for one in dark tones. This is due, of course, to the unalterable natural law that light objects impress the sensitive emulsion much more rapidly than correspondingly dark ones.





MORNING.

BY WALDEN HAMMOND.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)





REAPING.

By KALMAN SZOLLOSZY.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 54, Pall Mall East, London, S.W.1.)



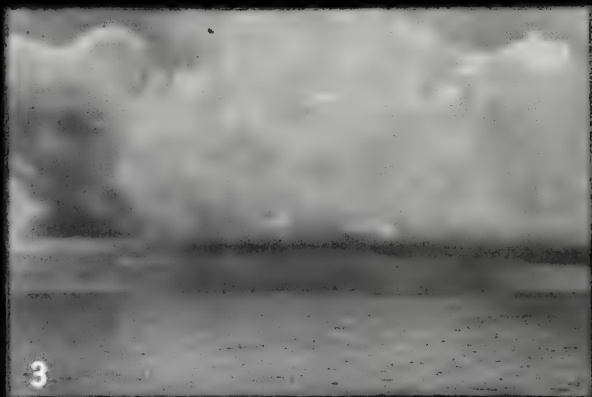


STOWING THE JIB.

By F. J. MORTIMER.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Lake Rotomahana,"  
By C. M. Shadbolt, New Zealand.  
5.—"Clouds over Cornwall,"  
By A. R. C. Higham.

2.—"Sunset over Poole Harbour,"  
By G. M. Emerson.  
6.—"An Evening Sky,"  
By Capt. R. Portal.

3.—"Monsoon Weather in the Indian Ocean,"  
By W. B. Haslett.  
7.—"Storm,"  
By Miss Beharrell.

4.—"A Norfolk Sunset,"  
By S. L. Hillebrand.  
8.—"The Pap of Glencoe,"  
By J. A. Stirling.



# PICTURES by Novices

## SOME CRITICAL COMMENTS *on the Beginners' prints reproduced on the opposite page*

IN the collection of prints reproduced on the opposite page, it is evident, in every case, that the intention is to make a picture with the sky and its clouds as the principal theme. Taken on the whole, these efforts are very creditable, but the chief difficulty seems to lie in the choice of a landscape that, while not proving too assertive, has yet sufficient interest to justify its inclusion.

### **Landscape and Sky.**

Quite apart from the difficulty of obtaining a decent representation of a sky effect together with a landscape in which the tones are properly recorded, it is not easy to find a subject which is neither so insipid that it fails to support the sky, nor one that attracts so much attention that competes with it and destroys its significance.

In No. 1, "Lake Rotomahana," by C. M. Shadbolt, the sky, viewed as an item by itself, is satisfactorily recorded, but it does not attract and hold the attention as it should, first, because the interest of the landscape, with its forceful contrasts of tone, is too insistent, and, secondly, because it has scarcely sufficient space in which to display its attractions. The distant hillside is very dark; there is an intervening stretch of very light tone in the water; and, in the foreground, another passage of moderate depth.

On the other hand, the landscape, if the area of the sky were reduced, is not of a nature that could stand by itself. It is lacking in interest and its forms have little appeal. The only possibility, as far as can be seen, of making a picture in the vicinity would be by altering the viewpoint so that the landscape falls into a more harmonious arrangement; by deferring the exposure until the light on the water were not so assertive; and by including a greater proportion of sky.

### **Placing the Horizon.**

The crux of the matter is that the horizon is too near the middle of the print. In such circumstances, and assuming that both landscape and sky have a degree of attraction, neither can be regarded as the dominant factor as one or the other should. If it is intended to give the sky pride of place, it should be allotted the major

proportion of the picture space, and, even where the landscape provides the main attraction, it is usually better to keep the horizon below the centre line and refrain from introducing any forceful note in the sky.

Where the horizon is placed above the centre—and it is quite feasible—it is almost always necessary that the interest should lie in the foreground.

No examples of this type are included on the opposite page, but, in No. 4, "A Norfolk Sunset," by S. L. Hillebrand, the horizon line is very nearly central, and how much more the sky would appeal if the area of the foreground were decreased may be seen by trimming three-eighths of an inch from the base.

### **Pictorial Proportions.**

That brings us to the conclusion that, for this sort of thing, the picture should be divided so that about one-third of the picture space is given to the foreground or landscape and two-thirds to the sky.

No. 3, "Monsoon Weather," by W. B. Haslett, is of much about these proportions, but the rendering is open to the criticism that the foreground is utterly devoid of interest, and it is pretty obvious that the best part of the clouds—their tops—is excluded. What possibilities were there have been unfortunately missed, and something similar seems to have occurred with No. 7, "Storm," by Miss Beharrell. In this latter case, the pictorial proportions are well calculated, but the foreground is unnecessarily heavy—a concomitant of under-exposure—and the brightest part of the sky is along the top edge.

That will never do, for not only does it tend to direct the attention out of the picture, and is therefore undesirable, but it also indicates a failure to appreciate one of the fundamentals of arrangement in that the centre of interest must be well within the picture space. This principle applies, of course, to all kinds of subjects, whether they are composed of landscape and sky or not. The strongest positions for the centre of interest have been repeatedly indicated.

An improvement is shown by No. 8, "The Pap of Glencoe," by J. A. Stirling, where, though the distance

is comparatively dark, it does not seem so insistent as in No. 1, principally for the reason that the shapes are good, and they are more broken up.

### **Foreground and Distance.**

All the same, the immediate foreground is rather empty, and, from the loch side, it is possible that a bit of shore could be found that, while not asserting itself unduly, diversified that portion of the picture.

Those little blobs of clouds at top left, too, are inclined to be distracting, and, either a little earlier or later, it might have been found possible to avoid their inclusion. Clouds are always on the move, and they should be watched till a satisfactory arrangement presents itself.

"Clouds over Cornwall" (5), by A. R. C. Higham, is better still, though, as a matter of form, it would have been preferable if the brightest light in the clouds were more on the central portion rather than on those two eminences in the right-hand top corner. Apart from this, the sky is very fine, but the landscape has not quite enough of a suggestion of form and shape to live up to it. On the other hand, the sky in No. 6, "An Evening Sky," by Capt. R. Portal, is not of the same degree of attraction, but the landscape is much better chosen.

### **The Value of Half-tone.**

If the sky of No. 5 could be substituted for that of No. 6, and the suggested adjustment were made of toning down the offending corner in the former, a subject that would combine the best elements of both would be produced, and its attraction would be higher than either.

Turning to No. 2, "Sunset over Poole Harbour," by G. M. Emerson, this example seems to score over all the others, in the first place because its cloud forms are excellent and hang very well together, and, in the second, because the proportions are nicely adjusted and both landscape and sky have their due share of interest. The presence of a comparatively large amount of half-tone heightens the value of both lights and darks, and, besides, indicates a high level of craftsmanship. "MENTOR."



# OUR ILLUSTRATIONS

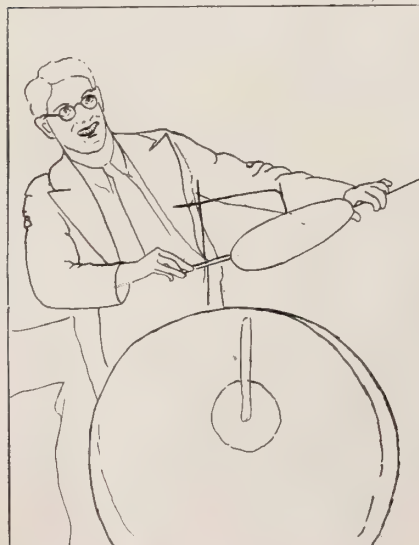
Notes on the Pictures reproduced on the Art pages in this issue.

**M**OST of the examples which are reproduced this week come from the two principal shows of the year—the London Salon of Photography and the exhibition of the Royal Photographic Society—and while the reproductions give a good idea of the choice and arrangement of the subject matter, they can only convey, in the nature of things, but a slight impression of their outstanding photographic quality.

This, in every case, is distinctive, and, of course, a real idea of it can only be gathered from an inspection of the originals. If at all possible, a visit to both exhibitions should be made, not only with the object of verifying this assertion, but also with the idea of finding out the scope and achievement of the best of the work of to-day. Both shows are open until the 12th October.

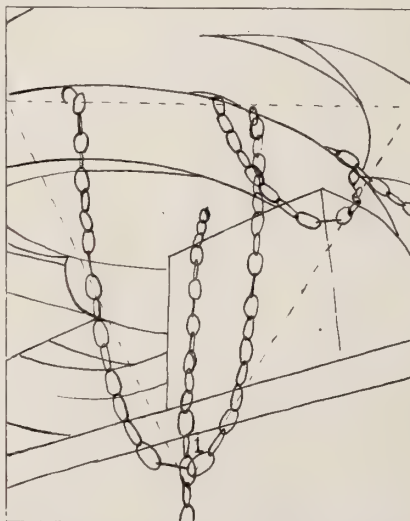
"THE DRUMMER," by E. LIENTON, which is on view at the Salon, is a case in point. There is no detectable flaw in the print despite a very considerable degree of enlargement, and it is characterised by a high degree of brilliance in the lights and a very pleasing luminosity and richness in the shadows.

From the pictorial standpoint, the picture is interesting as an interpretation of a jovial personality and as an expression of the modern tendency in band music of a certain type. It is reminiscent of a phase of life at the present time, and, no doubt, will find many admirers. In arrangement, it



has points of novelty, inasmuch as the rarely used diagonal form of composition has been adopted, and, notwithstanding the proximity and large scale on which the drum is shown, the importance of the figure is maintained as the prime centre of interest.

The placing of the head on the diagonal, despite its relegation to the top corner, endows it with sufficient force to attract and hold the attention, and the interest is further concentrated by the emphasis afforded by the strong leading lines of the arms on both sides. Everything seems to be designed with the idea of directing the eye to the top left-hand corner, and, as an arrangement, it is as novel as it is effective. In "WINDOW DRESSING," by FOSTER BRIGHAM, JUN., there is again a suggestion of newness, but this arises more from the nature of the subject material than from any departure from the normal run of compositions.



To make a picture with such unpromising objects demands a fair amount of ingenuity, and that it has been fully exploited is evident from the reproduction. The work is further notable in that it is the winner of the Dovel Le Sage prize for still life, and may be seen, in the original, at the R.P.S. It is undoubtedly intriguing, and, while the experiment could scarcely be repeated without inviting a feeling of imitation or a suggestion of too much of a good thing, for once in a way it "gets across" quite well.

As far as the composition is concerned, the centre of interest lies in the

neighbourhood of the point (1) where the lines of the two chains meet at opposing angles. The point in question derives emphasis from the fact that it forms the apex of an inverted pyramid, with its opposite side consisting of the more or less horizontal



line formed by the edge of the frame to which the chains are attached at the top. The form is indicated by the dotted lines in the sketch, which, no doubt, will make the position clear. Incidentally, it will be noted how the two patches of light, seen through gaps in the objects forming the subject material, balance each other, and, besides affording a needed relief, help to round off and complete the arrangement.

Of the many engaging studies of the nude, "MORNING," by WALDEN HAMMOND, is particularly noticeable on account of its unaffectedness and simplicity of statement.

It is very delicate and dainty, and the figure gains in impressiveness in contrast with the unstudied nature of the setting. The accessories are appropriate, and the implication of the title is well sustained by the splash of light catching the outlines of the model. With the source of light in advance of her figure, the remainder of her body is shown in shadow, but, nevertheless, there is an ample suggestion of modelling. The feeling of



roundness is preserved, and the probability is that either there was a secondary and diffused lighting or an efficient reflector was brought into operation.

The general impression created by this arrangement of the values is that the figure is admirably isolated; that she stands out very effectively against the background; and that both figure and setting are in tonal harmony. A greater degree of isolation might be inclined to invite a suggestion of harshness, or, at the least, tend to



dissociate the two elements, but the relationship between them has been very nicely judged and that suggestion does not arise. Possibly, a little more space above and below would not come amiss, but that is a point upon which opinions might well be allowed to differ.

Another tendency that might be mentioned is towards the employment of clear-cut definition as opposed to the diffusion frequently adopted in the past. It was noticeable in last year's shows, but, this year, it is decidedly more marked. In the examples so far discussed it is apparent, and "REAPING," by KALMAN SZOLLOSZ, is no exception, though, in this instance, differential focussing has been utilised to emphasise the importance of the principal figure. She is very sharply defined, and the print provides yet a further instance of the choice of a high-glazed printing paper.

Its attractiveness and quality are undeniable, and, again, the effect of sunshine *contre-jour* is delightfully rendered. The feeling of open air and space is not lacking, and, while these elements do form an æsthetic appeal that is by no means inconsiderable, there is a further alluring feature in

the very jolly and engaging expression displayed by the foremost figure (1).

Here, the main interest centres. Not only by reason of the human attraction which she exerts, but also on account of the fact that there exists the brightest lights, and that the head occurs at a position closely approximating one of the points formed by an intersection of thirds, does the figure claim principality, and well maintains it. The arrangement is extraordinarily strong, even if these factors alone are taken into consideration, but, in addition, the lines formed by the stalks of the corn, the sense of direction imparted by the remaining figures coming in succession, and the lines of the clouds all oppose the line assumed by the main figure, and by force of opposition vastly enhance her dominance.

The success of the arrangement must be attributed to an immediate and instinctive appreciation of the possibilities, and a corresponding quickness in bringing the camera into action.

A like facility in manipulation must also have been exerted in securing



"STOWING THE JIB," by F. J. MORTIMER. In this case it is probable that, besides having the possibility of movement in the figure to contend with, there would also be the difficulty arising from a viewpoint in motion.

Nevertheless, there is not the slightest sign of any blurring of the image, and, in fact, the print, despite its impressive size, bears further evidence in support of the tendency towards clarity in definition referred to above. The arrangement, here again, is astonishingly complete, and the sunshine—as the pictorial theme—is remarkably stressed by the presence of the well-caught figure. Its influence is greatest

on the white of his garments; it is only a little less in the light on the sail; and the close proximity of the dark of the hull to both lends point and emphasis to its value.

The way in which the subtle distinctions of tone, those of the figure, sail and sky, are rendered is a tribute to the perfection of the technique, and particularly noteworthy is the fact that, at the same time, there is sufficient modulation in the dark of the hull to suggest its roundness and form.

From the same standpoint, "YOUNG BITTERNS," by H. A. WALLACE, which comes from the natural history section at the R.P.S., satisfies all demands. Its quality is excellent, and, having regard to the nature of the subject, it is quite well arranged.

Truth of rendering is all important in a subject of this type, and, no doubt, it effectively serves its purpose in showing the birds in their natural environment. It might be said to illustrate their instinct for disguising their nest by simulating the appearance of its surroundings, and if any attempt were made to make them stand out better from their setting, it is probable—though the arrangement might seem to be improved—that the purpose of the picture would be defeated.

At all events, the difficulties of securing such a subject are tremendous, and, in the circumstances; it might be considered invidious, if not hypercritical, to draw attention to a feature that, in view of the primary intention, is of little consequence. The presumption is that it does what it sets out to do and does it extremely well, while, as far as the photography is concerned, it is eminently successful.

"MENTOR."





# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCC.

Mr.

L. O. LEWIN.

From information communicated to our Special Representative.

"I usually takes me about two years to produce an exhibition picture. Incredible? Of course, but true nevertheless, as you will realise when I explain. The bulk of my negatives are made during the summer, and as soon as possible afterwards a collection of small prints is made from them. About a dozen of the most promising are then selected, and lantern slides made for the next exhibition of the photographic society to which I belong.

"That is the first test to which I put my selected negatives, and if, after the exhibition, I am still satisfied with

any of these, prints of about whole-plate size are made, finished and mounted, and presented at our 'criticism' evenings. If they survive this (the second test) I proceed to make my exhibition pictures. It will therefore be seen that between the time of making the negative and the appearance of the exhibition print nearly two years will have elapsed, our exhibitions being annual.

"So much for the procedure I adopt; now the means I employ. I possess three cameras, a quarter-plate stand (used chiefly for portraits at home, and as the front half of my enlarger), a  $3\frac{1}{2} \times 2\frac{1}{2}$  reflex, and a vest-pocket roll film (used only when it is really inconvenient to carry the reflex). The lens belonging to the reflex is used on the stand camera also.

"I seldom use anything but panchromatic cut films (which in my experience have many advantages over any other negative material), and these I use in a magazine holding twelve—my own invention. I develop with either Borax-M.Q. or amidol without bromide, by inspection (after desensitising), and aim for a thin negative, very fully exposed and suitable for enlargement with a condenser enlarger.

"I seldom make a contact print. Believing that the method of selecting a paper to suit a negative is expensive and uncertain (particularly as my favourite printing process is bromoil and bromoil-transfer), I always endeavour to make all my negatives suitable for printing on one type of paper.

"I have tried many papers for the bromoil process, but have found no magic in the word 'Bromoil' on a packet of paper, and have for several years now used exclusively 'Granville' with almost unfailing success. I treat it in no special way, using the old 'Wellington' formula for bleaching, short soaking (three minutes), and using a hard ink, afterwards (if necessary) re-soaking and re-inking with softer ink, perhaps several times. My transfers are made with the aid of the household mangle.

"With regard to the illustrations reproduced with this article, 'Trees and Clouds' is a bromoil, and is one of several attempts at the same subject, which appealed to me on account of the rather unusual lighting, and the pattern formed by the trees and clouds. 'Nose in the Glass' was a spontaneous shot out of doors,  $1/50$ th at  $f/8$ , August, S.S. panchromatic cut film."

(A further example of Mr. Lewin's work is reproduced on the opposite page.)



NOSE IN THE GLASS.

L. O. Lewin.





TREES AND CLOUDS.

By L. O. LEWIN.

(See article, "How I make my Exhibition Pictures.")





YOUNG BITTERNS.

By H. A. WALLACE

(From the Royal Photographic Society's Exhibition, now open at 35, Russell Square, London, W.C.)



# The Royal Photographic Society

## 80th ANNUAL EXHIBITION

### *Second Notice: The Scientific and Technical Sections.*

WE have already referred to the Pictorial Section of the Exhibition of the Royal Photographic Society, now open at the Society's house, 35, Russell Square, and, briefly, to the other sections. These, which include colour photography, natural history, scientific and technical photographs, lantern slides and cinematography, will form for many visitors the most attractive part of the show.

#### **Natural History Photographs.**

Rooms 3 and 4 on the Second Floor, in particular, contain a great number of intensely interesting photographs, which show many of the applications of the camera. Nature photography, in particular, has a very large following of earnest workers, who are not only enthusiasts in natural history itself, but, from the evidence of the pictures exhibited, are possessed of great technical ability as photographers, and an amazing fund of patience in the production of their results.

Animals, birds, fishes, insects, plant-growth, and nearly every other thing that can be included under the general definition of natural history, are represented in this admirable little collection.

The bird photographs alone are worthy of special commendation, notably those by Oliver G. Pike and C. W. Teager. The latter's photographs of singing birds are particularly fine. G. K. Yeates, H. G. Wagstaff, Eric J. Hosking, H. A. Wallace, A. Gilpin, Ralph Chislett, H. B. Cott, Ian M. Thomson, G. B. Kearey, T. M. Fowler and A. V. Bibbings, all contribute bird studies that are well above the average. In most cases they have, in addition to fine technical quality, considerable pictorial attractions as well.

Animal pictures that are outstanding are shown by F. W. Bond (with a most attractive and amusing photograph of "Jubilee," the Zoo baby); L. J. Hibbert, with a fine lion study; E. S. Boswell; R. W. A. Burgess; H. M. Bell; John Markham, and Captain T. F. Emms. E. J. Bedford shows a series of plant-growth pictures which are attractively presented, and other notable prints in the collection are by J. Scott Thomson, R. Gorbald, Douglas P. Wilson, G. Bird, J. T. Salmon and Anne Jackson.

#### **Stereoscopic Work.**

In the same room are exhibited the stereoscopic photographs entered in the exhibition. These are shown in a series of inspection cabinets, and include both transparencies and prints. The stereoscopic transparencies are always more fascinating to examine than the prints,

and very rightly hold the attention of a great number of visitors, who enjoy inspecting them. A considerable number are in colour, and of these the exhibits shown by H. Wormleighton and Oliver A. Weiss are almost startling in their perfect rendering of the scenes depicted.

Other exhibitors in the stereoscopic section with good results are A. T. Mole, Dr. W. R. Grove, F. Aitkenhead, Arthur Hill, W. G. Halliday, J. Stuart Hills, F. P. Bayne, S. E. Dowdy, K. D. Sutcliffe, Miss M. Johnson, and L. E. Goodnight.

An exhibit of stereo radiographs of small biological specimens taken by "Grenz Rays" are exhibited by the Eastman Kodak Co. Research Laboratories.

#### **Technical Photographs.**

In the adjoining room on the Second Floor some striking specimens of record photography, high-speed and Press photography, and the technical applications of photography, are shown. The record photographs include some excellent prints of high technical quality, notably those by H. E. Illingworth, Dr. Paul Friede, J. H. Pledge (with a series of photographs of "sermon glasses"), and some notable exhibits by Arthur C. Banfield, showing examples of ciné strips used for television transmissions.

High-speed work is well illustrated with some examples made with an exposure of about 1/100,000th sec. by Harold E. Edgerton and Kenneth J. Germeshausen. News photographs by *The Times* and *The International News* strike the topical note.

Needless to say, several striking infra-red pictures are shown, and in the X-ray Section many interesting examples are on view, notably that exhibiting the progress of a barium meal, by G. Lovell Stiles. This was awarded the prize of £5 5s. offered by Professor G. Woodburn Morison.

In this section also is a series of photographs taken by polarised light, showing the remarkable differences achieved in the photography of a variety of subjects when this medium is employed, particularly when used in conjunction with colour screens. The Eastman Pola screens were used, and this exhibit, which is by Edwin A. Land, has been awarded the Hood medal.

In photomicrography a variety of subjects will interest the student, notably those by T. C. Dodds, showing pathological history of the brain, etc. This series was awarded the Rodman medal.

Other notable exhibits in this section are by E. F. Fincham, F. J. Pittock,

and William C. Davies, with a series of pictures of rock sections. Ranald Rigby, Thos. S. Beardsmore, A. V. Cobbet, also have interesting entries. F. W. Baker, C. J. P. Cave, G. Aubourne Clarke, and the Mount Wilson Observatory have some notable meteorological and astronomical photographs.

Aerofilms, Ltd., have some of their usual attractive pictures taken from great heights, and in this room exhibits by Ilford Ltd., and Ross Ltd., are of outstanding interest. The exhibits by the former show results on several recently introduced plates of remarkable character.

On the same floor, in Room 5, a number of trade exhibits are shown, which include those by E. Leitz, Ensign, Ltd., James A. Sinclair, Zeiss Ikon, and David Allan.

#### **Lantern Slides and Colour Work.**

In the studio on the Ground Floor lantern slides are on view. The collection, as usual, contains some very fine slides of high technical quality. All the best slide-makers are represented, including James Shaw, Daisy Snoddy, Robert Chalmers, A. W. S. White, W. A. Clarke, J. Dudley Johnston, C. Cecil Davies, J. E. Hall, G. K. Dannatt, George Haines, P. B. Dannatt, G. B. Kearey, Mrs. G. L. Killby, and H. F. Low. A series of natural history slides is also worth careful inspection, while the colour transparencies this year are better than on any previous occasion; they contain some remarkably good examples of the various colour processes now available.

In the Exhibition Room on the Ground Floor there is also a display of colour photographs on paper, some of which are attractive, but none of them reaches a standard demonstrating that definite progress has yet been made in this phase of colour photography in comparison with the transparencies.

Other exhibits by the trade are shown in different parts of the building, in the hall and on the staircases. These include exhibits by J. H. Dallmeyer, Ltd.; Kosmos Photographic, Ltd.; Kodak, Ltd. (occupying the whole of the Library on the ground floor, with a very comprehensive display); Elliott & Sons, Ltd.; Gevaert, Ltd.; Cinepro, Ltd.; Cinex, Ltd.; Pathéscope, Ltd.; Ilford Ltd. (with giant enlargements in the hall in addition to their exhibit in Room 4 and Dufaycolor transparencies in the Studio); Williamson Manufacturing Co., Ltd.; Agfa Photo. Ltd. (with ultra-colour films in the Studio); Soho, Ltd.; Lascelles & Co., Ltd.; and Iliffe & Sons, Ltd. (with a display of *The Amateur Photographer and Cinematographer*).



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

At the 23rd Annual Exhibition of the Professional Photographers' Association, now open at Prince's Gallery, Piccadilly, 700 examples of portraiture and figure studies by 157 British photographers are on view; several attractive groups have been arranged, notably "The Seven Ages of Man," "The Seven Stages of Beauty," and "When to be Photographed." A number of portraits of celebrities are exhibited, and the exhibition as a whole is a fine tribute to the excellence of British professional photography. It remains open until September 28th.

The first general meeting of the newly-formed Shropshire Photographic Society was well attended in Bellstone Hall, Shrewsbury, on Tuesday, September 10th, when the officers and committee were elected. It was decided to proceed with the season's programme of demonstrations, exhibitions, competitions, etc., for both advanced worker and beginner alike. A dark-room complete with enlarging apparatus, optical lantern and screen is being provided for the use of members. Particulars of membership should be addressed to the Hon. Secretary, Mr. H. J. Gornall, 5, High Street, Shrewsbury.

A very attractive programme has been arranged by the Ilford Photographic Society for the forthcoming winter session, which commences on October 2nd. It includes demonstrations of the latest photographic methods and apparatus, not the least interesting of which are "Photography by Sashalite"; a demonstration of Fesagol products by Mr. L. A. Leigh; Etchadine (the

new retouching medium) and Charcoal Black, the beautiful new paper—both demonstrations by Mr. G. H. Potts; the RCA 16-mm. Photophone Sound Camera and Projector; Architecture, by Mr. P. Pelham Crowe; and a practical demonstration of portraiture by Miss Dora Head. New members—beginners or advanced—will be welcomed to the ranks of the society, and all interested should communicate with the Hon. Secretary, Mr. L. S. Shaw, 39, Eastern Road, Romford, Essex, who will be pleased to send particulars of membership.

An exhibition of pictures taken with the Leica camera is now open at the Gallery of Mr. R. G. Lewis, 202, High Holborn, London, W.C.1, and will remain open until October 12th, between the hours of 10 a.m. and 6 p.m. Admission is free to all readers of *The Amateur Photographer*.

The Royal Photographic Society's Annual, "The Year's Photography," has again been issued and is an admirable review of the current R.P.S. show. It contains over fifty pages of reproductions of exhibits in all sections of the exhibition and these are well printed in photogravure. The articles include reviews of the sections. Robert Chalmers describes the pictorial photography, J. Dudley Johnston the lantern slides, Ralph Chislett the natural history work, and E. P. Davey the scientific exhibits. The price of the book is 2s. 6d., paper covers (post free 3s.), or cloth bound 5s. (post free 5s. 9d.). It is obtainable from the Hon. Secretary of the R.P.S., 35, Russell Square, W.C.1.

We regret to announce the death of Lieut.-Col. William Constable Shepherd, which occurred suddenly on Sunday, 15th September, at the age of sixty. Lieut.-Col. Shepherd entered the employ of Ilford Ltd. immediately after leaving school and had been in the service of this company for approximately forty-five years. He was one of the pioneers of the Ilford Photographic Industry, and for upwards of thirty years he was Factory Manager at the Ilford Factory and subsequently was promoted to be deputy chairman of the Production Committee. For his services during the War he was awarded the O.B.E., and this decoration was presented to him by H.M. The King in 1918. His loss to the photographic industry is very great and he will be particularly missed by his colleagues at Ilford, by whom he was held in the highest esteem.

Classes in Photography have again started at the Battersea Polytechnic with Mr. Edgar Senior as instructor. A very comprehensive syllabus has been issued, and the fees per session are very reasonable. Full particulars from the Head of the Chemical Department, Battersea Polytechnic, Battersea Park Road, S.W.11.

A new publication for free distribution to amateur photographers has just been issued by Ensign, Ltd. It is called "The Whole of the Hobby of Winter Photography," and consists of four booklets entitled, "Winter Nights with a Camera," "Picture-making by Enlarging," "Optiscopes and Modern Slide Projection," and "How Shall I Show My Pictures?" The booklets are well produced and illustrated and are sent out in an attractive wrapper. Readers can obtain them from photographic dealers or direct from Ensign, Ltd., 88 and 89, High Holborn, W.C., free on request.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

*The Amateur Photographer* Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, September 30. Rules in this issue.

California Pacific International Exhibition, San Diego.—May 29–November 11. Miss Ruth Kilbourne, Secretary, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Amsterdam International Salon.—September 14–29. Further particulars from Focus, Ltd. Fotosalon, Bloemendaal, Holland.

London Salon of Photography.—Open, September 14–October 12. Further particulars from Secretary, London Salon, 53, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Open, September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Entry forms due, September 23; prints, September 30; open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Open, November 17–30.

Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entries due, September 20. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Seventh Western International Photographic Salon.—November 23–30. Entries close, Monday, October 28. Particulars and entry forms from the Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenab, P.O. Box 2431, Cape Town, South Africa.

IXe International Kertsalon Fotografische Kring "Iris".—Open, December 22–January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris," 69, Ballaerstraat, Antwerp.

Third (Second International) Wilmington Salon of Photography.—Open, January 6–26, 1936. Last day for entries, December 15th, 1935. Particulars and entry forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Scottish National Salon.—February 8–29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

Vile Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21–April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels 3, Belgium.

Darwen Exhibition of Photography.—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Belton Road, Darwen.



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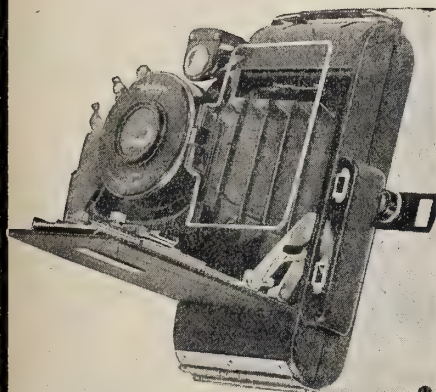
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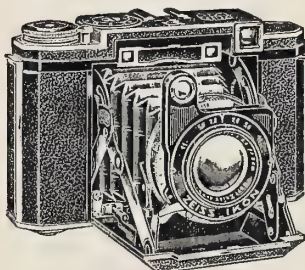
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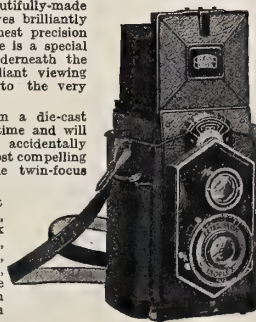
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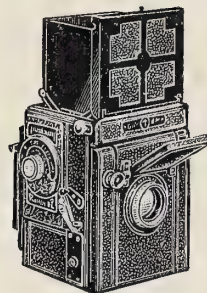
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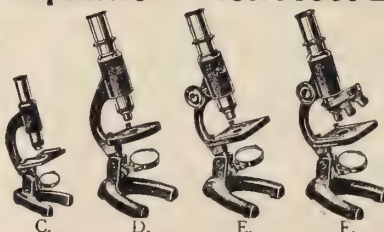


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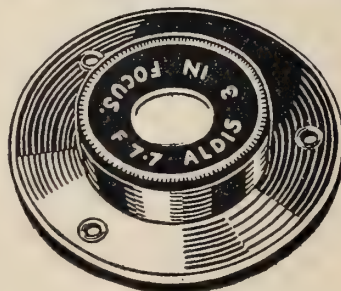
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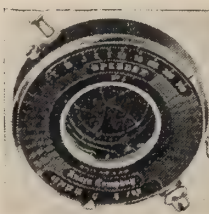
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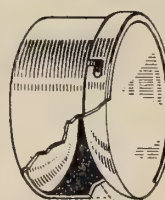
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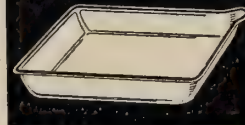
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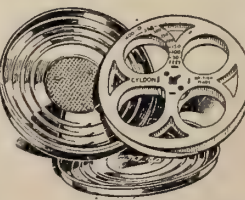
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# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Cinematography with Autumn Lighting

By S. E. L. MOIR.

SHOOTING in the open air has now been divested of a great element of uncertainty by the introduction of the inexpensive electric photometer. Exposures which formerly were somewhat difficult to calculate can now be read off with extreme accuracy; nor is there much doubt that interior activities will continue to be put off whilst working out of doors can be made to yield satisfying results without the use of expensive illuminants.

This does not mean, however, that autumn shooting is going to prove simplicity in itself, for it is well known that the "natural" filtering which occurs at this time of the year is prone to result in unusual renderings. These can generally be corrected by the considered use of filters; but there are other difficulties not so easily appreciated, and these are usually of greater importance.

### Angle of Lighting.

Successful camera-men frequently exploit the "Rembrandt" lighting, or that arrangement whereby the sun is located at an angle of 45 degrees with the face of the set. Modelling and some detail on the shadow side are achieved with the aid of matt reflectors situated on the opposite side of the set.

At the present season, however, the low position of the sun makes for a greater diffusion of light—and here the effect of using reflectors is rather to lessen the range of tones. Indeed, assuming the use of a small set, it is not too much to say that only a pair or so of efficient reflectors could destroy the deep shadows entirely or to such an extent that the scene would appear flat and lifeless.

To overcome this, it is recommended to use only *small* reflectors—mainly to emphasise major action proceeding on the set. Thus, if it were intended to show a war-maimed wretch begging on the streets (sentimental theme in an anti-war film), the small reflectors would be used as close up as possible to make a high-light of his matches or his mouth-organ or whatever device he may employ to render his calling legal. Similarly, emphasis in the milking sequence shots from Independent Films' "Farm Documentary" is always on the "hygiene" devices.

In larger sets, a great variety of tones from high-lights to deep umbra can be secured by using a *large* reflector, *contre-jour*, some distance behind the

set. The effect here is not that of familiar back-lighting but is to counteract in the upper part of the picture a tendency of the low sun to cause drabness of image.

### Focus.

It will now be appreciated, of course, that the need for "neutral density" filters will become smaller and smaller—nor will it much longer be possible to stop down to the smaller apertures in the lens diaphragm. Now, a small aperture means a deep field of focus, and in a deep field of focus minor errors affecting the making of distance adjustments are not likely to show up. But a large aperture—the use of which is imperative with the reduced intensity of daylight—means a greatly restricted field and a consequent need for the exercise of care in setting the distance flange.

### Filters.

Many amateurs seldom progress beyond the use of filters for cutting down the blue-intensity of daylight (deep yellow being the screening tint most favoured by members of the "dark sky" school). Personally, I have never seen a black sky image that could prevail

after its novelty had worn off; and there will be many black sky images this year if workers persist in the use of these blue-intensity screens. The need at this time is for a screen that will cut out some of the warmer colours in addition to the blue, and for this purpose the use of a deep green filter of the Ilford "Gamma" is strongly to be advocated. An excellent alternative practice is to use super-panchromatic film and no screen whatever.

Inexpert workers possessing orange or amber screens should certainly avoid using them until next summer—for, apart from the question of rendering, some of these filters have multiplying factors and other qualities that make their effective use quite an art in itself.

Finally, filter work at this time of the year calls for the use of an efficient lens hood employed *over* the filter. All the Dallmeyer and certain other ranges are threaded to permit of this arrangement, whilst in difficult cases a suitable hood may be improvised from insulating black tape—a small piece of which may be carried folded in the camera case or in the pocket wallet.



The effective use of filters plays a great part in amateur cinematography. In the accompanying still from "Farm Documentary," the effect is to preserve an atmosphere of peace following the harvest activities.



# A Film any Amateur might have Made

By ROBIN STRAWN.

**D**OCUMENTARY is, without doubt, the finest amateur film form; because in documentary only can the amateur product compare with the professional.

Yet the preconceived notion that documentary cannot be entertainment at the same time remains the greatest deterrent to documentary film production in both amateur and professional fields.

There is now showing a film at the local cinemas. It is made by a professional, shall we say, on holiday. It is an experiment in novel film production. It is a documentary, yet at the same time fine entertainment. It is a film any amateur might have made, but which, by virtue of its professional manufacture, finds standard commercial release.

"Wharves and Strays" has been made by Bernard Brown, who is employed by London Film Productions. It is a documentary of dockland, seen, not through the eyes of a camera investigator, but through the eyes of Bernard Brown's own little dog, "Scruffy."

It was taken with an ordinary silent film camera. The sound you hear in the cinemas has been added after production.

Nothing, or nearly nothing, has been staged. The dog has been allowed to wander and behave at will. But clever editing on the bench has brought us a really human story of a waterside doggie's day.

The film opens with a picture of the docks in the early morning; a close-up of a dog getting up from behind some boxes; a shot of gates opening, feet walking quickly, a number of men

walking along a street, photographed from the back.

Gradually the dock comes to life, and we are back with the dog, who sees a cat and gives chase.

He upsets boxes and other things, and eventually gets on to a crane, on which he is carried, and we get his viewpoint as he swings over the ground.

He escapes safely, and meets workmen who are going to have something to eat, but they go into a restaurant and close the door, leaving "Scruffy" outside, facing a notice "No Dogs Admitted."

He goes round to a butcher's, and is chased away.

You should notice carefully how sparing are the shots, and how effective is a close-up of the butcher frantically waving his arms, immediately followed by the dog running away as hard as he can go.

Next he meets a street musician. He listens for a bit, then realises that he dislikes the sound and barks.

The post-recorded sound plays an effective part in the film. Running smoothly all the way through, it provides continuity where visual image is lacking in it. But this does not mean sound is essential. You will have to be more careful to get all the shots you want and more patient in the editing, that is all.

And there is always a way out of the difficulty of sound itself. For instance, in the silent film of Sternberg's "The Docks of New York," he wished to create the effect of the sound of a pistol shot, so immediately after the actual picture of the shot, we get a picture of the sudden scared rising of a flock of birds.

However, back to "Wharves and Strays." "Scruffy" eventually comes to

a pub, outside of which are some men drinking beer. One of them gives him some to drink in a saucer. This makes him tipsy.

We get a slow-motion picture of the dog running, some very quick cutting, and then mixing from one scene to another.

Here again, if mixing is difficult for the amateur, other methods can be adopted, such as turning the camera over in a complete somersault.

Our dog hero is in such a state that he walks right into the river, which, of course, immediately sobers him up. He is picked up by a tug in mid-river.

We see his tour of exploration of the tug; how he is enthralled by the engines, the fun he has with the ropes, one of which he pulls, manipulating the funnel of the tug.

The tug comes to a wharf, and he wanders off looking for a resting-place for the night. He meets a tramp, makes friends with him, and the two of them settle down.

So simple, and yet such a clever film. It is documentary, yet dramatically powerful. It shows us life in the dock, and work aboard a river tug, while ostensibly giving us the adventures of a dog.

And being shot from a doggie viewpoint it loses nothing in documentary value, yet gains much in interest. Amateurs should learn much by seeing it. By watching it carefully, and ignoring the sound which tries to deceive you, you can see how the whole film is made.

Being a short film, it is not likely to be extensively advertised, so ask your local cinema manager if he is showing it, and when. Otherwise you could ask him to book it especially to show to your local ciné society.

## ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

### FORTHCOMING EVENTS DURING OCTOBER, 1935.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Oct. 1.	Pheasant Shooting commences.		Oct. 17-26.	Motor Show .. .. .	Olympia, London.
" 1-4.	First October Race Meeting ..	Newmarket.	" 21.	Trafalgar Day, Commemoration Service aboard H. M. S. Victory .. .. .	Portsmouth.
" 1-5.	October Horse Fair .. ..	Ballinasloe.	" 25-26.	Racing .. .. .	Curragh.
" 2.	Highland Tattoo .. ..	Pitlochry.	" 29-		
" 3.	Ancient New Forest Pony Sale	Lyndhurst.	Nov. 1.	Cambridgeshire Stakes Race Meeting .. .. .	Newmarket.
" 5.	Children's Festival .. ..	Kirkcudbright.	DURING THE MONTH.	Judges' Procession, Westminster Abbey to House of Lords	London.
" 7-12.	Lawn Tennis Hard Courts Open Championships .. ..	Felixstowe.		John Peel Commemoration ..	Caldbeck, Lake District.
" 9-10.	Racing .. .. .	Curragh.		Oyster Feast .. .. .	Colchester.
" 9-10.	Autumn Race Meeting ..	York.		Girls' Open Golf Championship	Stoke Poges.
" 10.	Hiring Fair .. .. .	Dalkeith.		Goose Fair .. .. .	Nottingham.
" 12.	Ancient "Mop Fair" .. ..	Stratford-on-Avon.		Dog Show .. .. .	Buxton.
" 12.	B.A.R.C. Motor Races .. ..	Brooklands.		Angling Festivals .. ..	Bournemouth, Brighton and Southend-on-Sea.
" 12.	Ancient "Mop Fair" .. ..	Warwick.			
" 12.	Rugby—South of Scotland v. New Zealand .. ..	Hawick.			
" 14.	October Race Meeting .. ..	Brighton.			
" 15-18.	The Cesarewitch Race Meetings	Newmarket.			
" 17.	Foal Show .. .. .	Kilmarnock.			
" 17.	Michaelmas Pleasure Fair ..	Banbury.			





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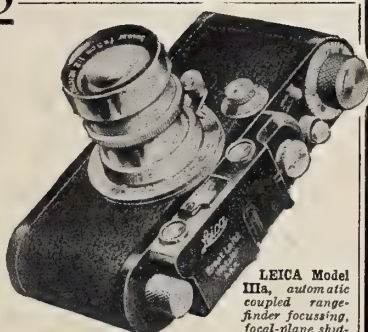
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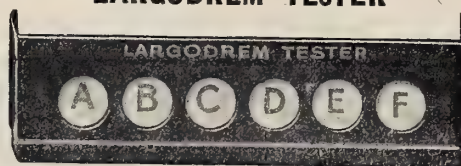
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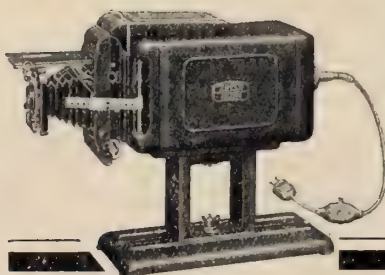
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Prices for camera up to  $3\frac{1}{2} \times 2\frac{1}{2}$ , including lamp.....£3 10 0

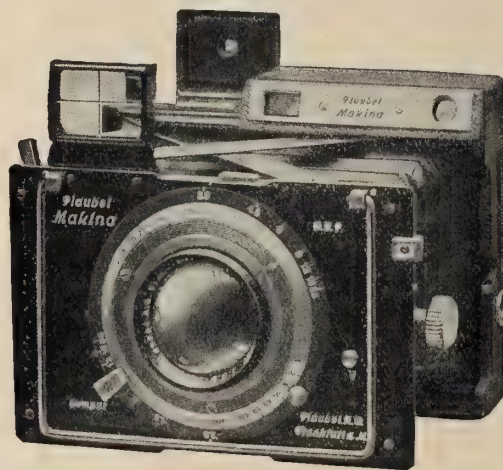
The Mirax is normally supplied for horizontal use as illustrated, when equipped with easel for vertical use costs £1 17 6 extra. ZEISS IKON products are stocked by most good camera shops, name and address of nearest dealer on request.

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# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## "THE SHADOW ON THE SAND."

SIR,—I agree entirely with Mr. C. J. Williamson in his remarks on this picture. Immediately I saw it the shadow struck me as being quite artificial, and I made a much more satisfactory composition by trimming it completely away.

The absence of any shadow under the right arm, which Mr. Williamson points out, leads one to suppose that the exposure was made in flat lighting and the foreground shadow added afterwards.—Yours, etc., W. McWILLIAM.

SIR,—As I think "The Shadow on the Sand" is one of the most pleasing pictures that you have reproduced since I started reading your magazine, I have been especially interested in your correspondents' criticisms of the character of the shadow.

I am of the same opinion as "Tyro," and would like to "reinforce" his statements.

It will be seen that the sun's rays are parallel to the plane of the picture, and as the sun is infinitely far off in comparison to the small distances enclosed by the picture, the rays themselves can be assumed parallel to one another (ask a mathematician!).

In these circumstances, if lines are ruled from outstanding points on the figure to the corresponding shadow points, the lines so drawn should be parallel.

I have found this to be the case and am convinced that nothing but a perfectly natural shadow could satisfy this condition. Any apparent distortion in shape is due to the uneven surface of the sand.

With regard to the depth of tone of the shadow, it does not to me seem unnatural. As "Tyro" pointed out, the sand is the most important reflecting surface, since the rocks seem to be for the most part in shadow. Reflection from the sand will, of course, be upwards, and only a double reflection back from the rocks can tend to lighten the tone of the figure's shadow. The latter will thus be of deeper tone than the rock shadows.

I can only say in finishing that I wish I could produce such a picture as "The Shadow on the Sand."—Yours, etc., A. PROCTER.

## EXPOSURE METERS.

SIR,—In answer to "A. H." under the heading "Exposure Meters," in a recent "A.P.," may I explain myself?

In my first calculation the exposure was  $1/200$ th with a  $\times 3$  filter, and as I desired to find the equivalent exposure *without* the filter I *divided* by 3.

In the second, the exposure was  $1/40$ th *without* the  $\times 3$  filter, and as I wanted the equivalent exposure *with* the filter I *multiplied* by 3.

Quoting from "A. H.'s" letter, he says, "An exposure of  $1/100$ th with an  $\times 3$  filter would be  $3/100$ ths, or  $1/33$ rd." Notice the  $1/100$ th *with* an  $\times 3$  filter. If "A. H." had said " $1/100$ th" and the filter then put on it would be  $1/33$ rd, but the filter is already on, and the exposure is  $1/100$ th with filter.

Thus, if the equivalent exposure *without* the filter was required you would divide by 3, as I did in my first calculation.

I may be wrong, and if so, no doubt a sharper reader of "The A.P." will point this out to me.—Yours, etc., S. L. CARTER.

## CAMERA MOVEMENT DURING EXPOSURE.

SIR,—Your correspondence on this subject has been quite extensive, but I suggest that the root of the matter has been overlooked. The relative effects of a given camera movement with different cameras is only one side of the question; the likelihood of movement must also be compared in the two cases.

Consider two cameras, 1 and 2, geometrically similar, but imagine 1 to be, in every dimension, half the size of 2. For purposes of comparison the negative from 1 must, of course be enlarged two diameters, while a contact print is to be made from 2. The two prints will now be identical if taken from the same viewpoint and in the same direction. If, now, the two cameras during exposure are displaced bodily by the same

amount, the two prints will show the effect of movement to the same extent, which will be zero in the infinity plane and will increase for planes nearer the camera. Again, if the cameras are rotated through the same angle about parallel axes through corresponding points (say the optical centres of the respective lenses), the resulting prints will once more show the effect of movement to the same extent, but in all planes equally.

But when the cameras are held in the hand, what is the probability that 1 will be displaced by the same amount as 2? If the two are geometrically similar and of the same materials, then the inertia (tending to resist a sudden bodily displacement) will be eight times larger in the case of 2 than in the case of 1. Also the resistance to a sudden angular rotation caused by a given force (acting at corresponding points in the two cameras) will be sixteen times larger in the case of 2. Consequently, the larger camera will require much larger forces to produce the same vibration or shake.

If, now, we consider, as Mr. Dickinson did in his article, the relation between the relative apertures, it is reasonable to take for a basis of comparison the apertures which will give a circle of confusion of the same diameter upon prints of the same size. This requires the  $f/$  numbers to be in the ratio of 1 to 2, and hence the exposures must be in the ratio of 1 to 4. The factors 8 and 16 in the previous paragraph will thus be reduced to 2 and 4 respectively. Of course, the similarity between two actual cameras cannot be complete, and these factors will be on the high side on this account. On the other hand, however, in everyday practice, the  $f/$  number of camera 1 would probably be greater than half that of camera 2, which would tend to readjust the balance. We may conclude, then, that the effect of camera shake is several times greater with camera 1 than with camera 2.

One further point: the large camera is usually held close to the body, and the view-finder is generally of the brilliant or reflex type. The miniature camera, however, is designed for use at eye-level, and in this position steadiness is much more difficult to achieve. Even if the hands are steadied against the forehead, a pulse in thumb or temple can produce vibrations which would be much smaller with a heavier camera. Personally, I believe that this is the crux of the matter.—Yours, etc., H. G. YATES.

## NIGHT PHOTOGRAPHY.

SIR,—May I crave a portion of your valuable space in which to pass on a hint to beginners in night photography?

Of late I have been shown a great many floodlight photographs, a number of which were marred by bad lens-flare.

An expensive camera with a good lens seems to be more susceptible than a cheaper type of camera. Whether or not this is a recognised fact I do not know.

I have found from personal experience that the use of a lens hood entirely obviates this annoying difficulty.

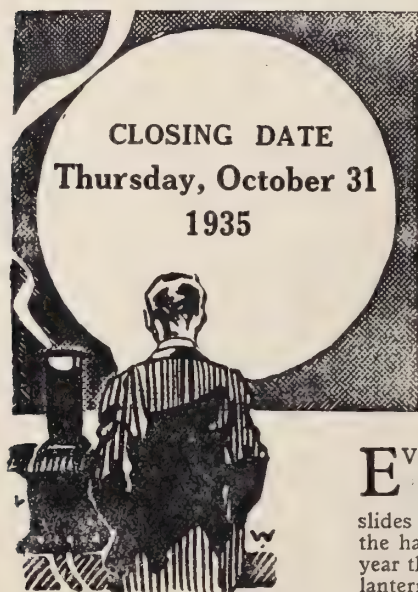
Hoping this hint will be of use to beginners in night photography.—Yours, etc., HV/KTSL.

## TROUBLE WITH ROLL-HOLDER.

SIR,—S. G. J.'s trouble with a roll-holder, described in his letter printed in the issue of September 4th, is surely due to the fact that the film is not held flat in the focal plane. That would account for part of the film being in and part out of focus. Similarly, the phenomenon of near objects being focussed correctly and the more distant incorrectly is explained by the greater degree of accuracy required in focussing distant objects. For instance, on my own camera, the scale marks for 15 and 25 ft. are only  $1/16$ th in. apart, while those for 3 and 5 ft. are  $\frac{3}{8}$  in. apart, a focussing ratio which would mean that an error of only  $1/32$ nd in. in the position of the film would mean an error in focussing of 5 ft. on a distant object, and of only 2 in. on a nearer object.—Yours, etc., STEPHEN PRITT.



# The Amateur Photographer & Cinematographer



## ANNUAL Lantern-Slide Competition 1935

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that

the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so, and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Thursday, October 31st.

### Classes and Subjects.

- |   |   |
|---|---|
| CLASS I.—Landscape with or without figures, sea subjects and river scenery.   | CLASS V.—Natural History subjects.  |
| CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures. | CLASS VI.—Lantern slides in colour (not hand-coloured).   |
| CLASS III.—Architecture, interior and exterior.                               | CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in <i>The Amateur Photographer and Cinematographer</i> lantern-slide competition. |
| CLASS IV.—Flowers, fruit and other "Still-Life" subjects.                     |   |

### Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure  $3\frac{1}{4} \times 3\frac{1}{4}$  in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of

the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Thursday, October 31st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.



# "The A.P." Monthly Competitions

AWARDS FOR  
AUGUST.

THE exhibition season is already reflected in the entries for the competitions for August. A great number of the prints appear to have been prepared on a smaller scale to those sent to the shows, and we welcome this phase of activity on the part of our readers. The entries were very numerous again in all sections, and the standard higher than usual. The awards are as follows:

## ADVANCED WORKERS' SECTION.

First Prize.—"Bush House," by George A. Slight, 18, Ewelme Road, Forest Hill, London, S.E.23.

Second Prize.—"Boats in the Sun," by Yahya Arif, 8, Rue Ismail Pacha, Garden City, Cairo, Egypt.

Third Prize.—"Quiet Moorings," by Kenneth M. Trathen, Mount Carbis, Redruth, Cornwall.

Mounting Prize.—"The Bather," by J. F. Cutler, 52, Gibbs Green, Edgware, Middlesex.

Certificates of Merit.—"Still Life," by Miss K. M. Caudwell, Westwick, Norwich; "Industry," by J. H. Clark, 304, Cambervell New Road, London, S.E.5; "River Craft," by H. Emmett, 10, Moss Road, Winton, Northwich, Cheshire.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2, and Class 3, respectively.

Those awarded Honourable Mention are as follows: A. V. Bibbings (Newton Abbot); F. Annis Burrows (Chalfont St. Peter, Bucks); (2) J. H. Clark (London, S.E.); (2) T. G. Corkill (Johannesburg); Homi K. Dady Burjor (Bombay); Miss V. M. Ennis (Hampton Wick); E. A. Fordham (West Wickham); James C. Gilchrist (Skelmorlie, Ayrshire); Francis E. Jones (Tyldesley); (2) Wm. Jackson (Hull); Arthur Keen (Calgary, Alberta); E. F. Laevaert (Belgium); (4) Dr. I. Magdi (London, N.W.); (2) A. Pitman (London, W.); A. C. R. Redgrave (Margate); Jack Robinson (Sydney, N.S.W.); Captain G. Tanner (Nairobi); Kenneth N. Trathen (Redruth).

## INTERMEDIATE SECTION.

First Prize.—"Sunshine in the Crypt," by R. Rowland Hill, Heatherdene, Etching Hill, Rugeley, Staffs.

Second Prize.—"Happy Childhood," by J. H. Hunter, 5, Hawthorn Grove, Wallsend-on-Tyne, Northumberland.

## PRIZES AND RULES.

### (I) For Advanced Workers.

This class is open to all amateur photographers. First Prize.—One guinea in cash or "A.P." silver plaque (optional).

Second Prize.—Half a guinea in cash or "A.P." bronze plaque (optional).

Third Prize.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

### (II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

First Prize.—Half a guinea in cash.

Second Prize.—Five shillings in cash.

### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10x8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

### (III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

First Prize.—Half a guinea in cash.

Second Prize.—Five shillings in cash.

### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6x4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

### General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

Certificates of Merit.—"Evening in Old Walthamstow," by C. B. Capener, 50, St. John's Road, Walthamstow, London, E.17; "Evening," by G. W. Day, 111, Lutterworth Road, Nuneaton; "Portrait," by K. Muthuramalingam, c/o A. Arunachalam, Advocate, 120, Thaipappa Mudaly Street, G. Town, Madras; "Evening," by Mrs. K. M. Parsons, 83, St. Peter's Avenue, Caversham Heights, Reading.

## BEGINNERS' SECTION.

First Prize.—"If Winter Comes . . .," by Miss Christina H. Parkinson, Bristol Hotel, Colombo, Ceylon.

Second Prize.—"Margerie," by Victor Dugand, Barranquilla, Colombia.

Certificates of Merit.—"Unemployed," by G. H. Brumpton, 10, Northfield Way, Retford, Notts; "Near Clarinda," by I. H. Green, The Hill, Warrigal Road, Oakleigh, Victoria, S.E.13; "Evening, Lake Maggiore," by Miss M. C. Poole, Hemphol, Mayfield, Sussex; "The Cyclist," by L. Reynolds, 50, Westmorland Street, Fimlico, S.W.1; "The Water Lily," by Len Vokes, 25, Mytongate, Hull.

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the September competition is Monday, September 30th, and for the October competition, Thursday, October 31st.

# THE WEEK'S MEETINGS

## Wednesday, September 25th.

Borough Polytechnic P.S. Annual General Meeting.  
Northallerton and D.P. and C.S. Y.P.U. Portfolio. Criticisms. R. Robinson.  
Rochdale P.S. Practical Demonstration on Enlarging.

## Thursday, September 26th.

Bury P.S. Development of Plates: Tank versus Visual. J. H. Mould.  
Hammersmith H.H.P.S. "The Châteaux and Churches of Tours." E. W. Harvey Piper.  
N. Middlesex P.S. Portraiture—Studio Evening. H. L. Wallis.  
Northamptonshire N.S.P.S. Reunion. Photographic Topics.

## Friday, September 27th.

Hackney P.S. Members' Sale.  
King's Heath and D.P.S. Slide-Making (illustrated by Slides). B. Moore.  
Manchester Y.M.C.A. P.C. "Good Hunting at the Zoo." R. W. A. Burgess.  
Royal P.S. Exhibition Lantern Slide Night.  
Wimbledon Ciné Club. Programme of Films.

## Saturday, September 28th.

Bath P.S. Orchardleigh and Lullington.  
Dennistoun A.P.A. Week-end Outing.  
Hull P.S. Outing: Barton.  
Luton and D.C.C. Essendon. L. & N.E.R., 1.3.  
N. Middlesex P.S. South Mimms and Ridge.  
Nottingham and Notts P.S. Edwinstowe.  
Sheffield P.S. Ashton and District.  
Singer C.C. Glasgow Harbour.

## Sunday, September 29th.

Borough Polytechnic P.S. Somewhere in Essex.  
Hanley P.S. Bagnall.  
Wimbledon C.C. Caterham.

## Monday, September 30th.

Bexley Heath P.S. "The Fishing Industry." Miss M. Oliver.  
Halifax P.S. Committee Meeting.  
Hammersmith H.H.P.S. Members' Monthly Competition (Prints).  
S. London P.S. "Nature and a Camera." J. E. Roberts.  
Southampton C.C. Competition Evening.  
Walthamstow and D.P.S. Annual General Meeting.

## Tuesday, October 1st.

Halifax P.S. "Romantic Italy." A. Keighley.  
Harrow C.C. "The Choice of a Lens." J. Ainger Hall.  
Leeds P.S. "Amateur Portraiture" (with Slides). Robert Chalmers.  
Manchester A.P.S. "English Lakeland." G. Grundy.  
St. Bride P.S. Beginners.  
Royal P.S. "Vesuvius, Pompeii and Herculaneum." E. A. Robins.  
York P.S. "Skye." G. B. Kearey.

## Wednesday, October 2nd.

Blackburn and D.C.C. "Making the Exhibition Print." Criticism of Members' Prints. S. Bridgen.  
Northallerton and D.P. and C.S. Ciné Evening—Members' Films.  
Partick C.C. Opening Night.  
Rochdale P.S. Annual General Meeting.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Green Toner for Bromides.

Can you give me a formula for making a green toner for bromide prints? H. L. (Prestwick.)

Although green tones can be obtained on bromide papers the results are not altogether satisfactory, and we always recommend that, if a green colour is required, the best method is to use the Carbro process, choosing a suitable pigment from those supplied by the Autotype Co., Ltd. (59, New Oxford Street, London, W.C.1). Vanadium is the salt used for obtaining green tones, and if you can refer to the "Dictionary of Photography" you will find that nearly a page is devoted to the method under the general heading of "Toning."

## Stale Gaslight Paper.

Is there any special developer available for very old gaslight papers which go grey and fogged when the usual developers are used?

G. F. (Birmingham.)

If your paper has been stored in a damp place there is no possibility of getting good prints from it now. If the deterioration is merely due to age the paper can sometimes be restored, but, unless you have a large quantity of paper, it is hardly worth doing. The process is rather a troublesome one and the paper is very considerably slowed down in speed.

## Our Competitions and Copyright.

A few years ago I won a prize in your Beginners' Competition. Can I now send another print from the same negative to a newspaper competition, or do you still hold the copyright?

I. F. (Oxford.)

In such a case as you mention we do not claim any right whatever to the copyright in the print, but only permission to publish it possibly amongst the beginners' prints which we reproduce week by week. As your print was entered years ago it certainly will not be used now, and you are quite at liberty to enter it for a competition and to sell the copyright if you choose.

## Reducing Old Negatives.

Can the persulphate reducing method be used satisfactorily with a negative that is several months' old?

F. R. (East Ham.)

There is no reason why the reducer should not work with an old negative, but we should advise you to soak it first in clean water for at least an hour, in order that the emulsion is washed and softened thoroughly.

## Reflex Mirrors.

I have been told that it is useless to use an ordinary glass mirror in my reflex in place of the existing one which has become badly tarnished and dim. Is this so, and what is the objection?

T. C. (St. Albans.)

If ordinary mirror glass is used for this purpose, one sees a double image on the ground glass. This is caused by the surface of the glass as well as the silver backing reflecting the image. As the mirror is held at an angle these two reflections are slightly displaced and this causes confusion. Thus all reflex mirrors are silvered on the surface only and varnished to protect it. If it must be cleaned, a soft camel-hair brush lightly used is all that is needed.

## Reticulation.

What is the cause of the queer markings on the enclosed plate? It is only recently that I have had this trouble, although I take care to filter my solutions and rock during development and fixing.

C. E. F. (Letchworth.)

The defect in your negative is what is known as reticulation. The most common cause of this is transferring the plate from a solution of a certain temperature to another solution with a temperature that is considerably higher or lower. You can probably tell from the details of your procedure whether this is likely to be the cause.

## Preservative for Mountant.

Can you give me the name of another preservative for mounting paste instead of oil of cloves and oil of wintergreen?

N. B. (Lincoln.)

The preservative you require is simply oil of almonds instead of the others you name. About 15 minims of this to 64 ounces of water would be about right.

## Amateur Status.

If an amateur photographer sells his prints to illustrated newspapers and magazines does he, by so doing, become a professional?

P. S. (Norbury.)

In the circumstances you mention an amateur would not be considered a professional unless a very appreciable proportion of his income were derived from the sale of photographs.

## Identifying Exposures.

Is there any method of marking roll films after each exposure, for identification purposes later?

A. B. (Eastbourne.)

We presume that you develop your roll films in the strip, and in that case it would only be necessary for you to give a number to each spool of film and make a note of the successive exposures made on it. You could then number and identify each section before cutting the film up.

## Safety Covers for Panchromatic Films.

As my camera does not possess a safety cover over the red circular window is it unsafe to panchromatic films?

W. F. P. (Melksham.)

We cannot say off-hand whether you will have trouble with fogging or not. With some cameras the light passing through the ruby window is reflected on to the film by parts of the camera near the rollers or elsewhere. In any case, it is safer to have a covering over the window, and with some films a small piece of adhesive plaster is provided for the purpose.

## Desensitising and Grain.

Does a desensitising bath before developing have any effect on the emulsion grain, and is it likely to stain the celluloid base of roll films?

K. W. R. (Stockport.)

Desensitising is quite a common practice, and, if properly carried out, has no adverse effect on the results as regards grain or staining the celluloid base. If you use the familiar pinacryptol green you will get no stain whatever on the negatives.

## Frilling in Development.

I have recently had trouble with frilling and pieces of emulsion becoming detached after developing and fixing, but found that some alum added to the hypo was an excellent remedy. Can you give the correct proportions?

E. R. (Merton Park.)

If you make up a fixing bath with alum it must be done in a proper manner. The following formula is a good one. In 20 oz. of water dissolve 8 oz. of hypo and 120 grs. of potassium metabisulphite. In another 20 oz. of water dissolve 240 grs. of chrome alum. Add the second solution to the first. This is suitable for both negatives and prints, but for the latter purpose might be diluted, say two parts of stock solution to one part of water.





# The AMATEUR'S EMPORIUM

## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/3 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

**SALE AND EXCHANGE: AMATEURS ONLY**—  
 12 words or less ..... 1/-  
 1d. for every additional word.  
**PROFESSIONAL AND TRADE:**—  
 12 words or less ..... 2/6  
 2d. for every additional word.  
 Each paragraph is charged separately.  
**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26n, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1." and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/8; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**1-PLATE** Adams' Tropical Minex, fitted with Ross 2 Combinable set, single components, 10 $\frac{1}{2}$ , 11 $\frac{1}{2}$ , 12 $\frac{1}{2}$ , 14 $\frac{1}{2}$ , 6 teak book-form slides, Wratten K 1 $\frac{1}{2}$  and K 3 screens, solid hide case; outfit unsold; cost £164; offered at £75, or near offer. —Seen at 113, Queens Rd., Bayswater, W.2. [9280]

**ZEISS** Miroflex, 9×12, Zeiss f/2.8 lens, 6 S.M. slides; present price, £85; £30, or near offer; deposit.—Box 5249, c/o "The Amateur Photographer." [9296]

**THORNTON-PICKARD** Horizontal Reflex, 3 $\frac{1}{2}$ ×2 $\frac{1}{2}$ , f/4.5 Dallmeyer anastigmat, splendid condition, little used, complete with 12 slides, F.P.A. and leather case, £5/10; deposit system if desired. —Mardon, Thorley Hill, Bishop's Stortford, Herts. (Phone 338.) [9386]

**TELEPHOTO** Outfit.—1-pl. Thornton-Pickard Reflex, revolving back, with 12-in. f/5.6 Dallmeyer Dallon, in very good condition, complete with 12 slides, F.P.A. and leather case, £10/10; deposit system if desired.—Mardon, Thorley Hill, Bishop's Stortford, Herts. (Phone 338.) [9387]

**£7/10** 1-pl. T.-P. Junior Special Reflex, f/3.5 Dallmeyer, focal-plane 1/10th to 1/1,000th, complete with slides, F.P.A., R.F.A., filter, exposure meter, 56-in. wooden tripod, case.—Box 5394, c/o "The Amateur Photographer." [9469]

**3×4 cm.** Foth-Derby, f/3.5, D.A. focal-plane, leather case; cost £5/5 July; giving up, £4/10.—BM/CLGL, W.C.1. [9471]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**VOIGTLANDER** Brilliant, f/4.5 Skopar, Compur; in perfect condition, with leather case, £4/15.—BM/TKCP, London, W.C.1. [9473]

**KODAK** Special Postcard, Zeiss Tessar f/6.3, Compur shutter, automatic range-finder, focusing, leather case; unused; cost £21; sell £9/9.—Box 5396, c/o "The Amateur Photographer." [9481]

## CAMERAS AND LENSES

**V.-P. Kodak** Model B, as new, 15/-; Ensign Film Tank, 2 $\frac{1}{2}$ ×4 $\frac{1}{2}$ , perfect, 15/-.—Write, L. Jarvis, 58, Mount Grace Rd., Potters Bar. [9475]

**SUPER** Ikonta 3 $\frac{1}{2}$ ×2 $\frac{1}{2}$  (6 or 8), f/4.5, D.A. Compur, ever-ready case and metal tripod; as brand new, £13.—46, Danesbury Rd., Bolton. [9477]

**31×2 $\frac{1}{2}$**  T.-P. Junior Special Reflex, f/4.5 Ross 5 $\frac{1}{2}$ -in. lens, also Dallmeyer f/6 Popular Telephoto 10-in. lens, 3 filters and holders, 6 single dark slides, F.P.A., focussing magnifiers, solid leather case; beautiful condition, £12/10.—Bankfield House, Chevin, Belper. [9479]

**31×2 $\frac{1}{2}$**  Newman & Guardia Folding Reflex, Ross 3 $\frac{1}{2}$  f/4.5 Xpres lens, 3 double dark slides, F.P.A., Plaubel roll-film holder, also Graflex roll-film holder, Dallmeyer Telephoto lens and case, accept £25 the lot; deposit approval.—Box 5397, c/o "The Amateur Photographer." [9482]

**T.-P. Junior** Special Reflex, Cooke f/2.9, 11 slides for 3 $\frac{1}{2}$ ×2 $\frac{1}{2}$  plates, roll-holder for 3 $\frac{1}{2}$ ×2 $\frac{1}{2}$  films, rotating back, leather case; splendid condition, £11/11, or nearest offer.—L. B. Hawkes, Castleton, Derbyshire. [9485]

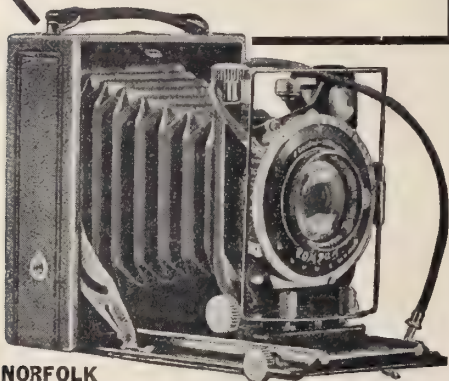
**ZEISS** Kolibri, 3×4 cm., Novar f/3.5, Compur case, Zeiss Distance meter, 2 filters, lens hood, Correx tank, £8.—2, Liscard Avenue, Manchester, 14. [9489]

**ERNEMANN** V.K., Ernstar 4-in. f/1.8 lens, T. B. shutter, 20 to 1/1,000th sec., F.P.A.; cost £40; sell £18, or nearest.—66, Severus Rd., Newcastle, 4, Northumberland. [9463]

YOU CAN DEAL IN PERFECT SAFETY THROUGH OUR DEPOSIT SYSTEM.



## THESE NORFOLK CAMERAS are now PRE-EMINENT!



### NORFOLK

3½×2½ Plate and Film-pack Camera (also adaptable for roll-film), constructed of a light but strong alloy. Double extension, actuated by rack and pinion focussing movement. Raising and cross f-onts by micrometer movement.

Superior quality bellows, clear and direct-vision view-finders. Zernar anastigmat lens, giving very superior definition even at full aperture, fitted in latest type delayed-action Compur shutter, complete with focussing screen, 3 single metal slides, antinuous release. The whole in superior finish.

With f/3.5 Zernar anastigmat lens in delayed-action Compur shutter.....

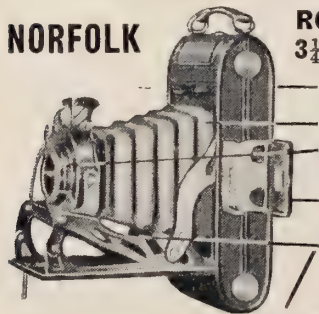
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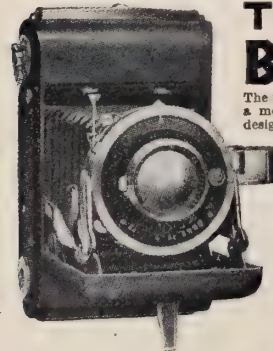
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**G**RANDOLFI Hand-Stand, 3½×2½, double extension, 135-mm. Stylor f/4.5 in Compur, 4-in. W.A. and 8-in. Telephoto supplementaries by Wray, 3 D.P. holders, F.P.A., leather case; good order, £5/5; deposit.—Jameson, Eastware, Whitehill, Gravesend. [9487]

**M**AKINA II, latest model, coupled range-finder, f/2.9 Anticomar, 3 slides, F.P.A., R.F.H., filter hood, leather case, £35; Ombrux Meter, £3/3; Super Ikonta, f/3.5, Rapid Compur wanted. —Box 5399, c/o "The Amateur Photographer." [9492]

**R**OLLEIFLEX 2½×2½, Zeiss Tessar f/4.5, Compur shutter, 1 to 1/300th, non-automatic, leather case, £7; condition perfect.—Maughan, Dunvegan, Hartford, Cheshire. [9464]

**E**TUI, ½-pl., Zeiss f/4.5, 6 slides, F.P.A., £5/19/6. Box 5353, c/o "The Amateur Photographer." [9465]

**S**UPER Ikonta, f/3.5, Rapid Compur, 16 exposure, £14, filter, purse; practically new.—Edington, 114, Langedale Rd., Thornton Heath. [9495]

3½×2½ Roll Film, Zeiss Nettar f/4.5, D.A. Compur, new 12 months ago, with case, 2 filters, portrait attachment, view-finder magnifier, complete, £5/10, or nearest.—Moore, 104, Reservoir Rd., Erdington, Birmingham. [9498]

**E**NSIGN Midget 55, ×2 filter, case, 37/6.—Sandstead 2484; 14, Heathurst Rd. [9499]

3½×2½ Newman & Guardia New Special Sibyl, 32 Ross f/4.5, 3 double slides, F.P.A., leather case; condition perfect; cost £26; £12.—Jones, 53, Bromley Rd., Beckenham, Kent. [9500]

**R**OLLEIFLEX Automatic 6×6, f/3.8 Tessar, ever-ready case, hardly used, £15/15, or best cash offer.—Ancher, 104, North St., N.W.8. [9501]

**S**OHO Reflex, ½-pl., Cooke Aviar lens f/4.5, 6-in. revolving mask, revolving back, 6 double slides, F.P.A., leather case; as new, £25.—A. V. Bibbings, 58, Queen St., Newton Abbot. [9503]

1-PLATE Thornton-Pickard Imperial Triple Extension, Zeiss Tessar f/4.5 lens and 2 supplementary lenses, tripod, focal-plane and blind shutters, 3 double slides, new condition; best offer.—Ludford, 46a, Brooksby's Walk, Homerton, E.9. [9505]

**L**EICA III, f/3.5, ever-ready case, very good condition, £22/15; 75-ft. S.S. Pan. Film to reload the cassettes, free with the camera; Certix, f/4.5, 2½×3½, £2/5.—N. Mehta, 2, Observatory Gardens, W.8. [9506]

**P**EGGY II Miniature, f/2 Xenon lens, 5 filters, 3 cassettes, ever-ready case; cost £40 last year, £22.—Carswell, South Tay St., Dundee. [9509]

3½×2½ Folding Contessa Nettel, Zeiss Tessar f/4.5, Compur shutter, 9 D. slides, R.F.A., hard used but in excellent working condition, £4.—Box 5406, c/o "The Amateur Photographer." [9511]

**S**UPER Ikonta, Compur, Tessar f/3.5, 16 on 2½×3½, 3 Zeiss filters; used once only; list £20; accept £13; deposit system.—Box 5408, c/o "The Amateur Photographer." [9513]

**E**NSIGN Roll Film Reflex, Aldis Uno f/4.5 lens, also Dallmeyer 9-in. f/6.5 Telephoto to fit, complete; perfect condition, £8.—Conway, Brookfield, Preston, Yeovil. [9516]

**N**EWMAN & GUARDIA S.R. Reflex, 5×4, triple extension, revolving back, Zeiss double Protar f/6.3, bayonet fitting with filter, 3 double slides, changing-box (plates and films), leather case; cost £60; £6/6.—Below.

**G**RAFLEX 5×4, Aldis f/4.5, 2 double slides, £4/15; approval deposit.—D. G. Whittaker, Sunnyside, Disley, Stockport. [9518]

**E**NSIGN Cameo (Postcard), double extension, f/8 Beck lens, 5 slides and canvas case, 30/-, or nearest offer.—15, Grosvenor Rd., Belvedere, Kent. [9519]

3½×2½ Salex Supreme, Meyer f/3.8, delayed-action Compur, 1 to 1/250th, good condition, £4/17/6; no offers.—W. T. R., 558, Kingsland Rd., Dalston, E.8. [9522]

**I**KONTA, 16 ex. on 3½×2½ film, f/3.5 Zeiss Novar in Compur shutter, self-erecting; cost £8; take £5/15/6; perfect condition.—Peck, 19, Albermarle Crescent, Scarborough. [9524]

**F**OTH-DERBY, f/3.5, new condition, £3/10; Zedollar 3½×2½, f/3.8, D.A. Compur, double extension, rise and cross, 6 slides, Rollex holder, F.P.A., leather case, as new, £5/10; Kodak 3½ Tank, perfect, 12/6.—Mortimer, Wheatcroft Avenue, Scarborough. [9526]

**B**ALDAX (16 on 3½×2½), f/3.5 Meyer, Compur, new at Whitsun, £5/10, or exchange 2½×2½ Film Reflex.—Gregory, 6, Saltwood Grove, S.E.17. [9529]

3½×2½ Zeiss Ikon Cocarette Roll Film, f/4.5 Tessar, Compur shutter, 1 to 1/250th sec., little used; perfect condition, £5.—28, Montpelier Crescent, Brighton. [9530]

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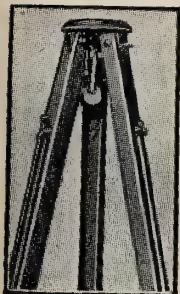
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## CAMERAS AND LENSES

**KONTA 16** on 120, Novar f/3.5, Rapid Compur, 1/500th, cost £9; Ensign Auto-Range, f/4.5, Mulchro, with 2 filters, cost £8/8; both unused; what offers, cash or exchange; together or separate.—J. W. Brown, 30, St. Vincent Crescent, Glasgow. [9532]

**LEICA Model II**, f/3.5 Elmar, ever-ready case; L perfect, £18.—296, Colehill Rd., Castle Bromwich, Birmingham. [9538]

**V.P. Weeny-Ultrix** Roll Film, Tessar f/4.5, Compur 1/300th, case; excellent condition, £5; deposit system.—MacPhie, Blighs Hotel, Sevenoaks. [9540]

**1-PLATE T.P. Duplex** Reflex, 4 double slides, 4 F.P.A., case, no lens; perfect, cheap, cash, exchange.—Weatherhogg, Willoughton, Lincoln. [9541]

**MENTOR** Folding Reflex, 6 x 4, 6 1/2-in. Zeiss Tessar, Helical mount, 3 D.D. slides, F.P.A. loaded, leather case; perfect working order, £4/10; lens worth more.—Below.

**6 1/2-IN.** Zeiss Tessar, in Compur shutter; perfect, £5.—34, Acomb Rd., York. [9547]

**CARETTE**, 3 1/2 x 2 1/4, £5/15; Tropical Piccolette de Luxe, 2 1/2 x 1 1/4, £3/15; both have Compur, f/4.5 Tessar, leather cases and perfect.—Butler, 17, Elgar Avenue, Tolworth, Surrey. [9549]

**3 1/2 x 2 1/4** Ensign Carbine, f/4.5 Aldis-Butcher, 34 Compur, spare plate back, 6 slides, best leather case, £4/10; 4 1/2 x 3 1/4 Ensign Popular Reflex, f/4.5 Aldis-Butcher, 12 slides, optical filter, hide case, £7; both as new; deposit.—Long, 49, Market St., Lichfield. [9550]

**ROLLEICORD**, f/4.5, perfect, new condition, £6/15; Wray 6-in. 1/4 Soft-focus Lens and screen, £2/15.—Below.

**OLD** f/4.5 Blitz Lens, sunk mount, iris, fair condition, £1; Whole-plate Camera, R.R. lens, 3 double slides, double extension, T.P. lens shutter, £1/5.—Below.

**OLD** Model 4-pl. Folding Reflex, f/4.9 lens, focal-plane shutter, 3 to 1/1,200th sec., 2 D.D. slides, revolving back; perfect working condition, £4/15; deposit system.—66, John St., Luton. [9551]

**KONTA 520**, Tessar f/3.5, Rapid Compur, as brand new, in original carton, leather case and purse; cost £13; sacrifice, £10, cash.—15, Moody Terrace, Congleton. [9557]

**V.P. Ermanox**, f/1.8, F.P.A., 24 slides, Bewi meter, leather case, back screen, 2 months old; cost £43; take £14/15; exchange considered.—Box 5417, c/o "The Amateur Photographer." [9560]

**LEICA IIIa**, latest model, only few weeks old, Summar f/2 lens, collapsible mount, rectilinear focussing, automatic focussing, focal-plane shutter, automatic speeds 1 to 1/1,000th sec., any test whatever; as new; cost £43; accept £31 or closest offer; no exchanges; seen London or "A.P." deposit system.—Box 5418, c/o "The Amateur Photographer." [9561]

**V.P. Ihagee Weeny-Ultrix**, f/3.5 Tessar, Compur; almost new, £7/10; deposit.—Box 5419, c/o "The Amateur Photographer." [9562]

**LEICA III**, f/3.5 Elmar, f/4 9-cm. Elmar, Vidom finder, E.R. case, Leitz Projector for slides 2 x 2 in. and 4 1/2 x 1 1/4 in., other small accessories; all new condition and perfect order; half list price; consider reasonable offer for complete outfit.—Box 5420, c/o "The Amateur Photographer." [9563]

**ALUMINIUM** Ensignette No. 1, f/7.7, case; perfect order, 10d. film, 27/6.—69, Laurie Park Rd., Sydenham. [9564]

**F/2** Xenon 3 x 4 Dolly, Compur, purse, Leitz Fokos range-finder, lens hood; excellent condition; cost £14/16/6; accept £8/10; deposit system.—Box 5422, c/o "The Amateur Photographer." [9566]

**ROLLEIFLEX** 4 x 4 Automatic, f/2.8 Tessar, ever-ready case, release, perfect condition, £14/10, or exchange Ensign Auto-focus and cash.—Box 5427, c/o "The Amateur Photographer." [9571]

**NEWMAN & GUARDIA** 3 1/2 x 2 1/4 Sibyl, Ross Xpres f/4.5, 3 D.D. slides, F.P.A., A. and B. filters, and leather case; new condition, £10; deposit system.—Box 5429, c/o "The Amateur Photographer." [9573]

**3 1/2 x 2 1/4** Carbine Roll Film, leather covered, Aldis 34 f/7.7, 7-speed shutter, rising front; perfect condition, £2.—Box 5430, c/o "The Amateur Photographer." [9574]

**1-PLATE** Sibyl, Zeiss Tessar f/6.3, F.P.A., 6 slides, 4 2 leather cases, focussing screen, shutter 1/2 to 1/100th sec.; good condition, £5.—Box 5431, c/o "The Amateur Photographer." [9575]

**LEICA IIIa**, Summar f/2 lens, 1 to 1/1,000th speed, chromium plated, ever-ready case; absolutely as brand new, £35, or close offer; can be seen London.—Box 5432, c/o "The Amateur Photographer." [9576]

**ZEISS** Tele Tessar, f/6.3, 12 1/2-in., as new, cash offer; T.P. Reflex, f/4.5, F.P.A., £3; 10 x 15 cm. Hand, 8 slides, F.P.A., Goerz Dagor in Killoos, perfect, £4.—Box 5433, c/o "The Amateur Photographer." [9577]

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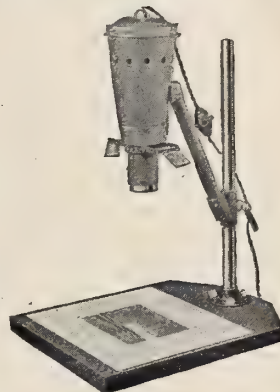
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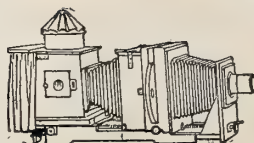
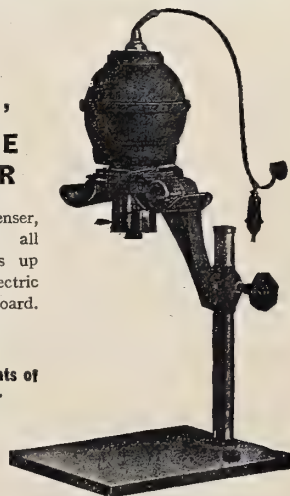


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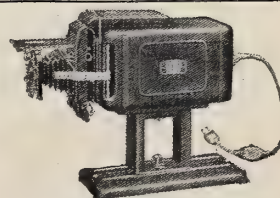
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REFLEX-KORELLE (taken in payment of debt), 19-guinea model, with f/2.8 Tessar, brand new, with 25/- ever-ready case, £17/17 cash.—Box 5437, c/o "The Amateur Photographer." [9581]

1-PLATE Adams' The Challenge, double extension, 2 4 book-form slides, Zeiss Convertible anastigmat, 11½, 14, 7, also Zeiss Ross Wide-Angle, filter, case; as new, bargain, £3/10; deposit system.—Box 5438, c/o "The Amateur Photographer." [9583]

ROLLEIFLEX, latest 6 x 6, Tessar f/3.5, Compur, 1/500th, in E.R. case, U.V. sky filter, light and medium filters, Prox. lenses, set I, iris stop, Prontos Junior exposure meter, Optochrom developing tank with thermometer, other accessories; all as new; cost £32; sell £26/10.—Below.

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BABY IKONTA, Novar f/4.5, Dervall shutter, perfect condition, leather case, 50/-.—Robertson, Horsburgh Avenue, Kilsyth, Glasgow. [9586]

TO Reflex Owners.—5-in. Dalmac f/3.5, as new, list £10/10, for £4/10; also Plaubel Variable Telephoto, Adon type, £1.—Luke, Southdown, Coombe Dingle, Bristol. [9474]

LEICA Lenses, Elmarkup f/3.5, 2-in., £3/10; Sumusup f/2 Telescopic, suitable for colour, £10/10; Eferkup f/4.5, 5½-in., £10; all coupled and in perfect order; first cheque secures.—Wölcken, 6, Craigcrook Avenue, Edinburgh. [9490]

LEICA Hektor f/1.9 Lens (coupled), 7.3-cm., with green filter; brand new condition; sacrifice for £15/10 cash; no exchange.—Box 5421, c/o "The Amateur Photographer." [9565]

### Trade.

ALLENS.—Nagel Vollenda, Tessar f/3.5, Compur, £7/19/6; Brilliant, f/4.5, £3/19/6; Case, 6/-; Pathe Motocamera, (£10/10 model), £3/15; Ikonta 3½ x 2½, £11/5 model, £8/17/6; Exakta (original model), Tessar f/3.5, case, and Dallmeyer Telephoto, £13/19/6; Multi-speed Model, Tessar f/2.8, £21/17/6.

ALLENS.—Leitz Hektor f/4.5 13.5-cm. Lens £12/17/6; Ross Teleros f/6.3, 17-in. (three-power), £10/17/6, cost £22; Omburx Meter, £2/15; Old Type Rolleiflex, Tessar f/3.8, £6/19/6; N. & G. Reflex, Cooke Aviar f/4.5, £18/19/6; Ensign Auto-Range, Ensign f/4.5, Mulchro, £5/17/6; Kodak Retina, with zip case and filter, £7/19/6.

ALLENS.—Albada Finder, 18/6, fit Super Nettel; Zeiss Contameter, £6/19/6; Leica Model II-Hektor f/2.5, £18/17/6; Voigtlander Prominent, £16/19/6; Superb. £11/17/6; Heliar f/3.5 model, £12/17/6; Tele-Makina Lens for Makina II, £7/19/6; Automatic Rolleiflex 6 x 6, f/4.5, £14/14; F/3.8 Model, £15/15; 4 x 4 f/3.5 model, £15/19/6.

ALLENS.—Soho Dainty Reflex, Ross f/3.5 and Telephoto, £24/17/6 (cost over £50); Case, fit Exakta, 18/9; Super Ikonta, Tessar f/4.5, £12/19/6; Rapid Compur model, £14/17/6; also £30/15, Tessar f/4.5, £13/17/6; Case, 10/6; Filter, 7/6; Proxar Lens, 10/6.

ALLENS.—Ikonta 520, Tessar f/4.5, £6/19/6; 3½ x 2½ T.P. Reflex, Aldis f/3, £8/17/6; Ensign Midget, 22/6; Ensign Midget Developing Tank, 6/9; Box Tengor and case, f/6.3, 25/-; Baby Ikonta, Novar f/3.5, Compur, £5/17/6; Tessar f/3.5 model, £6/19/6.

ALLENS.—Correx V.P. Tank (used twice), 17/6; Foth-Flex, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £8/19/6; Makina II, f/2.9, £27/10.

ALLENS, the Miniature Camera Specialists: A write for cash bargain clearing list.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087]

P.C. Pressman Reflex, horizontal model, Ross Xpres f/4.5 lens, 3 slides, £9/12/6.—H. V. Hallam, Ltd., Chemists, Chapel-en-le-Frith. [9478]

1-PLATE Sanderson Type Camera, f/6.5 Cooke 4 Series III, 1 to 1/100th sec., 3 D.D. slides, F.P.A., leather case; perfect, £5.—Below.

VOIGTLANDER Tourist, 3½ x 2½, as new, f/4.5 Heliar, Compur, F.P.A., £11.—Cyril Howe, [9486]

PLAUBEL Makina II, 3½ x 2½, coupled focussing, range-finder, Plaubel Anticomar lens f/2.9, delayed-action Compur shutter, 3 metal dark slides, £20; Tele-Makina f/6.3, £7/10; Supplementary Lens, at distance of about 60 cm. 12/6; 3 extra dark slides, 13/6; Leather Case (camera and 6 slides), 4/6; all or part.—A. J. Wing, 69, Powis St., Woolwich, S.E.18. [9555]

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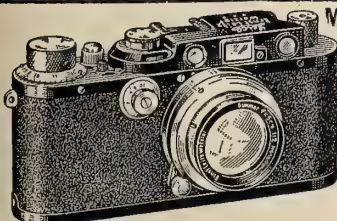
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triple detachable focussing hood, revolving back,  
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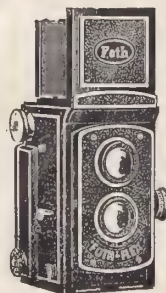
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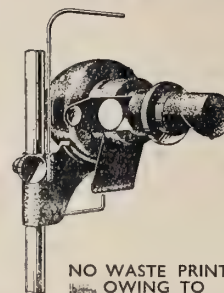
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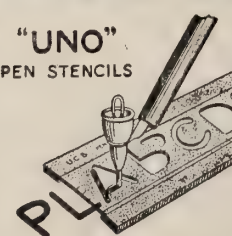
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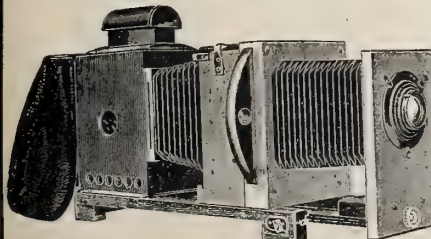
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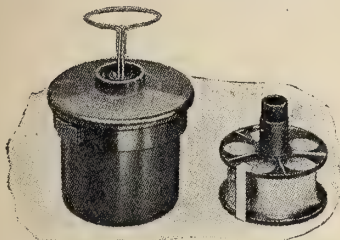
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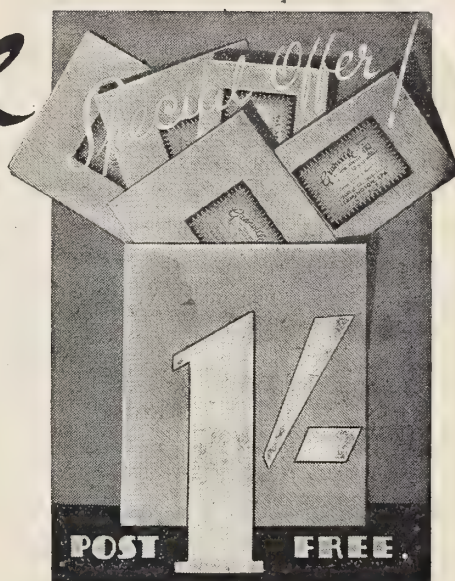
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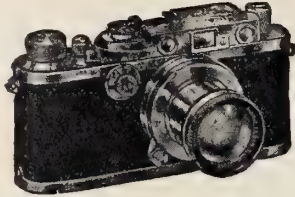


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19—31-21 Glunz, f/4.5 Tessar, in Compur. Cost £10 10s. **£4 10 0**  
20—31-21 Ensign No. 3, f/4.5 Ensign anastigmat. Cost £3 15s. **£1 15 0**

21—31-21 Roll Film and Plate f/4.5 Convertible anastigmat, Compur. Cost £8 8s. **£3 19 6**  
22—31-21 Icarette, f/4.5 Tessar, in Compur. Cost £13. **£4 15 0**  
23—31-21 Mayfair Roll Film, f/6.3 anastigmat, 3 speeds. Cost £3 3s. **£1 5 0**  
24—31-21 Folding Brownie, f/7.9 lens, 2 speeds. Cost £2 10s. **£1 6s. 6d.**  
25—31-21 Ensign, f/11 lens, T. B. I. shutter. Cost £2 2s. **£1 4s. 6d.**  
26—31-21 Roll Film Sibil, f/4.5 Zeiss Tessar. Cost £20. **£7 19 6**  
27—1a Apem, f/6.3 Kershaw anastigmat, 5 speeds. Cost £4 10s. **£1 5 0**  
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29—31-21 Adams' Verto, Ross Combinable lens. Cost £5 6s. **£1 9 6**  
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31—1a Carbine, f/4.5 Aldis lens, in Compur. Cost £4. **£1 7 6**  
32—1a Pocket Kodak, f/6.3 Kodak anastigmat. Cost £3 10s. **£1 6s. 6d.**  
33—1a Kodak Junior, R.R. lens, 3 speeds. Cost £3 10s. **£1 2s. 6d.**  
34—1a Contessa, f/6.3 Conastigmat, 3 speeds. Cost £4 15s. **£1 5 0**  
35—1a Voigtlander, Skopar f/4.5, in D.A. Compur. Cost £8 8s. **£2 5 0**

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36—2a Folding Brownie, R.R. lens, 3 speeds. Cost £2 2s. **£1 5s. 0d.**  
37—1a Series III Kodak, f/6.3 anastigmat, in speeded shutter. Cost £5 10s. **£2 5 0**  
38—1a Apem, f/6.3 Kershaw anastigmat, 3 speeds. Cost £3 10s. **£1 5s. 6d.**

39—1a Pocket Kodak, f/6.3 anastigmat, 2 speeds. Cost £2 15s. **£1 9 6**  
40—1a Cocarotte, f/6.8 Trinastigmat, 3 speeds. Cost £7 10s. **£1 19 6**  
41—1a Goerz, f/6.8 Tenaxiar anastigmat, 3 speeds. Cost £4 15s. **£1 2 6**  
42—1a Auto Kodak Junior, f/7.7 anastigmat, 3 speeds. Cost £4 10s. **£1 19s. 6d.**  
43—1a Goerz Tenax f/7.7 Axial lens. Cost £4 10s. **£1 3 6**  
44—1-pl. Kodak, f/6.3 Ross Homocentric Compur shutter. Cost £14. **£2 2 0**  
45—1-pl. Goerz Roll Film, f/6.8 Dagor, Koilos. Cost £10 10s. **£2 5 0**  
46—1-pl. Kodak, f/6.3 anastigmat lens, 7-speed shutter. Cost £7 10s. **£1 2 6**  
47—1-pl. Kodak, Bausch lens, 5 speeds. Cost £5 10s. **£1 17s. 6d.**  
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49—1-pl. Kodak Special, f/6.3 Zeiss Triotar, Compur. Cost £9 10s. **£1 17 6**  
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51—1-pl. Reitzschel, f/6.3 Trilinear anastigmat, 3 speeds. Cost £5 6s. **£1 15s. 0d.**  
52—1-pl. Carbine, f/7.7 Aldis Uno, Automat shutter. Cost £3 10s. **£1 2 6**  
53—1-pl. Kodak, R.R. lens, 3-speed shutter. Cost £5 10s. **£1 15s. 0d.**

57—2c Kodak Special, f/5.6 Kodak anastigmat, Kodamatic. Cost £10 10s. **£2 2 0**  
58—2c Kodak Special, f/6.3 anastigmat, in Compur. Cost £13 10s. **£1 15 0**  
59—2c Kodak Special, f/6.3 Ross Homocentric lens. Cost £13 10s. **£1 9 6**  
60—2c Auto Kodak, Achro lens, 3 speeds. Cost £2 15s. **£1 12 6**  
61—2c Series III Kodak, f/7.7 anastigmat lens, Diomatic. Cost £6 10s. **£1 7 6**  
62—3a Kodak, f/6.8 Dagor, in Compound shutter. Cost £15. **£2 5 0**  
63—3a Kodak Special, f/7.2 Zeiss Tessar lens. Cost £10 10s. **£2 5 0**  
64—3a Kodak, f/7.2 Zeiss Tessar lens, Koilos shutter. Cost £10 10s. **£2 5 0**  
65—3a Kodak Special, f/5.6 Tessar, Compur shutter. Cost £18. **£3 6 0**  
66—3a Auto Kodak Special, f/4.5 Tessar, D.A. Compur shutter. Cost £18. **£3 3 0**  
67—3a Folding Brownie, R.R. lens, 3 speeds. Cost £4 10s. **£1 7s. 6d.**  
68—3a Folding Brownie, R.R. lens, 3 speeds. Cost £2 10s. **£1 7s. 6d.**  
69—P.C. Goerz Tenax, f/4.5 Dagor, in Compur. Cost £16. **£3 0 0**  
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72—3a Pocket Kodak, f/6.3 Kodak anastigmat, 3 speeds. Cost £5 10s. **£1 15s. 0d.**  
73—P.C. Ensign, f/6.3 Velos anastigmat, 7-speed shutter. Cost £7 10s. **£1 19s. 6d.**  
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81—31-21 Voigtlander, f/6.3 anastigmat, rising and cross, 3 slides, roll-holder. Cost £7 10s. **£1 9 6**  
82—31-21 Double Ex. Cameo, f/4.5 Cooke, Compur, rising and cross, 4 slides, F.P. adapter, case. Cost £8 10s. **£3 19 6**  
83—31-21 D.E. Cameo, f/4.5 Salex, Compur, rise and cross, 3 double slides, F.P. adapter, case. Cost £8 10s. **£3 3 0**  
84—31-21 Wunsch, f/6.3 Ross, Compound, double ex., rise and cross, 3 slides, F.P. adapter, case. Cost £6 10s. **£3 10 0**  
85—31-21 Sibil, f/6.5 Cooke, 7-speed shutter, 12 slides and F.P. adapter. Cost £15 24 19 6

86—31-21 Ernemann, f/4.5 anastigmat, Chronos shutter, rise and cross, F.P. adapter, case. Cost £8 10s. **£1 19 6**  
87—31-21 Cameo, f/7.7 Aldis Uno, 3 speeds, double ex., 6 slides, F.P. adapter, roll-holder, case. Cost £4 10s. **£1 12 6**  
88—31-21 Cameo, f/6.3 Ross Homocentric, Lukos III shutter, roll-holder. Cost £4 10s. **£1 19 6**  
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93—31-21 Zodel Junior, f/6.8 anastigmat, double extension, rise and cross, 3 slides, F.P. adapter, case. Cost £3 5s. 6d. **£1 5 0**

94—31-21 Ica Bebe, f/4.5 Tessar, Compur, F.P. adapter, 6 slides and case. Cost £22. **£4 4 0**  
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97—1-pl. Cameo, f/8 Beck lens, 6-speed shutter, 3 slides. Cost £4 10s. **£7s. 6d.**  
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102—1-pl. Folding Plate, f/6.8 anastigmat, Compur, 4 slides and F.P. adapter. Cost £7 10s. **£2 10 0**  
103—1-pl. Cameo, f/4.5 Lukos anastigmat, 8 speeds, 3 slides, F.P. adapter. Cost £2 2 0  
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105—1-pl. Zodel Junior, f/6.8 anastigmat, rise and cross, double ex., 6 slides. Cost £3 3s. **£1 15 0**  
106—9 12 cm. Contessa, f/6.8 anastigmat, Compur, F.P. adapter, tan case. Cost £10 6s. **£2 15 0**  
107—5 4 Goerz Tenax, f/6.8 Syntor lens, double extension, F.P. adapter and case. Cost £5 10s. **£1 5 0**  
108—10 15 cm. Berghel, f/4.5 Tessar, Compur, all movements, case, 3 slides, F.P. adapter. Cost £21. **£7 7 0**  
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113—31-21 Ensign Roll Film Reflex, f/6.3 Ross Homocentric lens. Cost £4 5s. **£2 5 0**  
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115—31-21 Duoflex Reflex, f/4.5 Dallmeyer, 3 slides. Cost £18. **£15 9 6**  
116—1-pl. Graflex Reflex, f/4.5 Kodak anastigmat lens, F.P. adapter, case. Cost £29. **£7 19 6**  
117—1-pl. Soho Reflex, f/4.5 Ross Xpres, 2 slides, F.P. adapter, case. Cost £33. **£8 8 0**  
118—1-pl. Popular Pressman Reflex, f/4.5 Zeiss Tessar, 4 slides. Cost £16. **£6 0 0**  
119—31-21 Minimum Palmo, f/4.5 Zeiss Tessar, 3 D. slides and case. Cost £32. **£14 14 0**

120—31-21 Ensign Roll Film Speed Reflex, f/4.5 Aldis-Butcher, case. Cost £8 15s. 6d. **£2 19 6**  
121—1-pl. Square Bellows, R.R. lens, 5 double slides, case. Cost £10. **£1 9 6**  
122—1-pl. Studio Set, Perkins W.A. lens, 3 slides, case. Cost £12 12s. **£1 9 6**  
123—5 4 Meagher Studio, rapid Symmetrical, D. slides and case. Cost £12. **£10s. 6d.**

124—1-pl. Junior Sanderson, f/6.8 Goerz, 3 slides, case. Cost £14 10s. **£2 10 0**  
125—1-pl. Adams' Valdo, f/6.3 Zeiss Convertible, 3 slides, case. Cost £47 10s. **£4 10 0**  
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~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, October 2nd, 1935.

No. 2447.



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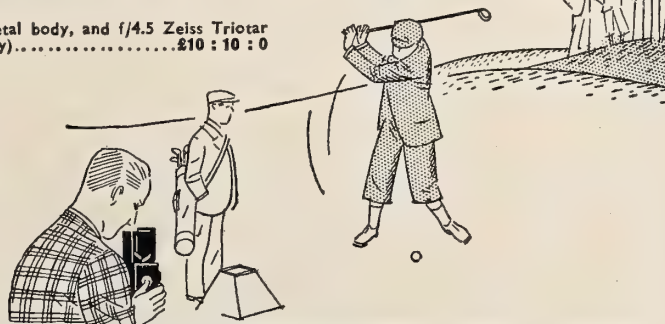
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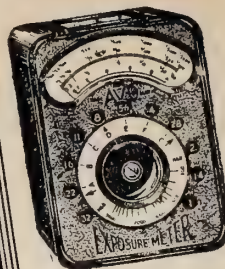
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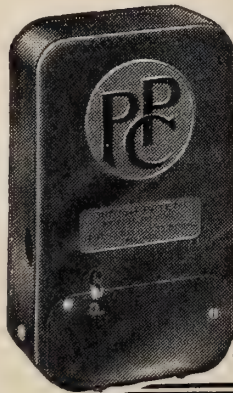
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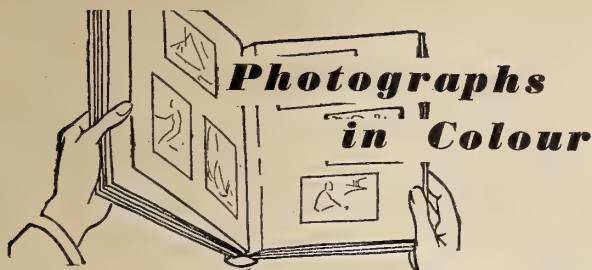


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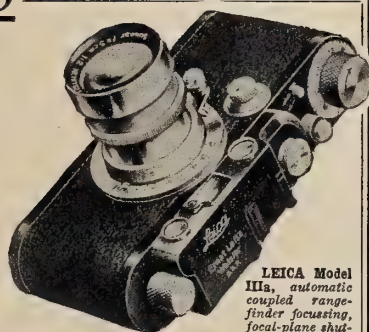
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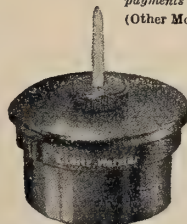
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WEDNESDAY, OCTOBER 2ND, 1935.

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Vol. LXXX. No. 2447.

OUR readers may not need to be reminded that the end of the present week sees the close of "Summer Time." There will probably be numerous references to the matter in the daily Press but for the photographer the matter has greater significance. In the ordinary working day he now becomes deprived of an hour of daylight, although, if he is an early riser, this may be made up for in the morning, but the effects obtained will hardly be the same. On the other hand, the longer evenings will give greater opportunities for various kinds of indoor photography that he might not attempt if there were still work to be done out of doors. The close of Summer Time may, therefore, be said to mark the beginning of the indoor season for the amateur photographer. We do not admit, however, that it means a "close time" for outdoor photography; this will continue throughout the autumn and winter months, and doubtless provide many fine pictures of a seasonal character.

### Traffic Lights.

The traffic problem may perplex the authorities and be a perfect nightmare to those who use the roads, but at least, as some pictures in the London Salon bear witness, it gives the pictorialist opportunities for unusual conceptions, decorative shapes, and quaint conceits. Road signs, beacons, traffic lights, and crossing markings may deface our streets, giving them the appearance of a railway track, but, treated judiciously, they can make first-rate elements in a pictorial composition. With the growth of illuminated traffic signs, too, night photography offers new effects. In Continental cities, in addition to

## TOPICS of the Week



LONDON LANDSCAPES (No. 36).

*The end of the seaside season in Town. A snapshot taken at Bankside.*

the ordinary green, amber and red signals, they have glazed lights let into the pavement so that a strip of red illuminates the kerb when the pedestrian is not to cross, and this is succeeded by two parallel chains of green dots across the road when the passage is clear. It seems to us that by watching these and the timid shadows of people who obey them some night effects of a quite bizarre order might be forthcoming.

### The Bed of the Lake.

Submarine photography is little practised, on account of obvious difficulties, and the part of this world of which people know least is the region under the shimmering surface of water. A friend has brought back from his holiday in the Swiss mountains some unusual pictures of the lake bottom. The Swiss lakes, though often of great depth, appear deceptively shallow owing to their stillness and the pellucid clearness of the water. Going out in a boat on the lake, and holding his camera over the side, not pointing directly downwards, but diagonally so as to bring in the opposite shore, he succeeded in getting submarine pictures, more striking than beautiful, of life and vegetation below the surface and the litter of the lake bed. The objects look as if they had been photographed in a glass tank.

### Privateering not Allowed.

The public entrance lobby to the Assembly Hall of the League of Nations at Geneva (writes a correspondent from that city) resembles every day a camera auction room. There are set out on a table, under the watchful care of the police, cameras of all sorts and sizes, new and old, luxurious and workaday,



giants and lilliputians. They have been surrendered by visitors to the public galleries, people who thought it a good opportunity of adding the scalps of a few statesmen to their collection, and who knew that even if the lighting in the ordinary way was not good enough for their purpose the arc lights would be switched on at intervals for the benefit of the Press and the movies. But one and all the cameras have to be surrendered at the doors. At the same time, the League of Nations is most indulgent to photography for publicity. The British and French foreign ministers and all the other important speakers, when their turn came to mount the tribune, had to do so amid the glare and splutter of arc lights "which larned

them to be Hollywood stars." And the curious thing is that this sudden and erratic illumination is controlled by the photographers themselves from the little side gallery.

### "Cock-eyed" Prints.

Crazy borders seem to be the vogue for smart portraits on the Continent just now. The picture set primly in the middle of the frame, with an equal width of margin on either side, is a back number entirely, but so is the picture with unequal margins, pressed into one of the top or bottom corners, leaving a width of white band on two sides, like a cuff which has widely overshot the coat sleeve. In the new examples of portraiture the print has been slashed with the scissors, so that it may be pentagonal

or heptagonal, or anything except symmetrical, and then it is slapped on the mount with the eyes shut. The result is a craziness which simply draws attention to itself because it is new. The worst of new crazes in pictorial representation, as in other things, is that the more extreme they are the more violent is the reaction to conventionality afterwards. Just as in social behaviour the vogue of cocktail parties and so forth may presently lead to a return to propriety so absolute that Puritan England may well seem a mad and merry place by comparison, so in pictures the time may come when the representations in the family albums of a generation or so ago may appear to have been wildly dissolute.

## "The Amateur Photographer" EXPOSURE TABLE—October

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m., double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

SUBJECT.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies .. ..	1/25 sec.	1/40 sec.	1/75 sec.	1/100 sec.	1/120 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/15 "	1/25 "	1/45 "	1/60 "	1/75 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/6 "	1/10 "	1/20 "	1/25 "	1/30 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/4 "	1/6 "	1/12 "	1/15 "	1/20 "
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	1/2 "	1/3 "	1/6 "	1/8 "	1/10 "
Portraits or groups taken out of doors, not too much shut in by buildings .. ..	2 secs.	1½ "	1 "	1/2 "	1/3 "
Portraits in well-lighted room, light surroundings, big window, white reflector ..	6 "	5 secs.	3 secs.	2 secs.	1½ "

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.		Rapid.	
ACFA, Special Portrait.	ILFORD, Golden Iso-Zenith.	BARNET, S.R. Pan.	BARNET, S.R.
" Super Pan. Film.	" Iso-Zenith.	" Studio Ortho.	" Self-screen Ortho.
" Super-speed Film.	" Hypersensitive Pan.	ENSIGN, Roll Film.	" Screen Chromatic.
" Isochrom Film.	" Plates and Films.	GEVAERT, Filtered Ortho.	" Commercial Ortho Film.
" Ultra Special.	" Portrait Film (Ortho	" Chromosa.	IMPERIAL, Non-filter.
BARNET, Press and Super Press.	" Fast).	" S.R.	" S.R.
" XL Super-speed Ortho.	" Monarch.	" Regular Cut Film.	" S.R. Ortho.
" Soft Panchromatic.	" Press.	ILFORD, Auto. Filter.	KODAK, Cut Film.
" Studio Fast.	" S.S. Ex. Sens.	" S.R. Pan.	
" Ultra Rapid.	" Zenith Ex. Sens.	" Pan. Film.	
EASTMAN, Par Speed Cut Film.	" S.G. Pan.	" Rapid Chromatic.	
" S.S. Cut Film.	ILLINGWORTH, Fleet.	IMPERIAL, Non-filter (new series).	
" S.S. Pan. Film.	" Super Fleet.	" Eclipse Pan. B.	
GEVAERT, Super Sensima.	" Super Fleet Ortho.	" S.S. Ortho.	
" Sensima Fast.	" Pan. Fleet.	KODAK, Roll Film and Film Pack.	
" Sensima Ortho.	IMPERIAL, S.S.S. Press Ortho.	PATHE, Roll Film.	
" Super Chromosa.	" Eclipse.	SELO, Roll Film.	
" Roll Films and Packs.	" Eclipse Ortho Soft.	ZEISS IKON, Roll Film and Film	
	" Eclipse Soft.	Pack.	
	" Eclipse Ortho.		



# The Advantages of Club Membership

The photographer who belongs to a

photographic society or camera club will not need to be reminded of the advantages of such membership. This article is addressed to the worker who is unattached, and the benefits are indicated, not forgetting those of the postal clubs.

AT the present time of the year, when most photographic societies are beginning their winter programme, a piece of good advice to any photographer, whether he or she is a beginner or a more advanced worker, is to join up with the nearest society. It is safe to say that most amateurs who are leaders in photography are the first to admit that they owe much to the help received from this source.

Proof of the value of photographic clubs will be found in the comments of contributors to the "How I make my Exhibition Pictures" series in this journal. Grateful acknowledgments to clubs and to their fellow-members are continually appearing, and stand as a record of progress from the leading pictorialists.

The advanced photographer derives stimulus from contact with others; the beginner has his difficulties explained to him, and help given at any stage of his progress.

## The Beginner.

It is sometimes thought that the photographic societies cater only for the advanced worker, but this is not the case. It is recognised that the object of most societies is to foster and encourage an interest in photography, and the beginner of to-day is the leader of the not far distant to-morrow. So let no beginner think that he will not be welcomed at his local club.

Although most camera clubs run a weekly programme of lectures of the "popular" type, they also have practical demonstrations, and it is from such as these that the beginner can learn much.

While it is easy to grasp the principles of a printing process, and to learn the working of that process entirely from photographic literature, it is much easier to follow it after seeing it done practically.

After becoming a member of a

photographic society, the next meeting should be attended. The newly-elected member should make himself known at once to the secretary, or other officials who may be present. He should not be backward in doing so, as he may be quite certain that they will be watching for him.

Introductions will be made to other members, and the new-comer will feel at home. He will soon find that there are others who share similar interests, and ideas are exchanged and hints given to mutual advantage.

## The New Member.

The new-comer should support the club in every way; by regular attendance at meetings, by entering prints or slides in the various competitions, and so back up the efforts of the officers for the common good.

There is also the social side of photographic society life. Many clubs extend their activities by means of rambles and visits to various places of interest, so that the beginner need not think that it is all club and dark-room work. Many friendships have been made through the medium of the camera clubs amongst those who may never have met otherwise.

## Dark-rooms and Enlargers.

Most of the larger photographic societies have their own dark-rooms, fitted with up-to-date apparatus for enlarging. This is of immense benefit to those whose domestic circumstances are not conducive to photographic work.

In some cases there is equipment for portraiture, in the form of studio lighting apparatus, together with backgrounds and cameras, etc. This is an inducement to any keen photographer to widen his activities. Many societies, as an additional activity, also run an amateur ciné section.

The photographer who is resident in a country district where

access to a camera club is impossible, has the solution of his problem in the postal clubs, of which there are a number. These cater for photographers of various degrees of proficiency and interests, from pictorial work to nature study, or for the miniature camera enthusiasts.

The members are linked up by circulating portfolios, to which all contribute. The friendly criticism and advice cannot but be helpful to the keen photographer. Many friendships have been made through these clubs, although the respective members are situated at long distances apart.

A complete up-to-date list of photographic societies, including postal clubs, will be found in *Photograms of the Year*, published annually in December.

## Exhibition Work.

Nearly every society and club arranges for an exhibition to be held annually, during or at the end of the winter session. This provides an incentive for all members, both new and old, to derive the utmost from every lecture and demonstration, so that their prints will show the benefit of such instruction to their individual advantage and that of the exhibition.

Some clubs, realising this educational value of exhibition work, organise more frequent shows in the nature of monthly competitions. These events, especially if they are followed by sound, constructive criticism, are a constant help and stimulus to keep the members always on "tip-toe" with enthusiasm and interest.

Lastly, having joined a society, the new member should do all he can not only in the matter of attendance at lectures and demonstrations, but later, in helping other new members who may be beginners as he was.



# Early Morning Autumn Sunshine

By F. L. RICHARDSON.

TO be out and about on a fine sunny autumn morning is a pleasure that everyone appreciates; one feels well, sees well, and when a camera is carried and used, does well, for the shortest of walks amongst buildings and trees at this time will provide pictures in abundance.

Sunlight and shadow are subjects that all artists revel in, and here they can be seen at their best and at every turn. If there is any difficulty at all in morning photography it is mostly felt when choosing viewpoints; not in the sense that one will wonder from what point to take a certain scene, but which scene to take. It will be found only too easy to shoot off a roll of film or half a dozen plates without moving more than a few yards away from some attractive spot, so that it is well to carry a reserve of negative material just in case.

Too much sunshine is not good policy. The best scenes to take are those that contain a good deal of shadow and half-tones with just a splash or streak of sunlight to provide a point of attraction; but, of course, there is no definite standard of proportions, that depends on the kind of subject, but in any case the foreground should be shady, and, if it is at all



*Autumn morning.*

result—under-exposure. An actinometer is the surest guide.

The fastest plates or films are best for this contrasty work, for they are naturally softer than those of slower speed. Even with ordinary development they will produce wonderfully well graded negatives. But, of course, you will cut it down to about two-thirds of the normal time. If this is not done they might be found difficult to print from, especially those negatives that show both deep shadow and a portion of the sky.

When plates are used it is a simple matter to develop according to the contrasts of the subject, but when films are used it is not so simple. There is a way, however, if it is proposed to return again to the scene, as I think it will be, and that is to leave the more contrasty scenes for a time until several of them have been found, and then to take them all on the one roll. When this roll is subsequently developed in consideration of the contrast, it will be found to compare equally with the more normal ones and printing will be considerably simplified.

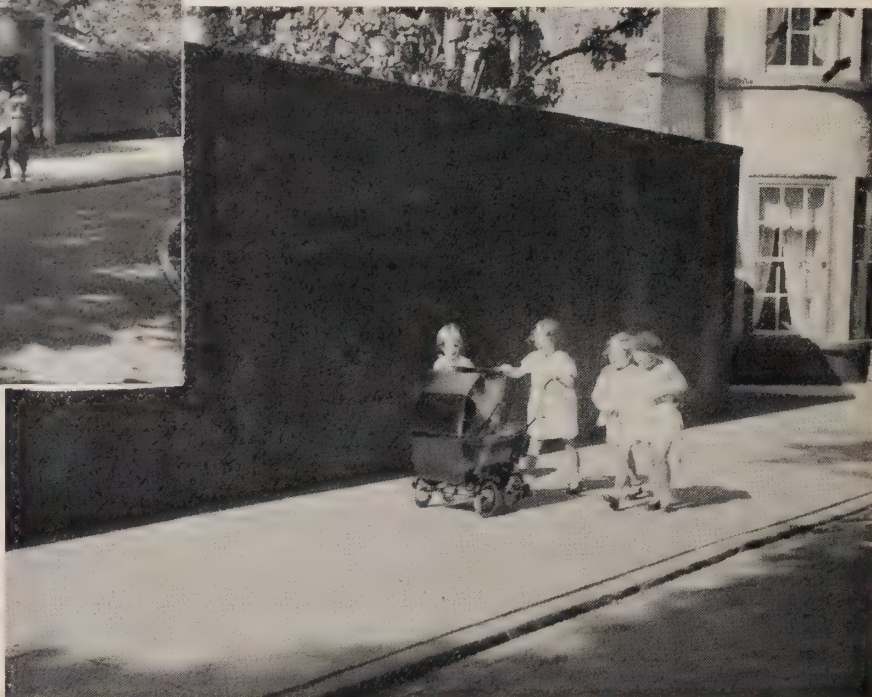
If there is not actually mist, there is often a slight haze on early autumn mornings. Good use can be made of this, as it suggests distance, helps to conserve interest in the foreground, and makes one's pictures more descriptive. The use of a colour filter will destroy the effect of any present, as also will over-development of the negatives and under-printing. Otherwise, provided it is introduced into suitable scenes, its presence makes these morning pictures "live."



*A street scene.*

possible, the other edges of the picture. This condition can usually be managed by stepping a few paces to left or right, and thus bring into view foliage or the corner of a building.

A great deal of contrast is evident in such subjects, so that no more exposure should be given than is necessary to record detail in an average shadow. The sun itself has no effect upon shadows. If the remainder of the sky is clouded over and an exposure for bright conditions is given, there can only be one



*Arring baby.*



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 Pathoscope Home Movie Projector, hand drive. Perfect order. List £6 15s..... £3 15 0  
 Ensign Silent Sixteen 50 Projector, complete with resistance for all voltages. As new. Cost £6 15s..... £2 19 6  
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## ACCESSORIES

Dallmeyer 3-in. f/2.9 Pentac. As new. List £10 10s. 29s. 6d.  
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## ACCESSORIES—contd.

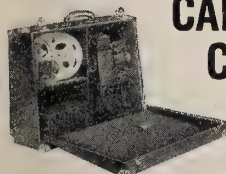
Hugo Meyer f/1.6 40-mm. Projection Lens, complete with Kodacolor filter for Bolex G 916 Projector. List £10 10s..... £4 10 0  
 Dallmeyer Popular Tiltting Outfit, complete with lamps and full set of felt letters, slightly shop-soiled. List £3 3s. 47s. 6d.  
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 50 only Hunter Silvette Junior Cine Screens, size 24×18 in. Brand new and unsoiled. List 15s. Postage is extra 7s. 6d.  
 Pathoscope Dynamo for Home Movie Projector. Cost £3 10s..... 27s. 6d.  
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 Ensign Double Rewinder and Film Editor. As new. List £6 10s..... £3 10 0  
 Dallmeyer 1-in. f/1.8 Projection Lens, for Bolex P.A. or D.A. List £5 5s..... 49s. 6d.  
 2-in. Standard Projection Lens, for Bell & Howell Film Projector. List £5 5s..... 15s. 0d.  
 20-mm. f/3.5 Pathe Anast., for Motocamera. List £3 3s. 12s. 6d.  
 20-mm. f/1.5 Dallmeyer Speed Anast., to fit Dekko, Miller, Ensign, Victor, etc. List £10 10s..... £5 19 6  
 F/5.6 Dallmeyer Dallon, 6-in. Telephoto Lens. List £8 59s. 6d.  
 F/3.1 Cooke 2½-in. Cine Lens, to fit Eyemo or DeVry, etc. List £10 10s..... 18s. 6d.  
 13.5-cm. f/3.5 Zodiella Anast., in focussing mount, complete with range. Cost £11..... 47s. 6d.  
 8½-in. f/5.8 Beck Isostigmat. Cost £3..... 25s. 0d.  
 Leitz f/2.5 Hektor, for Leica III. List £12 13s. £5 19 6  
 Dallmeyer 20-mm. Superlite Projection Lens, for Pathoscope 200-B, gives a picture nearly double the size. List £4 4s..... £2 12 6  
 Dallmeyer 25-mm. Ditto, ditto, ditto..... £2 12 6  
 Zeiss Ikon Helios Photo-electric Cell Exposure Meter, leather case. As new. List £4 17s. 6d..... £3 7 6  
 Photoskop Electric Cell Meter, in case. List £5 5s. 45s. 0d.

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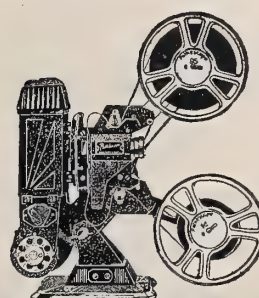


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# BROMIDE PRINT QUALITY

## —How to Ensure it

The difference between good bromide prints and those of poor quality depends upon the observance of the points dealt with in the following article.

IN these days of small cameras bromide papers are easily the most popular printing material. Unfortunately, a great number of prints are produced that are of poor quality.

It should be easy for the amateur to make a perfect bromide print, either by contact or through the enlarger, as there is no printing process which offers the worker more control over the result, in view of the great range of material provided.

Further, the recent improvements in these papers allow for the most exacting requirements. There are, however, various factors which have bearing upon the quality of the print, and these must be observed if the finest results are wanted.

### *The Paper and the Negative.*

Obviously, the paper should be one which is suited to the contrast of the negative, which is not a difficult matter when the variety of papers available is considered.

The ideal plan, although it is admittedly a counsel of perfection not often followed, is to make the negative of the right contrast to meet the needs of the paper in use. This is of special importance when the photographer favours a particular paper of definite character in the matter of the colour of the base, or of the type of surface.

With regard to the finest print quality, this will be given by the "normal" grades of paper, and from good negatives. The "slow" or "hard" grades, made for negatives which are weak in contrast, will not satisfy the critical worker who requires a hint of tone in the highest lights, and a suggestion of detail in the deepest shadows.

In other words, there should be no part of the print where light action is not evident, and no part lost through excessive contrast or over-exposure.

### *Exposure.*

Next in importance to the choice of the right grade of paper is the correct exposure of the print. Proper exposure means that the high-lights will show full tonal quality, but not at the expense of the shadows.

It is sometimes argued that bromide papers have latitude in exposure, but

this does not mean that the photographer who values the quality of his work can be careless in the matter of correct exposure.

The best way of ensuring this is to expose a trial piece of paper with the negative in the printing frame or enlarger, for various times, say, five, ten, fifteen, twenty and twenty-five seconds. The strip is developed until the action will go no farther, and when examined the correct exposure for the negative will be indicated.

### *Developers and Development.*

Most standard developers work well with bromide papers, amidol being preferred by many workers. Good results will be obtained with a well-balanced M.Q. developer, but the worker who has any doubts in the matter will do well to use the developer recommended by the maker of the paper that he is using. These differ in minor respects, but the following, founded on a number of formulae issued by the leading makers, strikes an average that can be regarded as eminently satisfactory:

Metal .. ..	16 grs.
Hydroquinone .. ..	60 grs.
Sodium sulphite (cryst.)	1½ oz.
Sodium carbonate (cryst.)	1½ oz.
Potassium bromide ..	5 grs.
Hot water .. ..	20 oz.

Dissolve the metal in half the hot water and add half of the sulphite. Then dissolve the hydroquinone and add the remainder of the sulphite. Make up to 20 oz. with hot water and finally dissolve the carbonate and bromide.

For use, dilute with equal quantity of water and use at 65° Fahr. This developer will keep well for months in full, well-corked bottles.

The above developer diluted with six to eight times the quantity of water and double the amount of bromide added will produce very soft and dainty results with over-exposed prints. The adjustment of the dilution to the exposure is, however, a matter for experiment, and is worth trying for special effects.

The fixing bath for bromide prints should consist of:

Hypo .. ..	4 oz.
Water .. ..	20 oz.
Potassium metabisulphite	½ oz.

Development is obviously important. The exposure of the print will control its depth. The developer will control the colour, and the quality. The bromide print should be so exposed that development will produce an image of the right depth when its action seems to stop.

The print should be allowed to remain in the developer for at least twice as long, or carried to finality, or for not less than two and a half minutes. This will not affect the depth of a properly exposed print, but will ensure that it is of good colour.

### *Poor Prints and Toning.*

Over-exposure means that the print will develop too fast, and if it is rushed out of the developer in the hope of saving it, it will have muddy tones and rusty blacks. There are many bromide prints which are entered in competitions and exhibitions which bear every evidence of this.

If the print is to be sepia-toned, it is very important that development should be full. Over-exposure and insufficient development result in the unpleasant yellowish tones so often seen in toned prints. Sepia toning is only for good prints, and most certainly must not be regarded as a means of saving bad ones.

A final word, the developer should be fresh, and not used for more than two or three prints. The solution may appear working well, but it is no longer the same in its composition by reason of the result of its action on former prints. The use of an exhausted developer is sufficient to cause that almost indefinable lack of quality so frequently seen in bromide prints.

### *Paper Quality.*

When selecting a bromide paper it should not be overlooked that tone and texture may make or mar the picture. For instance, a cream-base paper will look wrong for snow and winter scenes, and miniature negatives that disclose too much grain when enlarged should be printed on a rough surface paper; a smooth or glossy paper will only accentuate the defect.

It need hardly be said that the best prints can only be made upon good papers by makers of repute.



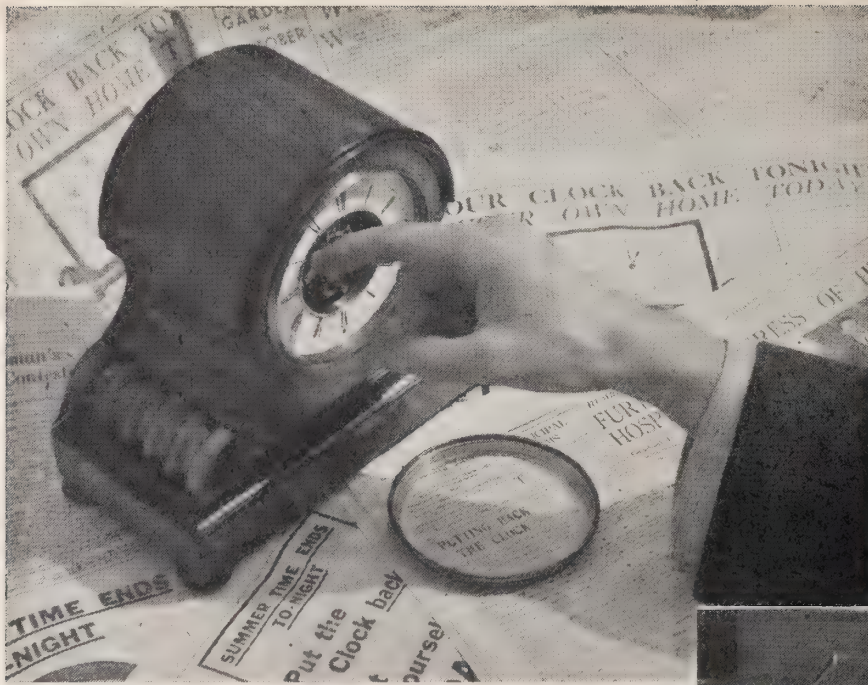
October 2nd, 1935

# The INDOOR

By DONALD G. SHELDON

ferred, not only on account of its greater sensitivity to artificial light, but also because of the truer rendering of the tone values of coloured objects.

The chief difficulty confronting beginners in indoor work is in finding the right amount of exposure to give for the lighting and materials used. Some little help may be got from exposure tables and meters, and from data supplied with films or in articles in the photographic Press. These are useful for a start, but there is nothing so valuable as the experience accumulated by experiment. A few films or plates will be wasted at first, but if full records are kept they will be wasted in a good cause, for the errors can be corrected the next time.



"Back to Sun Time." Panatomic film, photo-flood lamp at 5 feet, 2 secs. at f/11.

HOLIDAYS are over, the clock is back to sun time, daylight is becoming shorter in duration and poorer in actinic value. For many of us, outdoor photography has now become an affair of occasional half-holidays, weather and light permitting. Some call it the "end of the season." They're wrong—the indoor season has just begun.

There are many camera-owners who have never tried indoor photography on account of some mistaken notion that it is difficult. Some kinds of indoor work yield results easily and with much greater certainty than the casual snapshotting of the holidays.

In most cases, pictures can be planned in detail beforehand and can be retaken if unsuccessful, which is certainly not the case with the majority of outdoor failures. Moreover, the keeping of records will enable the circumstances of successful pictures to be repeated as often as desired.

The matter of equipment is one which need deter no one. Almost any camera will take indoor pictures if handled with knowledge and common sense—even the humble box roll-film camera. A shutter which will give a "time" exposure is essential; that is why I said "almost any camera," for a few of the cheaper box cameras have "snapshot only" shutters. Elaborate lighting sets are a luxury, but quite unnecessary in many cases. Where electricity or gas is not available, flashpowder or bulbs will take their place for living subjects, while oil lamps or even candles will produce fully exposed negatives when long exposures on still subjects are possible.

The materials used will depend upon the camera, but whether plates, film packs or roll films be used they should be speedy, and be backed to prevent halation. Those accustomed to using "ordinary" films should transfer to one of the double-coated, backed kinds, such as the various "chrome" films.

When artificial lighting is to be used, panchromatic material should be pre-



"Tea Time." Verichrome film, daylight (dull), 5 p.m., K2 filter, 10 minutes at f/16.



"First Violin." Panatomic film, daylight and photo-flood lamp, 1/2 sec. at f/4.5.

Portraits, "home-life" groups, interior views, and "still-life" studies will each provide plenty of practice and amusement for the enthusiast. The novice will often tackle portraits of his friends and family for a start, and the matters of suitable background, pose, and lighting will be a little puzzling at first. The subject is too large to be described in detail in this article, but is frequently dealt with in the pages of this journal. Whether daylight or artificial light be used, the background should be as plain as possible, and the pose natural and not strained.

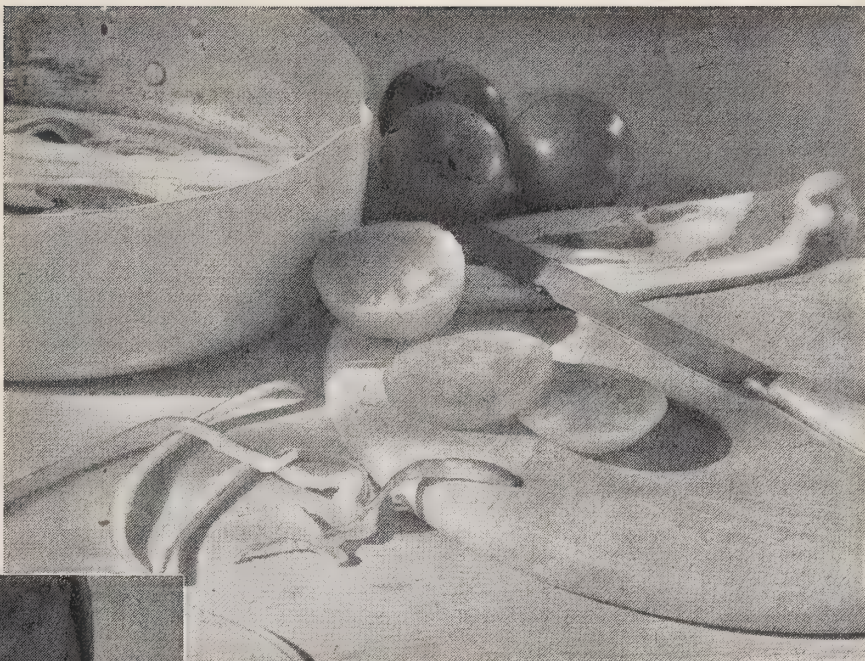
In most houses a section of plain wall can be found for use as a background, or, failing this, a tightly stretched blanket of medium hue may be used. Patterned wallpapers and creased white sheets should be avoided like the plague. Experiments should be made with various strengths, positions, and kinds of lightings, with and without shadows cast on the background.



# OR Season

Where electricity is available, one or more Osram "Photoflood" bulbs, costing 2/6 each, will solve the problem, and if used only for actual exposure (not during the arrangement of the subject) will last two or even three seasons. If there is no electricity, flashpowder or flashbulbs will take its place, giving excellent results if used with reflectors for lightening harsh shadows.

Interior views (without figures) form another branch of indoor photography. Architectural studies in churches and other large buildings will usually have to be taken during the hours of daylight; and though the light may be poor, long exposures can be given to compensate for this. In the home, the usual lighting may be supplemented by extra lights or by flashlight.



"Breakfast Time." Panatomic film, daylight and two 60-watt bulbs, 1 minute at  $f/22$ .

outside, because of the absence of wind and better control over lighting conditions. The arrangement of the material is the most difficult part of the procedure; next to this comes the recognition of what is superfluous and of the need for drastic trimming of the results.

For still-life work there is no need for powerful lights. I habitually use two low-power electric bulbs with or without daylight, and with sheets of newspaper to act as reflectors. Avoid the temptation to work close to the group in order to get a large-scale image; the effect is to make the nearer object much too large in proportion to the more distant ones, and sharp focus on all planes becomes increasingly difficult.

When the camera has a focussing screen this is an advantage, as the picture may be inspected and the arrangement and sharpness of the components of the picture checked before exposure. If no focussing screen is fitted, distances should be checked accurately by means of a tape measure, as even slight errors in focussing may ruin the result.



"His Own Hearth." 10 secs. at  $f/8$ , ordinary room daylight, 100-watt bulb at 2 yards and 9 in. magnesium ribbon in fireplace.

"Still life" is a most fascinating branch of indoor work, and the term may be taken to include much more than the conventional bowl of fruit in front of a plush curtain, which seems to be the accepted notion in some quarters. Every household or place of business will provide subjects galore if only we can see them. Nature subjects, too, such as studies of flowers, foliage, insects, etc., can often be done better indoors than



"The Village Church." Panatomic film, 1 minute at  $f/16$  at midday.



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Royal Photographic Society is again arranging for an Exhibition of Cinematography. This will follow the Annual Exhibition now open at the Society's House, 35, Russell Square, W.C.1. It will be held from Monday, November 11th, to Saturday, November 30th. In conjunction with this exhibition a sub-standard film competition will be held, open to amateur and professional workers alike. The prospectus of the exhibition and competition is now available, and will be sent on application to the Secretary, R.P.S., at the above address.

We hear from Granville Gulliman and Co., Ltd., of Leamington Spa, that Mr. Gordon Lock, Chantry Lane, Grimsby, and Mr. J. L. Robson, 48, Warwick Road, Carlisle, have now become wholesale stockists for the firm's products for the convenience of customers in their respective localities, and a full range of Granville Gulliman specialities is being carried by them.

Our associated weekly journal, *The Farmer and Stock-Breeder*, with the largest circulation of any journal devoted to agriculture, is making an important advance in its service to readers. As from the issue on sale on Tuesday, October 1st, under the title of "The Farmer's Home," a 16-page supplement in photogravure will be included every week with each copy. This supplement will include four full pages of beautifully reproduced topical and farming pictures, together with features dealing with wireless, cookery, fiction, fashions, furnishing, homecrafts, gardening, needlework, knitting, and a children's feature, the whole being profusely illustrated. The serious farming news and information will, of course, be included as

usual in *The Farmer and Stock-Breeder*, which has rendered an unexampled service to farmers since the paper was established in 1843. The price remains at twopence per copy, complete with supplement.

The Hon. Secretary of the Guildford and District Camera Club, Mr. G. B. Eden, writes to tell us that in future his address will be Kitsilano, Meads Road, Boxgrove, Guildford. He also informs us that during the past year this new Club has acquired a dark-room and doubled its membership. Any amateurs residing in the neighbourhood should certainly get in touch with Mr. Eden. The winter session of the Club opens on Tuesday, October 8th, with a lecture by Mr. C. L. Clarke, Secretary of the Kodak Fellowship. This will be given at the Abbot's Kitchen, North Street, Guildford, at 7.45 p.m.

The Camera Company, of 320, Vauxhall Bridge Road, Victoria, London, S.W.1, announce that their annual sale commences on October 2nd. Many hundreds of bargains will be offered at this sale. Further particulars are obtainable upon application.

The Ilford Amateur Ciné Society was started in the winter of 1934 by a few enthusiasts and during the months that have passed has grown beyond all expectations. The Committee have booked accommodation for meetings at the Gatehouse Café, Cranbrook Road, Ilford, and the first is to take place on Thursday, 3rd October. At this meeting a film and lecture will be given by Mr. Bolitho of Messrs. Cinécraft, after which some members' films will be reviewed and discussed. It is hoped that any amateur cinematographer living

on the east side of London will get into touch with the Secretary of this virile Society, not only to strengthen its numbers, but also to help himself to improve his film work. The Secretary is Mr. A. D. Taylor, and his address is 9, Middleton Gardens, Ilford. He will be pleased to assist any enquirer to the best of his ability.

The Service Co. (London), Ltd., of 289, High Holborn, London, W.C.1, has just issued a new illustrated catalogue of roll-film, reflex, focal-plane, enlarger and ciné bargains. There are some popular lines at highly attractive prices. If *The Amateur Photographer* is mentioned, this illustrated list will be sent post free on application to the address quoted above.

Ilford Ltd. have just put on the market a new Selo 9.5-mm. Reversal Ciné Film. Exceptionally fine grain is claimed for this film with high speed. It has an anti-friction coating and is on a blue tinted base to ensure better black-and-white quality. The base is exceptionally strong and is made to ensure perfect register. It is suitable for every standard type of 9.5 ciné camera and projector. It is sold in 30-ft. chargers at 5s. 6d. including free processing. We hope to make further comments on this film after testing it. In the meantime, readers who are interested in this size should apply to Ilford Ltd., Ilford, for further particulars.

A new series of the popular little booklets, "The Photo-Miniature," are being issued. They are published in an attractive yellow and red cover, and three have already appeared: (1) "Speed Photography"; (2) "Physical Development"; (3) "Pinhole Photography." Tennant & Ward, New York, are the publishers, and the British Agents are Ensign, Ltd., High Holborn. The new "Photo-Miniature" costs 40 cents, or 1s. 8d.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, October 31. Rules in issue of September 25. California Pacific International Exhibition, San Diego.—May 29–November 11. Miss Ruth Kilbourne, Secretary, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

London Salon of Photography.—Open, September 14–October 12. Further particulars from Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Open, September 14–October 12. Further particulars from Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Kly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during

1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Seventh Western International Photographic Salon.—November 23–30. Entries close, Monday, October 28. Particulars and entry forms from the organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

IXe International Kertsalon Fotografische Kring "Iris".—Open, December 22–January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris," 69, Ballaerstraat, Antwerp.

Third (Second International) Wilmington Salon of Photography.—Open, January 6–26, 1936. Last day for entries, December 15, 1935. Particulars and entry

forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Scottish National Salon.—February 8–29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

Ilford Photographic Society.—Annual Photographic Exhibition. From Monday, March 2, to Saturday, March 7, 1936. Closing for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

Ville Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21–April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Maréchal, at Brussels 3, Belgium.

Darwin Exhibition of Photography.—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Polton Road, Darwin.





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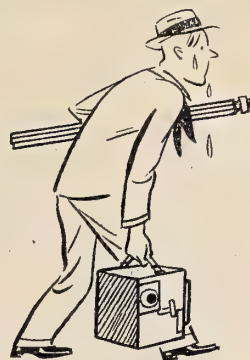
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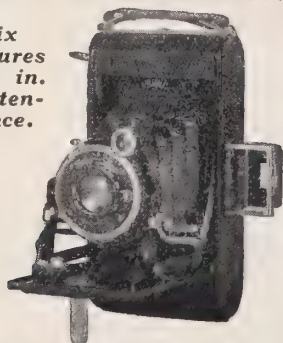
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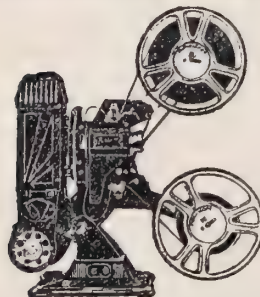
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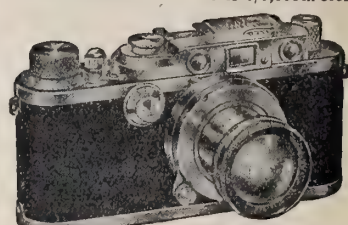
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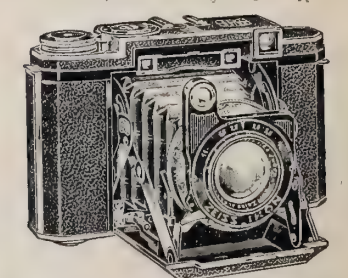


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# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCI.

Mr. WARD  
HUTCHINSON.

From information communicated to our Special Representative.

"PHOTOGRAPHY came at last to supply a need which man must have been feeling almost since he first walked upright. This was to be able to see things reproduced exactly as in reality, and though photography does not quite achieve this, yet it does represent most faithfully the visible world in all its detail.

"This desire was something quite different from man's desire to create forms in art, although the two have been intimately bound together. I believe that the coming of

photography liberated the artist from the bondage of representation, of illustration, which was an infinite labour to him, and inevitably imperfect, and left him free to other realms bounded only by his imaginative vision.

"It will, therefore, be understood that all photography which is not 'straight' is a horror to me. Both 'art' and photography answer fundamental human wants, but a photograph tampered with and retouched to make a 'picture' is to me only a sorry travesty. I believe that

those who use photography as a sort of short cut to the creation of 'works of art' betray both their fine medium and their own integrity as creators.

"Inevitably, therefore, all my prints are straight enlargements. I use only a Leica camera, and develop my lengths of film by the time and temperature method in a Correx tank. This allows very little latitude in the matter of controlled development, and most of my films are developed approximately the same amount—that is, about three-quarters of the time recommended at any given temperature for the fine-grain developer.

"I like vivid subjects with well-disposed contrasts, since, for me, photography in monochrome is essentially the studied and skilful revelation of the manifestations of light on masses and in atmosphere, accentuated and vivified by shadow. It is also the only medium by which texture can really be rendered. And so I like to over-expose, which with short development gives me negatives that for printing rarely seem to require anything but my favourite Kodak Royal Medium.

"Where the whole—or almost all—of one film consists of particularly contrasty subjects, I then develop for only two-thirds of the proper time, and although I sometimes want 'contrasty' paper for a print, I rarely seem to choose 'soft.' It has seemed to me that a softly developed negative printed on medium or even contrasty paper, if necessary, gives a much more satisfactory print than a harder negative on soft paper.

"During the whole process of preliminary soaking in water, development, rinsing and fixing in the tank, I maintain a constant temperature (usually nearer 70 degrees than 65 degrees), but, as I prefer to leave the film to wash in running water, I gradually adjust the temperature after fixing to that of the tap-water.

"As to my prints, until now I have produced only bromides, and although *à la Leitz* my enlarging is quite orthodox."

(A further example of Mr. Hutchinson's work is reproduced on one of the centre Art pages.)



BUSINESS OR PLEASURE ?

Ward Hutchinson.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"HIGASA," by K. Wakasa.

HIGHLY characteristic of the Japanese feeling for decorative design and notable for its excellent technical quality, the subject of our discussion this week, which is another reproduction taken from the exhibition of the London Salon of Photography, is interesting also in its employment of a shadow, instead of a reality, as the centre of interest.

The expedient, perhaps, has been tried before, and has met with no small measure of success, but, as far as our recollection extends, it has not been done in precisely the same way, nor can it be said that this effort owes anything to its predecessors. The majority of such cases displayed a *cast shadow* of an object either excluded entirely or only partially shown, but not a *silhouette* of a figure that would be visible but for the intervening screen of the parasol. The idea is highly ingenious, and has the effect of exalting the design or pattern to the extent that it becomes the pictorial motive, whereas, if the parasol were reversed and were made to become a setting for an actual figure, the figure itself, and not the design, would be the main attraction.

Nevertheless, the arrangement, viewed as a composition, would be the same in both cases, but the centre of interest in the alternative would be concrete, and, as the subject stands, it is inclined towards the abstract. The shadow (1) still retains something of the primary importance that a figure so placed would acquire, chiefly on account of the suggestion of human interest, but, as an element in the design, it attains significance, in the first place, because it is the largest mass of coherent tone, and, in the second, because of its position on one of the intersections formed by divisions of thirds. These two factors endow it with principality, but its dominance is further stressed by its enclosure within the periphery of the parasol.

The ribs of the parasol provide a formation of the radial type. In the usual run of such arrangements, the tendency is to attract the attention to the centre, but, failing the existence of any feature of importance there, it is directed towards the circumference or what it encloses.

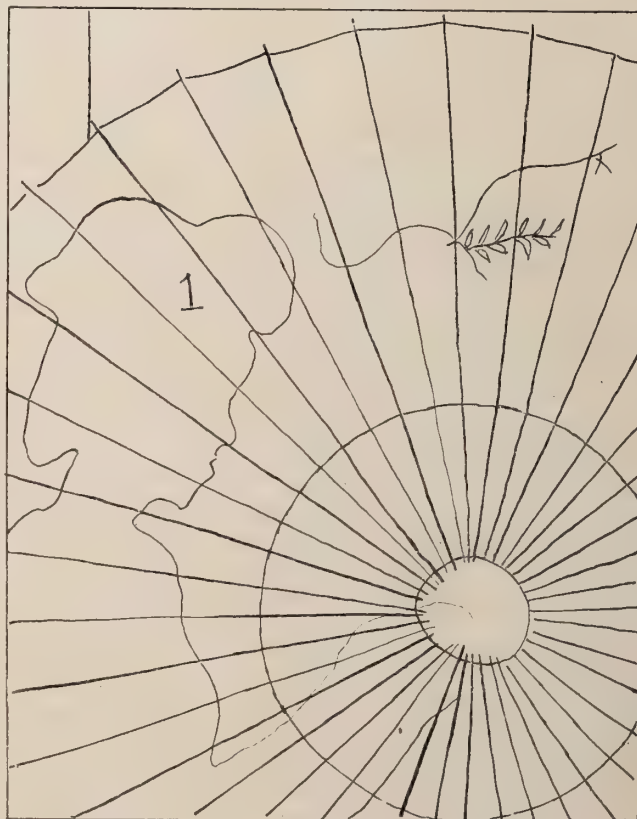
Besides acting in this way, the formal shape of the parasol also has

of pattern—from becoming unduly insistent or so nearly equivalent as to diminish the interest. It lends point and emphasis to the scheme, and, in conjunction with the character of the subject material, provides that touch of Oriental ingenuity and imaginativeness that distinguishes the work of the Japanese.

No less characteristic is the exact nicety of the placing not only of the various elements of the material, but also in relation to each other and the boundaries of the picture space. The picture, as it stands, seems so precisely finished and complete that to suggest any adjustment would be superfluous and impracticable; yet, while its cleverness is fully recognised, its pictorial motive, being almost entirely dependent upon design and more or less abstract in type, is somewhat slight, and, to western ideals, inclined to seem lacking in emotional appeal. It has a beauty, it is true, but it is one that appeals to the intellect rather than that sense of the really beautiful that we feel should be the inspiration or motive of a picture, and without which we are not fully satisfied.

We are inclined, perhaps, to regard the intention of this work, in so far as it relies upon pattern or decorative design, as an exaltation of arrangement into a sphere which is beyond its proper scope, it being our feeling that its function, in brief, should be limited to the means whereby a higher motive—a manifestation of some form of beauty or other—is expressed.

But we cannot deny, or fail to appreciate, that, to eastern minds, arrangement is an end in itself, and that they have every right to their ideals just as we have to ours. Viewed from this standpoint, the work is original and distinctive, and does what it sets out to do in a decidedly individualistic way. "MENTOR."



a considerable influence in creating a suggestion of pattern. In point of fact, it is the prime element of the design, and, though the interest centres in the shadow beyond question, the latter does, at the same time, form part of the embellishment of the circular formation, just as do the floral sprays.

It forms an irregular note in a regular formation. It prevents the repetition of the ribs and circles—a feature that also heightens the sense





HIGASA.

By K. WAKASA.

(From the London Salon of Photography, now open at the Galleries of The Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)





A FUTURE LEADER?

(See article, "How I make my Exhibition Pictures.")

By WARD HUTCHINSON.





PALS.

By JACK BARSBY.

(From the London Salon of Photography, now open at the Galleries of The Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)





1



2



3



4



5



6



7



8

PRINTS FROM "THE A.P." BEGINNERS COMPETITION.

1.—"Windy Hill, Winchelsea,"  
By R. B. Harvey.

2.—"Barrowman's Yard,"  
By B. E. Woods.

3.—"Nearing the Top,"  
By Frank Brown.

4.—"The Castle Gate,"  
By J. T. Ellis.

5.—"The Drink,"  
By J. Broadbent, Jun.

6.—"High in the Air,"  
By F. Mackel.

7.—"Landscape,"  
By E. G. Roughton.

8.—"Lumbering in the Chilterns,"  
By C. H. Freese.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

UNLESS and until the beginner has had some little experience of enlarging, he finds it difficult to appreciate how much better a picture may be when cut down to its bare essentials than when it represents the whole of what is contained in the negative. Trimming always seems to involve something of a sacrifice, and, in the usual run of things, it is not until he finds that it is possible to fill the whole of a piece of printing paper from a portion only of the negative that he begins to understand its supreme importance in picture-making.

### **Pictures by Enlargement.**

No. 2 of the prints reproduced on the opposite page—"Barrowman's Yard," by B. E. Woods—is a case in point. The subject is very well seen; the figures are by no means badly caught; and the feeling of sunlight, as the pictorial motive, is nicely rendered and perfectly adequate.

The figures seem diminutive, however, and the sunlit area is comparatively small in relation to the somewhat uninteresting mass of surrounding shadow tone. The latter is obviously in excess, and, with the removal of a good quarter inch all round, the proportions of light and shade become better adjusted and the scale of the figures more significant.

To the worker of some experience—to whom the picture is the thing—the suggested trim is a necessity, and the wastage of the negative—if it can be so considered—is beside the point. It counts for nothing beside the fact that the picture is better without it; but, to the average beginner, the feeling of waste outweighs pictorial considerations altogether.

### **Subject and Selection.**

When he starts enlarging and sees the negative projected on the easel, and still more when he gathers that there is little wastage of printing paper, the value of including essentials only becomes apparent, and, in time, he, too, reaches the stage of placing the picture above material.

Moreover, because it is seldom possible to determine precisely how much should be included and how much left out at the time of exposure, it will become the general practice to

allow a margin over and above what is likely to be required, by means of which it will not only be possible to permit of subsequent adjustment at leisure, but the habit of trimming to suit the needs of the picture will also be acquired.

No. 1, "Windy Hill," by R. B. Harvey, is a subject in which there are two prominent objects—the mill and the group of trees. Neither can be said to exert a greater attraction than the other, and the attention is divided between them.

In the interests of compositional unity, one should be definitely supreme; but the trees, while possessing the greater mass, are placed too near the edge to assume any real strength of position, and the mill, while having the advantage of placing, has not scale enough to overcome the greater weight of the trees. If it were possible to add a little more on the right-hand side to bring the mill more into the picture, its strength would be greater, and if, at the same time, a quarter-inch trim were made from the left, the balance would swing over in favour of the mill, and the division of interest would be avoided.

### **Margin and Stance.**

As far as can be seen, however, there is no margin on the right, and it is not feasible to make the required addition on that side. That being the case, the only way of making a satisfactory composition is by trimming so as to exclude the trees altogether, which, of course, severely limits the pictorial attraction.

Had the viewpoint been more distant, the needful margin would have been provided. It would then have been possible for the arrangement to have been amended as suggested and in accordance with the requirements of the subject. Besides this, the disparity in scale between the trees and mill would have been reduced, and the difficulty of adjusting their relative attractions would be lessened.

"Landscape" (7), by E. G. Roughton, is one of those rare examples where the subject, just as it stands, does not need any alteration or adjustment to improve the composition. In its class it is an excellent bit of work, and the cloud formation of the sky combined with the landscape in sunshine

and shadow make an attractive and harmonious ensemble.

### **Technique and the Print.**

Its shape, which is rather more square than usual, seems to indicate that a measure of trimming has already been adopted, and, if so, the wisdom of allowing a margin is again demonstrated.

From the technical standpoint, too, it is a sound piece of work, and so is No. 8, "Lumbering," by C. H. Freese. The latter, however, would derive a certain measure of concentration if the suggestion of competition created by the inclusion of the strip of sky at the top were removed, and a more distant viewpoint would enable the figures and cart to be shown in better proportion.

When a group of this length is taken from the rear and the stance is so close, the nearer parts seem disproportionately exaggerated, and, had it been practicable, it would have been wiser to have stayed farther back.

As far as the line of sight is concerned, it could not have been better chosen, for the subject is seen at a good angle, and it is only because the cart is given an excessive importance that the more distant viewpoint would have been preferable. It would also have the advantage of permitting a slight addition on the left, which, in view of the presence of the figure, would be advisable.

### **Unusual Viewpoint.**

The downward direction of the line of sight is justified, in this instance, by the fact that the main interest lies in the foreground, but, as a rule, there is no virtue in any departure from the normal unless there is a sound reason for it.

Had the tree tops in No. 6, "High in the Air," by F. Mackel, been of a more attractive form, and had there been a cloud effect of striking formation, the upward viewpoint might have been commended, but, in the existing circumstances, neither of these excuses is available and the departure from the normal is scarcely warranted. That the normal point of view is preferable is well shown, not only by those examples already discussed, but also by Nos. 3, 4 and 5, all of which have their points, and do not rely upon eccentric methods of approach.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### MAKING SLIDES FROM $3\frac{1}{4} \times 2\frac{1}{4}$ NEGATIVES.

IT is surprising that more photographers, even beginners, do not make lantern slides. The very best result most negatives will give is not on any kind of paper, however good it may be, but in the form of a transparency. This is particularly the case when the effect depends on light. The light is direct in the slide; it is only reflected in the print; and this makes all the difference.

I am aware of the objection that slides cannot be shown and carried about as easily as prints. But do photographers cart their best prints about? As to showing the slides there is very little in the argument. Those who belong to a photographic society can find opportunities for having their slides put through the lantern; and when they find that the results are satisfactory they may make a set of slides and show them to the members of their own and other clubs. A lantern show at home is more easily arranged than a ciné show.

Above all, do not forget that slides can be examined in the hand. The only requisites are a good light—daylight or artificial—and a piece of ground glass to hold a little way behind the slide. No print that you can produce from your pocket, or elsewhere, can compare with a slide.

Of course, I am thinking all the time of really good slides. A bad slide is possibly worse than a bad print. But it is easy to learn to make fine slides.

The first necessity—not quite so simple—is some good negatives. They must be good technically—clean, flawless, sharp, and with the right range of tones to do justice to the subject. They must also be good pictorially. Dull, hackneyed, badly-arranged subjects can be made into slides, but the slides will not win prizes.

A beginner who has some  $3\frac{1}{4} \times 2\frac{1}{4}$  negatives that fulfil these conditions, and who has never yet made a slide, might get a prize-winner out of his first box of plates. There is

time to set to work and enter some slides for "The A.P." Annual Competition, which closes on October 31st.

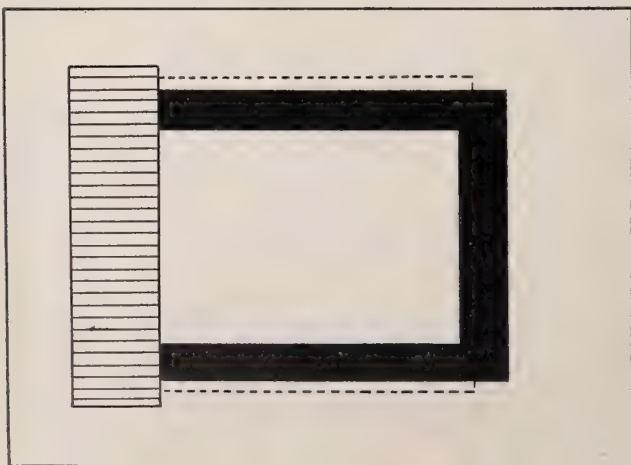
A necessary preliminary is to make suitable arrangements for making the exposures, as an ordinary printing frame is not the most convenient thing for the purpose. It will answer at a pinch, but there will be drawbacks.

I will assume, pretty safely, that the negatives are on film. In last week's issue, under the head of "Readers' Problems," a special frame for printing lantern slides was illustrated and described. It was mentioned that others are available, and some time ago I showed a simple form in one of these lessons.



An important point is to have the film held properly, so that the lantern plate can be laid on it and pressed into perfect contact. There are two serious objections to laying down the film on a plain piece of glass: the film will shift about; and the edges of the picture may be fogged. The parts of the plate that have had only clear glass over them will develop very quickly, and the edges of the dense strips will "creep" into the picture and spoil it. This is most likely to occur with development for warm tones on slow plates, but, anyhow, the risk should be avoided.

Fig. 1 is a diagram to scale of the accessory I use. It is a cleaned half-plate negative. On one side are stuck three strips of black paper. On the other side is another strip, shown shaded, stuck down by one edge only. The





four strips enclose a rectangle a trifle smaller each way than the actual picture-space on the negative.

A little of one or other of the short sides of the negative must necessarily be wasted; and whichever one it may be is slipped under the free edge of the wide strip, and the negative is adjusted so that when held up to the light the clear edges are completely masked all round. The only light that can reach the lantern plate is what passes through the actual negative image. This gives the sort of result shown in Fig. 2. There is no fogging, and masking is facilitated.

It may be asked why we should not slip the negative under a cut-out mask on one side of the glass, as in making prints. This is all right for prints, but the definition would suffer on a lantern plate which may be projected on a very large scale. With the device mentioned, the plate just misses the edge of the strip holding the negative, so that nothing whatever is interposed between plate and film.

Exposure may be made to the same light as is used for printing gaslight or bromide papers, but the distance may have to be increased to avoid having exposure times inconveniently short. Whatever the distance may be it should be adhered to exactly.

I would advise the beginner to start with a brand of plates for "black tone" slides, and to aim at a clean, pure black image. He can pass on to warm tones later.

I would also advise him to begin with Rytol tabloids as a developer. The solution will give beautiful blacks

and greys, and has no tendency to fogging. It will give warm tones as well, with suitable plates and modification. If, later on, the beginner finds a better all-round developer for lantern slides he should adopt it.

According to the instructions a pair of tabloids is dropped into  $2\frac{1}{2}$  oz. of water, crushed, and stirred up till dissolved. I prefer to take 5 oz. of water, and with this amount I have just developed a dozen black-tone slides. Development is slower, but it is quite fast enough for me.

Of course the exposure for any given negative must be judged pretty accurately, and then the only thing is to know how long to continue development. Shadows appear first, followed steadily by lighter and lighter tones. After a time, as the surface of the plate is examined by red light, it will be seen that the only parts of the emulsion remaining white are the unexposed margins, and the highest lights of the subject. A little later these high-lights become grey compared with the margins. Then stop. Rinse the plate, and fix in acid hypo.

When the plate is thoroughly fixed, examine it against a good light, with a piece of ground glass interposed. The slight veil of the high-lights has vanished. If the shadows are too dense, and lacking in transparency, try again with a rather longer exposure. If the slide is flat and weak, and not of a good colour, try again with a shorter exposure. If your second slide is not perfect in every way, make a third. You cannot help getting the right result, and then you can go ahead till you get a good slide practically every time.

W. L. F. W.

## DEVELOPING MINIATURE FILMS

By  
MERLYN SEVERN.

THE general adoption of the "daylight" tanks for developing "miniature" films has greatly simplified the process for the amateur, for in most patterns the film can be developed, rinsed, fixed and washed in the security of its apron, avoiding the risks of mechanical injury inseparable from hand development.

But even tank development, simple as it is, requires certain precautions. A difficulty confronts the user of a 35-mm. camera in the length of the apron (nearly six feet) necessary to cover his film. Only a contortionist could fix the beginning of the film to the reel without allowing

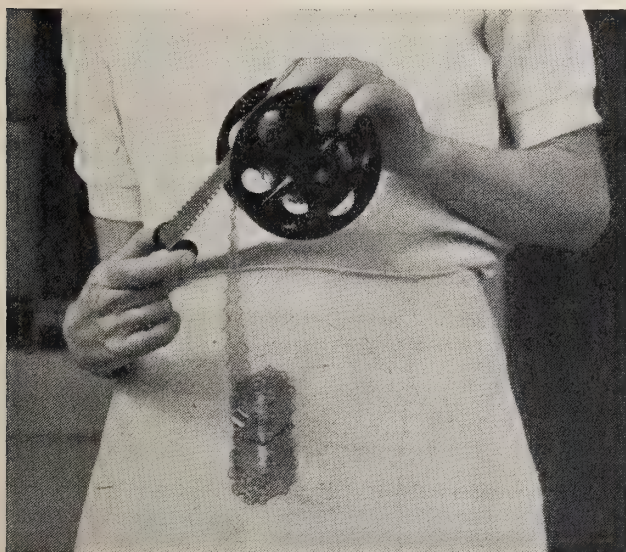
the end of the apron to trail on the floor. Some stand upon a chair, an uncomfortable and even hazardous proceeding in pitch darkness. It is simpler, before beginning to load, to roll up about half the apron and slip an elastic band round it as shown in the illustration. When this point is reached in loading the film, the band is slipped off, and the apron now swings clear of the floor.

The next point to make sure of is that the developer shall act evenly on all parts of the film; there must be no blank spots due to airbells or dust, and no streaks due to uneven development. The film should always receive a preliminary soaking for about three minutes, and a small quantity (say one drop per ounce) of Turkey Red Oil added to this water will remove dust and airbells and ensure that the developer flows evenly when it is poured in.

There is no need to stress the necessity for using a fine-grain developer, keeping all solutions at the same temperature, agitating the tank during development, and rinsing thoroughly between development and fixing. For 90 per cent of the average amateur's work a fine-grain film such as Panatomic or Selo fine-grain panchromatic will prove amply fast; and, besides a far finer grain, will give better gradation and a truer rendering of colour-values.

A developer which will give very satisfactory results with these films is the "buffered borax" formula, recently given in the Correspondence columns of "The A.P." by "Medicus." The coarser-grained super-speed films should be developed with paraphenylene-diamine, which can now be bought in a non-poisonous non-staining preparation.

When the final washing is complete the film must be hung up to dry, and the surface water wiped off. For this job I have found nothing better than an Agfa cellulose sponge (obtainable at Boots). The sponge is slit down the middle with a knife, while dry, for about three-quarters of its length. It is then thoroughly soaked in water and squeezed out; the film is held with gentle pressure in the slit, and the sponge is slowly drawn down its length.



*A rubber band keeps the end of the long celluloid apron from touching the floor.*



# Picture Points

## for Beginners, by RICARDO

### Providing Greater Interest

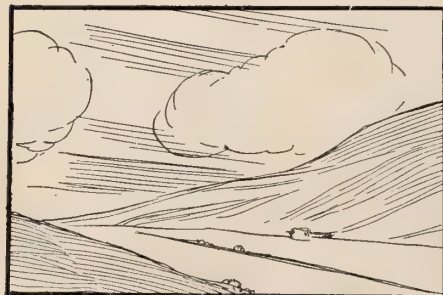
**M**ANY a landscape subject which looks attractive enough to the eye to prompt an exposure, fails to hold the same interest when seen again in the print.

This can be attributed to many factors, but, more often than not, it is the failure of the photographer to include something that will provide and maintain the interest *inside* the picture.

The first sketch is typical of many landscapes by beginners. When it is compared with the second sketch, and the powerful influence created by the trees on the left in providing interest in the picture is appreciated, it will be argued by many that if the trees were not there in just that position to suit the rest of the landscape, how can they be included in the negative?

To include another subject from a different negative to improve the main picture is fully justified as creative work.

It must always be appreciated that nature does not group itself specially for pictorial work. If we examine the sec-



ond sketch again we can see how the inclusion of the trees from another negative, which can easily be overprinted into the landscape, provides the main point of interest and fully justifies such creative composition.



### Pyramid Construction

**T**HIS is a constructional device that is perhaps most commonly used for grouping such subject matter as demands stability.

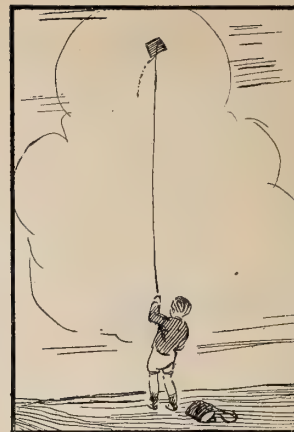
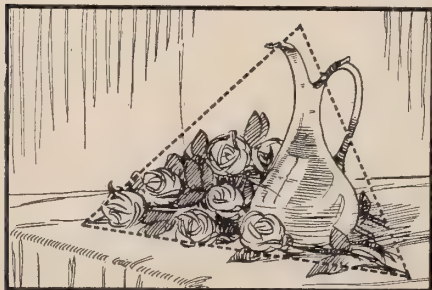
Although the subject matter of the two illustrations here is still life, the triangle or pyramid construction can be applied to many other things that can be photographed. Again, although the group in each of these sketches shows only one triangle traced round it, any other picture may reveal shapes or groups that suggest two or even more triangles of different sizes and proportions placed in various positions throughout the picture space.

Like the diagonal device explained at the top of this page, the contour of the group must not conform too closely to a triangle, otherwise the arrangement will look too mechanical and lack that dash of spontaneity that contributes so much towards the appeal of a good picture.

The fundamental idea of the pyramid construction is that the base gives a solid foundation for the group, but in the sketch here, we can see that it may also be used with the apex at the bottom.

When this is done, however, there is a great danger of the arrangement looking precariously balanced on the bottom point, particularly if this just touches any line going across the picture.

There is no rule that the pyramid must stand on its base, but when it is desired to invert its position, then the subject matter must be arranged so that extra support is given on one or both sides to give it stability, as suggested here by the stalks.



### Diagonal Composition

**A**LTHOUGH one of the simplest of the fundamental structures for pictures, the diagonal principle can be one of the most effective.

As it can be used equally well with the simple theme as with the more involved compositions, the beginner is advised to experiment with this principle.

The two sketches illustrate this point quite clearly, and show how an otherwise unattractive picture can, by simply changing the view-point taken up by the camera to a few yards to the left, turn the same subject matter into an extremely interesting arrangement.

But, as with all other fundamentals in composition it must not be slavishly copied with mathematical accuracy. It should never divide the rectangle into two equal parts, and the diagonal line, whether it is the contour of figures or buildings, of still life or merely cast shadows, should never be perfectly straight. Neither should it go right to the opposite corners, but be "held" from going out of the picture by suitable items as is suggested in this instance, by the boy and the kite.

When the diagonal line is well defined, such as that of the kite string here, some variations are needed to relieve the monotony. The clouds have been included here for this purpose, and if they are covered up temporarily by the fingers their value in this respect will be appreciated.

It is subject to the predominating rule of such "structure" composition, that it should not draw attention to itself, but merely influence and strengthen the general scheme.





# A Landscape Worker looks at the Salon

In the following notes the landscape work exhibited at The London Salon of Photography is commented upon. The Exhibition remains open until October 12th, at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, and our readers should endeavour to visit it while they have the opportunity.

OF pure landscapes there are not a great number at this year's London Salon of Photography. Those exhibited are, however, of a high standard of excellence. If we include street scenes and seascapes, both of which are in the province of the outdoor photographer, it can be said with truth that there is plenty to interest at the Salon besides figure studies, portraits, and the usual array of "whatnots."

In "Glancing Shadows" (No. 9), C. J. Symes has produced a print in which sunshine on the wall of a house is extremely well depicted. The figures are well placed. The diagonal lines of the composition, interesting in themselves, have considerable value in that they lead the eye towards the group of boys.

"Sunshine and Rain" (No. 13), by F. B. Williams, is a subject that many have seen, but few have ever portrayed it in this striking manner. This tall white chalk cliff (possibly Beachy Head), photographed from a low viewpoint, thus enhancing its height, produces a most pleasing curve. The juxtaposition of the lightest part of the sky and the darkest part of the sky and the black rocks is a commendable feature. Here is a print of which simplicity is the keynote.

F. J. Mortimer gives us some views of bigger craft this year, and two fine seascapes, but in "Stowing the Jib" (No. 17) he has produced a typical yachting picture and one that is most pleasing to view. The dark stern of the yacht provides a delightful upward curve. The eye, travelling up this curve, is at once arrested by the figure of the man trimming sail. The highest

light of the print, coming in close proximity to the figure, helps to rivet attention upon him. The curve of the sail, terminating at the same place, further strengthens the somewhat central position of the figure.

G. L. Hawkins again exhibits some fine tree pictures, and, whereas one can recognise them at a glance as coming from him, his sense of pattern and design is such that in no sense is there ever a sameness. "Copper Beech and Silver Birch" (No. 30) is undoubtedly the finest tree picture in the Salon, maybe of any Salon, and lovers of trees, in fact landscape workers as a whole, might find in this print the most satisfying exhibit of the 1935 Salon. The tree trunks, beautiful in themselves, form a delightful pattern. The arrangement of the clouds which form the background is excellent. It will be noted how the line of the clouds towards the top of the picture forms an effective foil, preventing interest running up the trees and out of the picture. The light patch of cloud behind the fine curving trunks at the base of the left of the two main trees is a masterly stroke.

"L'eau qui fume" (No. 34), by Leonard Misonne, is one of three by that well-known worker. This print shows Misonne quality at its best. The standing figure against the cottages provides a keynote in just the right place, and is nicely balanced by the high-light on the water diagonally opposite.

"Winding Valley" (No. 78), by H. A. Murch, is a fine mountain scene with a valley which, unlike many of similar subjects, provides a well-defined sense of design. The eye

travels up that winding valley to the interesting curve at the top to return always and rest upon that fine patch of sunshine in the nearer plain of the valley.

"Cloud Magic" (No. 173), by Will Till of S. Africa, is a fine open landscape. Most notable is the feeling of the clouds receding into the distance. Looking into the blue sky in the gap in the clouds one really does feel that one is looking into infinity, a most rare quality in a picture.

"The New Moon" (No. 290), by J. M. Whitehead, is a fine print in that worker's usual style. The distant lakes form a balancing feature to the heavy trees, and the finely reproduced sky completes a delightful print.

No landscape worker should overlook the work of J. B. Eaton of Australia. His four prints, typical of his work, are, with one exception, of the wide open landscape type so difficult to handle photographically. In the hands of many a competent photographer such subjects would be a complete failure. It is all the more interesting to examine such work when it is obviously successful.

Space does not permit mention of a considerable number of prints that will appeal to every outdoor camera worker. As well as the work of the exhibitors named, the prints by the following should be viewed with more than passing care (to mention the authors of outdoor work only): Alex. Keighley, J. H. Anderson, James McKissack, G. L. A. Blair, A. Lomax, Lionel Wood, J. St. Aubyn, E. Chambré Hardman, J. Ainger Hall, E. Broomer, H. Ranson, Kalman Szollosy and J. H. Ahern. J. B. C.

## WHY IS IT?

I HAD a friend.

Not very well off, with a wife and kiddie, a promising business and a flair for photography.

His camera was a second-hand reflex of uncertain pedigree, which he picked up for the proverbial song.

His dark-room was the dining-room, after the child was in bed and mother had been banished to the kitchen.

Pie dishes held his developer and fixer—to the great concern of his wife—and the dark-room wasn't dark while daylight lasted outside.

His enlarger—but no words of mine can describe his enlarger. It had to be seen to be believed.

Yet photography was his constant joy. Under such adverse conditions as I have described he turned out jolly good stuff and derived untold pleasure from his hobby.

In the last two years his business has gone ahead immensely, and he is now passing rich. He lives in a house which possesses many more rooms than the family warrants, and one of them, on the top floor, well away from interference, is the dark-room.

It would do you good to see that dark-room—or else turn you green with envy.

Think of every possible refinement you would like in the dark-room of your dreams—he's got it.

His enlarger—but no words of mine can describe his enlarger. Go to the catalogue of the finest manufacturers in the world, turn to their most expensive product—that's it.

Of course, he possesses the latest thing in cameras. He gave me the old reflex, with a remark to the effect that he couldn't understand anyone being bothered with such trash.

I haven't got that friend now, but I know that he hasn't produced one single thing worth looking at since he moved into his new house, and for the last three months he hasn't touched a camera.

Why is it?

D. HOWARD EDWARDS.



# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## APPARATUS FOR EXHIBITION PICTURES.

SIR,—About a year ago you published statistics of the apparatus used by contributors to the articles "How I make my Exhibition Prints." At that time the reflex reigned supreme, but you ventured to forecast that the miniature camera would have usurped its place by the end of another year. With this in mind I have compiled a further list taken from September, 1934, to September, 1935. In this, I have treated the  $2\frac{1}{2} \times 2\frac{1}{4}$  as roll film, not miniature, but give the number of each, i.e.,  $2\frac{1}{2} \times 2\frac{1}{4}$  and  $2\frac{1}{2} \times 3\frac{1}{4}$ .

Reflex, 20; Folding Plate, 12; Roll Film, 12 ( $2\frac{1}{2} \times 2\frac{1}{4}$ ), 4; Miniature, 3; Reflex and plate, 3; Reflex and roll film, 3.

Sizes.— $\frac{1}{4}$ -plate, 12;  $3\frac{1}{2} \times 2\frac{1}{2}$ , 12;  $3\frac{1}{2} \times 2\frac{1}{4}$ , 8;  $2\frac{1}{2} \times 2\frac{1}{4}$ , 4. Lenses.— $\frac{1}{4}$ -plate, 6 to  $8\frac{1}{2}$  in.;  $3\frac{1}{2} \times 2\frac{1}{2}$ ,  $4\frac{1}{2}$  to  $5\frac{1}{2}$  in.

Only six used telephoto lenses, usually 12 to 17 in. on  $\frac{1}{4}$ -plate and 9 to 10 in. on  $3\frac{1}{2} \times 2\frac{1}{2}$ .

Printing processes.—Bromide, 23; Chloro-bromide, 14; Others, 3.

As I interpret the results, the reflex is still the most popular, but the number of  $3\frac{1}{2} \times 2\frac{1}{2}$  has increased, as also has the number of folding plate and roll film. Miniatures have increased by one only. In printing processes I have counted the use of bromide and chloro-bromide as one for each. On this, bromide is still the most popular, but there is a definite increase in the use of chloro-bromide. It can be seen, therefore, that your prophecy has gone somewhat astray, and although the miniature is highly and rightly popular, its use as a method of producing exhibition prints appears to be frowned on.

Trusting this may be of interest.—Yours, etc., C. ALLEN.

## THE "CORREX" TANK.

SIR,—I have read with considerable interest the letter of Mr. A. L. Spence in the September 4th, 1935, issue, page 239, concerning his problem with the "Correx" tank. My own experience with the tank in question indicates that one should have nothing but spotless, clean negatives, fully developed, free from air bubbles and free from variations in density when the tank is correctly used.

I am wondering whether Mr. Spence makes use of the little agitating knob which comes with the tank. Use of this knob is most essential. The majority of amateur enthusiasts either rock the film reel back and forth by hand or employ a mechanical agitator driven by a motor.

I do not know whether Mr. Spence develops Leica films or films of similar area and length, but as I have had experience with the tank constructed for the Leica camera and the tank for roll films, I feel that if Mr. Spence will adopt the procedure below he will experience no difficulty in securing proper negatives. The following procedure, however, should be followed religiously:

1.—After the film is loaded on the reel, be sure that the end clip (as Mr. Spence is already aware) is not pulled too taut.

2.—Fill the tank with clear water and soak the film for at least two minutes.

3.—Pour out the water and pour in the developer and agitate the reel through the entire time of development, either mechanically or by a motor-driven agitator.

4.—Upon completion of development, wash the film in running water for at least three minutes. The easiest way to do this is to secure a small length of hose that will fit in the hole of the Correx tank, and can be attached to the faucet.

5.—Pour out the rinse water and soak the film for at least five minutes in a hardening solution. We have several types in the United States, among which the hardener called "Claro" is particularly useful.

6.—After the reel has been in the hardening solution for about five minutes, rinse it briefly and then fill the tank with hypo. Agitate the reel until fixation is completed.

7.—Wash film thoroughly in running water for ten or fifteen minutes, and when washing is completed:

8.—Fill the tank with a solution of citric acid—one ounce of citric acid by weight to thirty-two ounces of water. Agitate film in this solution for about one minute—then hang it on the film clips and swab both sides gently with a Viscose sponge.

Fine grain is accentuated by quick drying. The writer uses an electric heater with a small fan which will dry a strip of Leica film in fifteen minutes, taking care that the room is reasonably dust-free.

May I say to Mr. Spence that if he will follow the foregoing procedure, keeping his temperatures within 60 to 66 degrees Fahrenheit, he will be absolutely amazed at the improvement in negatives.

Following the foregoing routine, and using a new fine-grain developer on sale in the United States, known as "S-10," the writer is enabled to secure needle-sharp  $16 \times 20$  in. prints from Leica negatives; and when I say "needle sharp" I mean it in all that the two words imply. In fact, this same procedure enables one to obtain prints from Leica negatives of very good detail, 40 in. in width, using, of course, a fine-grain film to start with. Mostly I use Eastman Panatomic film, which, with the S-10 fine-grain developer, produces negatives of pleasing softness for enlarging purposes.

If Mr. Spence will adhere to the above procedure, he will have no more blotchy films, and if he is using an enlarger he will be swept off his feet when he views the detail of the image projected up to a width, let us say, of 30 in.—Yours, etc.,

E. E. BUCHER.

33, Prescott Avenue, Montclair, N.J., U.S.A.

SIR,—Replying to Mr. A. L. Spence, the only help he needs is that contained in the instructions, and if he follows these carefully he will have no further troubles. I use this tank, have never had any trouble, and find it very easy to keep clean. I have no connection with the makers.—Yours, etc.,

N. MEYER.

## TROUBLE WITH ROLL-HOLDER.

SIR,—Referring to your correspondent's letter, signed "S. G. J.," in which he describes trouble experienced with a roll-holder, I beg to submit the following observations.

The fact that defective focus occurs either in the centre of the negative or at the edges only, and not uniformly over the whole, seems to indicate that the trouble is due to the bellows being almost air-tight, the film being sucked into a bulge each time the camera is extended for use.

As a simple remedy I suggest that S. G. J. extends the camera before winding the film into position No. 1 for his first exposure, and that after finally winding and making this exposure the film be left in position No. 1 until the camera has been extended for use a second time, the last operation before pressing the bulb being to wind on the film to position No. 2, and so on.

If this precaution gives improved results, steps might be taken to ventilate the bellows.—Yours, etc.,

I. DOUGLAS BARROW.

SIR,—"Trouble with Roll-holder." It sounds as though the film does not always lie flat, thus causing edges or centre of picture to be out of focus.

I suggest that S. G. J. examines the margins of his negatives where any evidence of want of flatness should be apparent.—Yours, etc.,

H. R. KERSHAW.

SIR,—With reference to the enquiry from S. G. J. re the above in your issue of September 4th. The trouble is either caused by the shutter or part of it having worked loose, or more probably the tail-board has sagged slightly, thereby causing the lens to be out of the parallel with the film. Until I discovered the latter fault I wasted a considerable number of exposures and time on needless repairs.—Yours, etc.,

ROLFE MITCHELL.



# Amateur Cinematography

## Use and Abuse of the Angle Shot By SIGURD MOIR.

The angle shot can be one of the most effective in the whole of cinematography. It can also be one of the most exasperating. The following article sets a clear line which may safely be adopted by the serious cinematographer.

A WELL-KNOWN "movie" critic once accompanied me to a film society performance in which a supposedly "arty" production of the modern school had been included. Angles there were *in excelsis* (though also *ad nauseam*) and I was hardly surprised when he leaned across and whispered: "These films give me a crick in the neck!"

Now, newspaper criticism does not greatly concern itself with how a film has been made—"fan" psychology and similar trifles presenting much easier ground, yet my friend realised that there was something wrong with the technical work on this particular film. There was. For many of the angles employed showed an entire disregard for the requirements of perfect "drawing."

When I use this word, I use it in the sense that graphic artists will appreciate. Where horizontal lines predominate, there should be a faultless horizontal as the base of the picture—and from this the receding parallels should converge to form a pleasing perspective. Alternatively, where the uprights have to be stressed, a strong vertical should form the keystone. Any departure from this simple rule is certain to annoy the spectators, for—like my friend—they will experience a desire to turn their heads first this way and then that in an effort to correct the false lines of the picture.

### Notes on Shooting.

Obviously, gross faults of this kind in any film mean that the cameraman does not know how to use his instrument. It is not "art" or even workmanship to adjust the camera in any position without thought or due consideration. Bearing in mind the rule we have just been discussing, it is apparent that the one essential in all shooting with the stationary camera is for a level base-line.

To illustrate this point, we cannot do better than consider the Ciné-Kodak Model K or any flat-bottomed camera. Let us place it on the edge of a bench or table. Now, by tilting the camera lever-fashion so that the bottom front edge rests perfectly level upon the table, we can obtain a fair number of legitimate angles. Similarly, by using the bottom rear edge as a fulcrum we can obtain many further angles of a different though still valid type.

The camera may now be levelled upon a ciné-tripod and the same move-

ments gone through—when it will be observed that all these angles are comprised in a single vertical swing of the camera. Hence, without disturbing the level of the camera, it is possible to bring the panoramic movement into operation—the result being that a wide variety of new angles is rendered immediately possible. Any or all of these angles may be used without fear of disturbing audiences.

### Importance of Editing.

Even where they are intelligently shot, "extreme" angles can easily bewilder or mystify an audience. In the Reunion film, "Breakers Ahead," for example, there is more than a marked tendency in this direction—and doubtlessly the same tendency would prevail in other films were they to include a similar number of such shots.

But it is the editing rather than the avoidance of angle shots that governs the clarity of any film, and of this we have a striking example in the amateur

production "Fight" (Burke and Bodington) shortly to receive its *première* in London. On the second reel of this film, an episode of cutting culminates in an extreme angle shot of youth in despair—a shot which, but for the considered assembly of supporting images, would have been almost unrecognisable.

The episode opens with a "straight" shot of the boy seated on one of the "stairs" of London river. This is followed by moderate angle shots of the overtone images, then by the first violent angle of the boy himself and, finally, by the extreme shot upon which the directors relied to create their atmosphere of hopeless despair.

This technique can, of course, be adopted by other amateurs, the important point being to ensure that the subject has been familiarised to the audience before the extreme-angle shot is worked into the film. Apart from this, it is stupid to use angles just because they are angles—whilst the laboured use of the device is even riskier still.



Effective angle shots contribute materially to the excellence of a film. The illustration above is from the author's "River Trip"—latest complete production of the Co-operative Film Group.



# How to Make a CINEMA SCREEN for Home or Schoolroom use

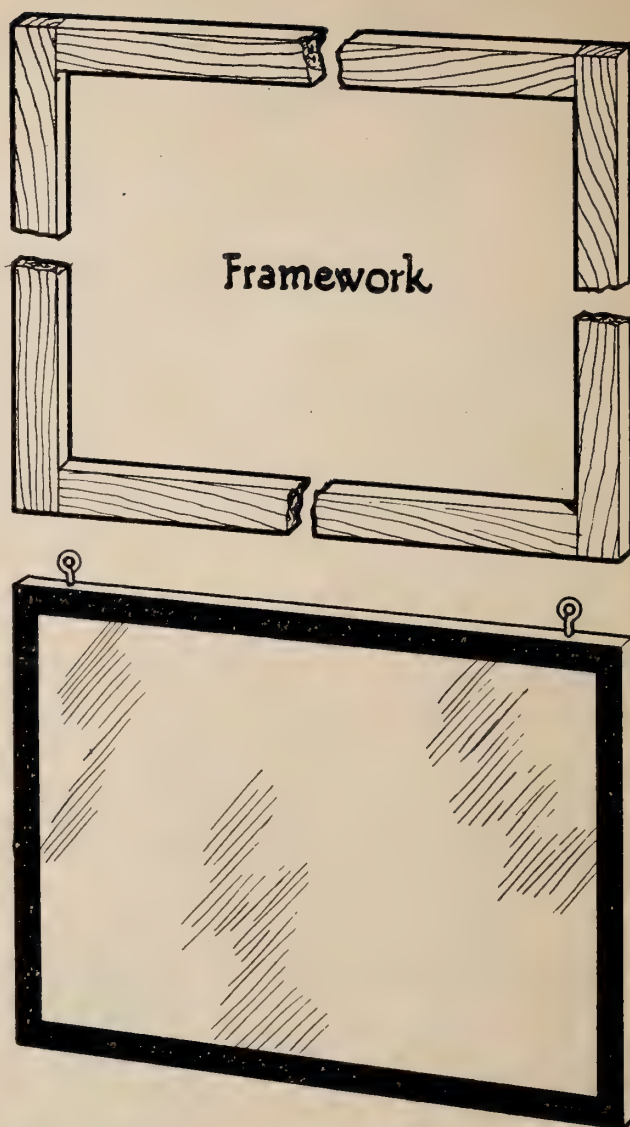
By "ACTINOGRAPHIST."

- 1.—Construct a rectangular framework, 4 ft. wide and 3 ft. deep, from 2 in. by 1 in. smooth battens.
- 2.—Tack on a single sheet of sanded three-ply wood. First-quality sheets with knotless surface only should be used.
- 3.—Sponge surface with methylated spirit.
- 4.—Immediately make an application of aluminium enamel. This should be evenly put on and the whole surface covered as quickly as possible.
- 5.—Leave in a dustproof room to dry.
- 6.—Obtain a roll of 2-in. black insulating tape and attach adhesive side to the face of the screen so that a marginal surround is formed.
- 7.—Finish the screen by fixing screw-eyes or extended picture-hooks into the upper long battens.

Where exceptionally brilliant effects are required, it is advisable to give the plywood surface a preliminary treatment with white undercoating—made by admixing white lead, zinc oxide, patent driers and turpentine in decorator's proportions; the same, of course, applies where the projector illuminant is not as powerful as it might be.

A soiled screen is not improved by washing, though it may be rubbed with Sorbo sponge and re-surfaced with aluminium "dope."

**IMPORTANT.**—Guests should be arranged as nearly as possible in the centre of the room before the screen, the high efficiency of its surface being less in evidence when the pictures are viewed from a wide angle.



## Subject for a Story Film

By  
M. A. LOVELL-BURGESS.

SO far as I know there has been no amateur ciné story film concerning London's river, and even the professional people seem to have overlooked a subject which is under their very nose. Yet here, at the door of countless London amateur ciné clubs, and only a few miles from ciné clubs of the Home Counties, is this fascinating other-world of warehouses and docks, barges and liners.

Recently members of the Finchley Amateur Ciné Society made an interest film of the Thames Docks, and the result is a film that really interests, supplemented as it is by the Port of London Authority film of the docks.

It is, however, not the docks, but London's river which I am putting forward as a worth-while theme for a film; and not for an interest film but for a story film which could be historical or romantic, adventurous, or an epic of commerce. Entrance to the docks is normally limited to parties, by arrangement, but any individual worker can take a steamer trip down the river from

Westminster Pier or Tower Bridge. I advise a few amateur ciné people to go down from the Upper Pool, preferably without their cameras, and to use their imagination as a jumping-off point for a story film.

Who lives in those tall, grey warehouses by the water side? What sort of life goes on by Wapping Stairs? What sort of people live on the tugs and the barges? On your left, as you go down the river, you will see the headquarters of the river police, with fast motor launches lying idle outside. That group of rather clumsy looking Dutch eel boats takes you back to the sixteenth century when the Dutch were granted perpetual right to anchor there for the help they gave during the Great Plague. On your right is a German ship flying Hitler's Swastika, which, in London's Pool, seems to take on a faintly piratical air. A little farther on is a brightly-painted Russian ship, just in from the Baltic, and behind her a ship has her funnel painted with the flag of Spain.

It is high tide and the river is full of craft; barges with terra-cotta red sails, laden with timber; drifters, dredgers, lighters and Dutch passenger-boats on their way to Rotterdam. And so on down the river, as I went last week, past the reclaimed marshes of Dagenham, to where the Thames broadens to the sea.

Would it be difficult to capture something of the river's glamour in a story film? Remember how Priestley, in "Angel Pavement," used London's river for prologue and epilogue?

The professional film people, as you may have seen in your newspapers, are at last making a story film in which the Thames is the principal actor. Arnold Ridley, the playwright, and George Cooper have written the script, and a cargo of film actors are on the river.

I don't know anything about the story they are filming, but I know there is plenty of scope for the amateur to step in and, with no great expense, capture romance and glamour.



# Hints for Lanternists

By R. M. FANSTONE.

THE operator at the lantern can contribute in no small measure to the success of a lecture. True, he is in the background, but his work, if well done, puts the lecturer at his ease, and by inspiring confidence, the speaker is able to devote the whole of his attention to his subject. Lanternists are good, bad or indifferent.

The difference between the first and the third class of operator is largely a matter of attention to details, which are overlooked, possibly because they appear so obvious.

It is not intended in this note to deal with the operating of a lantern, or the management of the lighting system, but rather to indicate some points where operators can be at fault in their methods.

The operator should be ready in good time. The lantern should be in position, the light adjusted, and the sheet arranged before the audience arrives. The important operation of adjustment of the light and focussing should be done in the dark, not in the semi-darkness that is all that is permissible while the audience is arriving.

Apparatus arranged under such conditions results in projected pictures which fall short in quality, which is not fair to the lecturer.

The difference between a brilliant picture and one less brilliant, is often

a matter of a fraction of an inch in the position of the illuminant.

It should be realised that the lecturer has gone to some trouble in the preparation of his slides, and the operator should see to it that they are shown in as perfect a manner as possible.

It is always a good plan to keep the boxes of slides in a slightly warm place until a few minutes before the lecture is due to begin, as this prevents the possibility of the slides becoming steamed and misty as soon as they are placed in the hot projector. This is particularly advisable if the slides have previously been stored in a cold place.

Great care should be taken in the adjustment of the light. This is one of the points which distinguish a good operator from an inefficient or second-rate one.

The lantern, or to give it its more modern name coined from the cinema, the projector, should be so arranged that with a slide having a three-inch mask, the picture will just cover the sheet, with a margin of about a foot all round to spare.

Sometimes the picture is too small upon the sheet, or too large, this latter being always a very bad fault. When arranging the apparatus the operator should see that the picture fills the sheet in the way mentioned,

using a slide which has the picture occupying the full space.

If the projector has to be tilted upwards it is advisable to see that the sheet is tilted downwards to be at right angles to the beam, as this prevents distorted verticals.

Lecturers differ in the way in which they indicate that the slide must be changed. The old-fashioned clicker is as good as any method of sound, but a better signal is a small red lamp, which is fixed, together with the battery, alongside the projector in such a way that the lanternist alone sees the signal; operated with a pear-shaped switch held by the lecturer.

There are still some lecturers who rely upon a tap upon the floor with a pointer, and in this case the operator has to be on his guard against similar sounds which may be made by a movement amongst the audience. The next slide should always be in position, and the operator should make immediate response to the lecturer's signal to change.

The lanternist must always be prepared for emergencies, and a small torch-lamp kept handy, together with a spare projector lamp, will save much time and worry when anything goes wrong at his end.

If attention is paid to all these small points, a successful evening is ensured for all.

## THE WEEK'S MEETINGS

### Wednesday, October 2nd.

Blackburn and D.C.C. "Making the Exhibition Print." Criticism of Members' Prints. S. Bridgen.  
Croydon C.C. "Amateur Portraiture." Robert Chalmers.  
Northallerton and D.P. and C.S. Ciné Evening—Members' Films.  
Partick C.C. Opening Night.  
Rochdale P.S. Annual General Meeting.

### Thursday, October 3rd.

Armley and Wortley P.S. "Keeps for Remembrance." Henry Crowther.  
Ashton-under-Lyne P.S. "Chloro-Bromide." S. Bridgen.  
Bury P.S. "Composition." F. Holmes.  
Cardiff C.C. "Ciné-Snaps." P. C. Seddicombe.  
Derby R.I.P.S. "The Elements of Pictorial Composition." J. A. Foulkes.  
Hammersmith H.H.P.S. "Bromoil." L. G. Gabriel.  
N. Middlesex P.S. Competitions, Prints: Special.  
Richmond C.C. "The President's Evening." W. Sanderson.  
Wimbledon C.C. Members Welcomed by The President.  
Woolwich P.S. Lecturettes. Chelsea P.S. Members' One-man Show. R. J. Dunn.

### Friday, October 4th.

Harrogate P.S. "Upper Egypt and the Tutankhamen Treasures." J. E. A. Tittle.  
King's Heath and D.P.S. Print Criticism—Architecture.  
Leigh L.S.P.S. Social Evening.  
Leytonstone and Wanstead C.C. "A Plea for the Faker." C. Wormald.  
Royal P.S. "Cannibals and Dragonland." Arthur Pereira.

### Saturday, October 5th.

Blackburn and D.C.C. I.C.P.A. Prints and Slides for a Fortnight.  
Hammersmith H.H.P.S. "Intensification and Reduction." C. E. Homer.

### Sunday, October 6th.

Ilford P.S. Hainault and Lambourne End.

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

### Monday, October 7th.

C. London and Cripplegate P.S. Projection of Films taken on Tug-Boat Outing.  
H. E. Isard.  
Luton and D.C.C. Annual General Meeting.  
Oldham E.P.S. Slide Tinting and Technical Competitions.  
S. London P.S. Monthly Competition. Criticism of Prints and Slides.

### Tuesday, October 8th.

Birmingham P.S. "Wonderland of the Western World." J. Dudley Johnston.  
Halifax P.S. "Picture-Making with the Camera in the Field." H. Baintow.  
Harrow C.C. R.C.A. Home Talkie Demonstration.  
Leamington and D.P.S. "A Warwickshire Medley." Lewis Lloyd.  
Leeds P.S. "A New Venture in Spain and Morocco." John Armitage.  
Royal P.S. "The Glories of the Peak District." R. C. Rutherford.  
Rugby and D.P.S. "The Science and Art of Photography." (Structure of Art.)  
St. Bride P.S. Lantern Lecture. J. Lemon.  
Sheffield P.S. "Retouching." C. Russell Crimp.  
Small Heath P.S. Lecturettes.  
Stafford P.S. Whist Drive at Deltas' Bridge Café. 7.45 p.m.  
Streatham and D.P.S. "Press Button B."—Photographic Variety Show. G. H. Dammatt.  
York P.S. Lantern Lecture. Y.P.U. Shield Slides.

### Wednesday, October 9th.

Birkenhead P.A. "Cameras." J. H. Trace.  
Birmingham P.S. (Ciné). "Tinting." (Cinecraft Supplies.)  
Brighton and Hove C.C. Annual General Meeting.  
Croydon C.C. "Vesuvius, Pompeii and Herculaneum." E. A. Robins.  
Dennistoun A.P.A. Opening Winter Syllabus. C. Graham.  
Northallerton and D.P. and C.S. "Picture Gleanings in Many Lands." Alex. Keighley.  
S. Suburban and Catford P.S. "Laugh, Learn, Laugh." C. Roberts.  
Stockport P.S. Annual Meeting.  
Worcestershire C.C. "Old-Time Agriculture and Country Life." J. C. Morgan.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Spotting Glazed Prints.

Can you tell me an efficient method of spotting glossy prints for Press reproduction?

K. A. W. (Saltdean.)

The best thing to do in spotting glossy prints is to use a water-colour pigment to which a little gum has been added.

## Chromium Intensification.

What is the cause of the orange colour in the enclosed film? It has been intensified by the chromium method.

R. D. F. (Watford.)

The bichromate in the chromium intensification process stains the print heavily, and this stain must be removed by prolonged soaking and washing before redevelopment is started. The image itself remains a yellow colour, but, of course, turns black in the developer, and there should then be no trace of yellow in the negative at all.

## Colour Filters.

When using a colour filter must one use a tripod in order that the necessarily increased exposures be given without camera shake. When is a colour filter advisable for landscapes, etc.?

B. J. (Catford.)

With good subjects and an open light it is quite possible to give hand exposures with a light colour filter on the lens. This may be so light that it does no more than merely double the exposure. You will not obtain any noticeable advantage with such a filter unless there are blues in the sky or elsewhere, which would probably come out too light in the print unless a filter were used.

## Elon.

What is Elon and where can I get it to make up a developing formula? F. S. K. (London.)

Elon is the name given by Kodak, Ltd. to their brand of metol, and is supplied by them at any of their branches. Thus, whenever metol appears in a formula, it can be substituted, if necessary, by the same quantity of Elon.

## Convertible Lenses.

What is the difference between a symmetrical and an unsymmetrical lens.

D. M. C. (Clapham Common.)

These two terms are usually given to lenses of the "Convertible" or "Combination" type, of which the front or back component can be used alone for the purpose of producing a larger image on the negative than would be obtained by using the lens complete. When this type of lens is called symmetrical it means that both the front and back components have the same focal length. When the focal lengths of these two components are not the same then the complete lens is said to be unsymmetrical.

## Focussing Scale.

Can one work out a focussing scale for a camera by mathematics for a lens whose focal length is known?

D. M. B. (Finsbury.)

Yes, it can be done by mathematics, but we would suggest that as the ground-glass focussing screen must first be used for finding the infinity mark, it is quicker and more simple to continue by focussing by the ground glass on different distances and marking the corresponding measurements on the scale.

## Factorial System.

What is meant by the "factorial" system of developing plates and bromide papers?

J. D. (Southend.)

Briefly, it means that if the time taken for the first trace of an image to show after the developer is applied, is multiplied by the "factorial" number of the developer used, the product will be the total time necessary for the plate or paper to be completely developed. Different developers have different factors and in "The Dictionary of Photography" it will be seen that it can be as low as  $4\frac{1}{2}$  with hydroquinone, or as high as 40 with Rodinal.

## Enlargements.

What is meant by "lineal" and "diameters" as enlargement terms? C. D. F. (Glasgow.)

The term "lineal" means the length along a simple straight line, so that if a print were said to be six times "lineal" enlargement it would mean that the distance between two given points on the enlargement would be exactly six times larger than the distance between the same two points on the negative. The term "diameters," which is more commonly used, means the same thing. If we divide the diagonal of the negative portion to be enlarged into the diagonal of the enlargement, the quotient will be the number of diameters enlargement. This number of diameters enlargement is sometimes expressed as  $6\times$ , or 6 magnifications. This is opposed to the term of "area" enlargement, which should never be used as an indication of the degree of enlargement.

## Lens Hoods.

Which is the better type of lens hood, a complete tube or one which has one side partly cut away? D. O. (Swansea.)

Where the light is coming from one source and there are no reflections from other directions then, perhaps, the "cut away" hood is better than the complete tube. But when there are strong lights coming from all sources then a complete tube is better, but it must be lined inside with some non-reflective material, such as black velvet.

## Borax and M.Q. Developer.

Can you supply me with a formula using M.Q. with Borax for fine-grain development?

M. C. (Sheffield.)

A suitable M.Q. and Borax formula is as follows:

Metol	..	..	..	4 grs.
Hydroquinone	..	..	..	10 grs.
Sodium sulphite (anhy.)	..	..	..	$\frac{1}{2}$ oz.
Borax	..	..	..	4 grs.
Hot water	..	..	..	5 oz.

## Pinholes in Bellows.

How can I fill up pinholes in my bellows?

T. T. (Rochdale.)

Mix a little rubber solution, such as is sold for repairing cycle tyres, with some powdered lamp-black. If this is worked into the inside of the fabric or leather when the bellows are fully extended, and allowed to dry, it will prove an effective remedy. When the pinholes are very large, then an additional support is required in the form of small pieces of black court plaster, particularly when the hole is in a corner of the bellows.

## Enlargers.

What advantage has a condenser enlarger over the condenserless pattern? J. D. (Dover.)

With the illumination and lens-aperture being equal in both patterns, the condenser enlarger is considerably faster, and tends to give a slightly stronger tone contrast in the print. On the other hand, it reveals all blemishes and retouching, as the condenser gives directional lighting, unlike the other pattern which gives diffused lighting, i.e., "scattered" light which softens down all blemishes.



# The Amateur Photographer and Cinematographer

## Annual Lantern-Slide Competition - 1935

**Closing Date:**  
**THURSDAY, OCTOBER 31st.**

### Classes and Subjects.

- CLASS I.**—Landscape, with or without figures, sea subjects and river scenery.
- CLASS II.**—Portraiture and figure studies, whether indoor or outdoor pictures.
- CLASS III.**—Architecture, interior and exterior.
- CLASS IV.**—Flowers, fruit and other "Still-Life" subjects.
- CLASS V.**—Natural History subjects.
- CLASS VI.**—Lantern slides in colour (not hand-coloured).
- CLASS VII.**—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* Lantern-Slide Competition.

### Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure  $3\frac{1}{2} \times 3\frac{1}{2}$  in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Thursday, October 31st. The slides must be well packed, and addressed "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

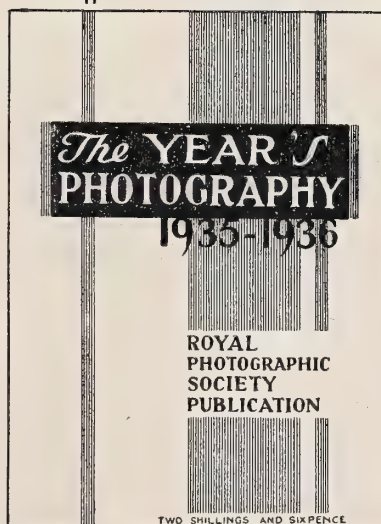
(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

# 80th ANNUAL EXHIBITION

**From Saturday, SEPT. 14th  
until Saturday, OCT. 12th  
at the Society's Galleries  
35, RUSSELL SQ., W.C.1**

The Exhibition will be open to the public daily (Sundays excepted) from 10 a.m. to 9 p.m. Tuesdays and Fridays, 10 a.m. to 6 p.m. Admission free.

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The Royal Photographic Society of Great Britain publishes annually, under the title of *THE YEAR'S PHOTOGRAPHY*, a selection of the outstanding photographs accepted for its Annual International Exhibition, which is held at its galleries at 35, Russell Square, London, W.C.1, in September and October. These photographs are selected from the Pictorial, Natural History and Record Sections of the Exhibition, and are reproduced in photogravure. They comprise a handsome permanent pictorial record of the Exhibition.

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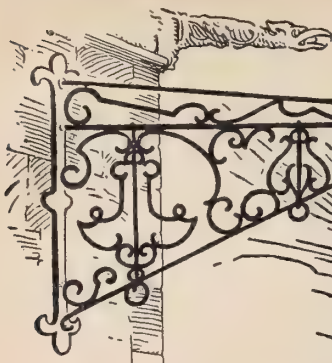
Accompanying the illustrations are critical appreciations by well-known authorities which greatly enhance the value of the collection of pictures.

The 1935-36 edition contains 70 reproductions, most of them whole-page. The critical appreciations are contributed by Robert Chalmers, F.R.P.S., President, Royal Photographic Society, Ralph Chislett, F.R.P.S., M.B.O.U., F.Z.S., E. P. Davey, B.Sc., Ph.D., A.R.P.S., and J. Dudley Johnston, Hon. F.R.P.S.

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## CAMERAS AND LENSES

**ROLLEIFLEX** 2½×2½, Zeiss Tessar f/4.5, Compur shutter, 1 to 1/300th, non-automatic, leather case, £7; condition perfect.—Maughan, Dunvegan, Hartford, Cheshire. [9464]

**3½×2½** T.P. Junior Special Reflex, f/4.5 Ross 5½-in. lens, also Dallmeyer f/6 Popular Telephoto 10-in. lens, 3 filters and holders, 6 single dark slides, F.P.A., focussing magnifiers, solid leather case; beautiful condition, £12/10.—Bankfield House, Chevin, Belper. [9479]

**STANDARD** Leica, Enlarger, tank, £12/15; S exchange considered, 3½×2½.—51, Stoney St., Burnley. [9531]

**ZEISS** Ica 9×12, Novar f/6.8, Dervall shutter, 1/100th, rising, cross front, 2 slides; good condition, £2.—Gartside, 234, Oldham Rd., Manchester, 10. [9590]

**£6/10** T.P. Reflex, 3½×2½, f/4.5 Ross Xpres, rev. back, R.F.A., F.P.A., 12 slides, filter and holder, magnifier, case; £4. Weeny Ultrix, f/4.5 anastig., D.A.; "Photograms of Year," 1930-35, 3/- each.—Morrin, Gateacre Grange, Liverpool. [9591]

**3½×2½** Salex Reflex, f/4.5, revolving back, 1/10th to 1/1,000th, 9 slides, F.P.A., roll-film adapter, sky filter, £5/10.—Below.

**V**EST Pocket Picolette, Zeiss f/4.5, D.V. finder, Compur, 1/300th, leather purse; fine condition, £3/15.—Painter, 33, Park Rd., Luton. [9511]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**B**ABY Ikonta, Novar f/6.3 lens, leather case, as new, £3.—Box 5446, c/o "The Amateur Photographer." [9596]

**B**EST Offer secures.—3½×2½ T.P. Reflex, in good order, Cooke f/3.5, magnifiers, F.P.A., 6 slides, canvas case.—Lambert, 7, Reigate Rd., Ewell, Surrey. [9598]

## CAMERAS AND LENSES

**SWAP.**—1935 Pilot Reflex, Tessar f/2.8, for Baby Rolleiflex, similar age and lens equipment; new Zeiss Range-finder, 25/-; Justophot and case, 15/-; Tall Ash Tripod, 5/-.—Short, 22, King St., Canterbury. [9592]

**G**ENUINE Bargain.—Zeiss Icarette 2½×4½, f/4.5 Tessar, D.A. Compur, leather case; cost £15; as new throughout, £7/10.—Cook, Jeweller, Newark. [9605]

**I-PLATE** Lancaster Instantograph, and tripod 2 and case complete; No. 6 Folding Pocket Kodak and tripod; three Print Frames and Dishes, Dark-room Lamp, etc.; good condition; offers.—Walder, Leigh Manor Farm, Cuckfield, Sussex. [9607]

**L**EICA IIIa, f/2 Summar, 1/1,000th, fortnight old, offer; Leica III, f/2 Summar, tripod, light meter, filter, month old, £30; duty paid.—Box 5495, c/o "The Amateur Photographer." [9608]

**ROLLEIFLEX** 6×6 Non-automatic, Zeiss f/4.5, in Compur to 1/250th, Zeiss filter, supplementary lenses; fine condition, £8/10.—Proprietor, Strathmore Hotel, Torquay. [9613]

**S**UPER Ikonta, 8 or 16 on 3½×2½, Tessar f/4.5, coupled range-finder, F.R. case, filter, lens hood, Bewi meter; cost over £20; perfect, £12; no offers.—Malcher, 35, Cursitor St., E.C.4. [9623]

**L**ATEST ½-pl. Ica Pressman Reflex, 6½-in. Zeiss Tessar f/4.5, 6 slides, F.P.A., case; lens cost £9/17; equal to new, £9; approval.—Cox, Brean Down, Somerset. [9635]

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## CAMERAS AND LENSES

**EN**SIGN Special Reflex,  $2\frac{1}{2} \times 3\frac{1}{2}$ , Dallmeyer Press f/3.5, quick-wind focal-plane shutter, 1/15th to 1/1,000th, 15 D. slides, F.P.A. and R.F.A.; perfect condition, £10; bargain.—Pratt, Rose Grove, Beeston, Notts. [9614]

**Z**EISS Icarette  $3\frac{1}{2} \times 2\frac{1}{2}$  Roll Film, Plate Camera, Tessar f/4.5, double extension, D.A. Compur, 3 slides and case; in perfect condition, £10, or near offer; deposit system.—66, Nethergate, Dundee. [9616]

**45**  $\times 107$  Stereoscopic Goerz Tenax Camera, Goerz Dogmar f/4.5 lenses, 3 double dark slides, F.P.A., solid leather case; first-class condition, £7/10, or near offer.—Box 5496, c/o "The Amateur Photographer." [9617]

**M**ENTOR Folding Reflex, f/4.5 Voigtlander Heliar lens, 3 D.D. slides, F.P.A.; perfect condition, £6/17/6, or exchange.—Below.

**G**OEERZ Anschütz 3-pl. Press Camera, latest self-capping shutter, 5 to 1/1,000th sec., f/4.5 Dogmar lens, 5 D.D. slides, F.P.A. and leather case, £11, or exchange.—Below.

**31**  $\times 2\frac{1}{2}$  Dallmeyer Speed, f/2.9 Pentac, 3 D.D. slides, F.P.A. and leather case, focal-plane shutter, 5 to 1/1,000th sec., Dallan tank, 4 filters, £10/10, or exchange.—Below.

**32**  $\times 2\frac{1}{2}$  Compact Ruby Reflex, f/4.5 Dallmeyer lens, 3 slides; one month old, £7/15.—17, Washington Rd., Sheffield. [9624]

**£3/10**  $4\frac{1}{2} \times 3\frac{1}{2}$  Folding Plate, f/4.5 Saless anastigmat in D.A. Compur, full double extension, rising, cross front, 2 view-finders, 6 slides, tripod, seen or deposit system; also  $4\frac{1}{2} \times 3\frac{1}{2}$  Folding Plate, R.R., speeded shutter, 3 double slides, leather case, 10/-—Dewar, 10, Porchester Court, Porchester Gardens W.2. [9626]

**E**TUI  $3\frac{1}{2} \times 2\frac{1}{2}$ , double extension, f/4.5 Tessar, in delayed-action Compur to 1/250th, in leather case, with 3 slides in wallet, F.P.A. and Kodak F.P. tank, £10.—T. L., 5, The Chase, Edgware, Middlesex. [9628]

**1-PLATE** Soho Reflex, f/4.5 Zeiss Tessar lens, 4 doz. single, 3 double slides, also Wishart adapter and 12 envelopes, £12, or nearest; exceptional condition.—Lindner, Ravensgate, Charlton Lane, Cheltenham. [9630]

**L**EICA III, chromium plated, with f/2 Summar lens, brand new condition; cost over £40; £29/15, approval deposit.—Below.

**L**EICA Correx Tank, £1; Four Optochrom Leica Filters in case, 30/-; 5-cm. Elmar f/3.5 lens, coupled, £4/15; Negative Viewer (Natra), and opal plate, 30/-; all as new.—Box 5503, c/o "The Amateur Photographer." [9631]

**1-PLATE** Reflex, f/5.9 anastigmat, revolving back, 4 slides, F.P.A.; good condition, £3; gift.—Davis, Bolckow Rd., Grangetown, Yorkshire. [9639]

**SOHO** Reflex 4-pl., 52-in. Aldis f/4.5, Mackenzie, 6 envelopes, lens hood, leather case; new condition, £10; deposit system.—113, Monton Rd., Eccles, Manchester. [9640]

**NETTEL**  $3\frac{1}{2} \times 2\frac{1}{2}$  Press, self-capping focal-plane, 1/10th to 1/1,200th sec., Cooke f/4.5, rising and cross front; good condition, £7/10; deposit system.—14, Ash St., Heywood, Lancs. [9641]

**F**OTH-DERBY, f/3.5, D.A. focal-plane shutter, latest view-finder, 16-on-V.P. film; as new, £4, nearest.—BM/GDYA, London, W.C.1. [9643]

**1-PLATE** T.-P. Unit Focal-plane Press, Zeiss 4 Tessar f/4.5, 6 double slides,  $3\frac{1}{2} \times 2\frac{1}{2}$  R.F.A., filter and solid leather case, excellent condition, £7/10; also Agta Movex, 16-mm., f/3.5, in solid leather case, as brand new, £6.—T. Cullen, Syd. 8749. [9645]

**S**UPER Ikonta  $2\frac{1}{2} \times 2\frac{1}{2}$ , Tessar f/2.8 lens, leather case and filter; all brand new; cost £32; best offer over £20 secures.—Bayldon, 16, Kensington Gate, London, W.8. [9646]

**1934** Rolleicord, f/4.5 Triotar, leather case, Proxars, filters, 6 hypersensitive films, trident weights; all perfect; cost £15/5; £9/5.—Herman, 2, Hermiton Avenue, Crouch End, N.8, or Mountview 7681 after 8.30 p.m. [9648]

**75/-** Foth-Derby, f/3.5, E.R. case, hood.—Siddle, St. Patrick's Hall, Reading. [9652]

**T.-P.** P.C. Reflex, Zeiss f/6.3, revolving back, time and 1/15th to 1/1,000th, 9 slides; perfect, £7, nearest.—J. Barratt, Market Lane, Brigg, Lincs. [9653]

**V**EST Pocket Kodak, f/6.9, purse, 35/-; Focusing Magnifiers, for Soho 4-pl. Reflex, 15/-; Dallan Six Tank, 4-pl. and cut films, 7/6.—25, Merton Hall Rd., Wimbledon. [9656]

**N.** & G.  $3\frac{1}{2} \times 2\frac{1}{2}$  Reflex, f/2.9 Pentac, 6 D.D. slides, F.P.A., in perfect order, £14/10.—Box 5511, c/o "The Amateur Photographer." [9658]

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## CAMERAS AND LENSES

**1-PLATE** Soho Reflex, latest tropical model, 2 teak, 6 book slides, F.P.A., Xpres lens, solid leather case, etc.; cost £100; accept half; Telephoto Lenses also if required.—Shelton, Alandale Rd., Birdham, Chichester. [9655]

**L**EICA.—Amateur giving up.—Leica II, f/3.5 Elmar, ever-ready case, Weston Leicameter, light-weight telescopic tripod, ball-jointed head, cable release, Besal universal setting device, No. 2 supplementary lens, slip-on green filter and purse, film template, 3 chargers, Correx tank 17 oz., Leica Valoy Enlarger, with orange filter, diaphragm adjuster,  $8\frac{1}{2} \times 6\frac{1}{2}$  adjustable printing board, porcelain dishes, printing paper, films, chemicals, etc.; total value over £62; offers welcomed for separate items.—K. McDonald, 19, Cuckoo Lane, Hanwell, by appointment. [9657]

**S**UPER Ikonta, 8 or 16 on  $3\frac{1}{2} \times 2\frac{1}{2}$ , Tessar f/4.5, D.A. Compur, speeded 1 to 1/250th sec., Justophot, leather cases; cost £20; accept £13, or cheaper camera and cash; Rolleicord preferred.—Irving, Gardemia St., Carlisle. [9659]

**R**EFLEX  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/3.5 Dallmeyer, reversing back, rising front, 1/15th to 1/1,000th, 9 slides, F.P.A.; perfect; £6/10 or nearest.—94, Birch Lane, Manchester, 13. [9661]

**$3\frac{1}{2} \times 2\frac{1}{2}$  Thornton-Pickard Reflex**, new condition, self-capping, 1/10th to 1/1,000th, Dallmeyer f/4.5 anastigmat, 6 metal plate-holders, roll-film holder, case, £5/15.—22, Vernon Rd., Seven Kings, Essex. [9665]

**S**ALEX  $3\frac{1}{2} \times 2\frac{1}{2}$ , Meyer f/4.5, D.A. Compur, double extension, rise and swing front, 3 slides, pack adapter; as brand new, £7.—Hemingway, 20, Church Drive, N. Harrow. [9666]

**L**EICA IIIa, Summar f/2, 1 to 1/1,000th speed, chromium plated, absolutely as brand new, £32, including ever-ready case, or closest offer; can be seen London.—Box 5514, c/o "The Amateur Photographer." [9671]

**C**LEARING Bargains.—Postcard Pressman Reflex, Aldis f/4.5, focal-plane to 1/1,000th, 6 slides, F.P.A.; excellent condition, £4/10.—Below.

**P**OSTCARD Folding Klito, double extension, f/6.3 anastigmat, rising, cross front, 6 slides, F.P.A.; bargain, £1/15.—Below.

**W**ANTED.—Good Enlarger, also Postcard Tank for plates; sale or exchange.—Below.

**S**UPER Ikonta  $3\frac{1}{2} \times 2\frac{1}{2}$ , Tessar f/4.5, D.A. Rapid Compur, 8 or 16 pictures, case, new, £12/10.—Box 5515, c/o "The Amateur Photographer." [9672]

**A**GFA  $9 \times 12$  cm., f/4.5 Solinar, D.E., rise and cross, D.A. Compur, 3 slides and adapters for  $3\frac{1}{2} \times 2\frac{1}{2}$ , F.P.A., roll-film holder, case, new condition, £4/17/6; approval; wanted Roll-film Holder for Makina.—Box 5517, c/o "The Amateur Photographer." [9675]

**C**OLOUR Outfit  $9 \times 12$  cm. Zeiss Trona, with f/3.5 Tessar, 2 F.P.A.s, 6 special slides, Distar and Proxar lenses and Lumiere and Finlay screens in holder, case; all excellent condition; seen London; list £35; £15.—Box 5519, c/o "The Amateur Photographer." [9677]

**L**EICA Outfit, Model II, with Elmar lenses 5-cm., 3.5-cm., and 9-cm., 3 filters, lens hood, universal finder, film chamber, enlarging ring and glass plate, Correx tank, wire release; list £57; original owner, and as new, £36; seen London.—Box 5520, c/o "The Amateur Photographer." [9678]

**P**.C. Camera, D.E., f/7.2 anastigmat, shutter speeds 1 to 1/100th sec., 6 slides, 30/-; 8 $\frac{1}{2}$ -in. Condensers, brass mounted, 25/-; both bargains.—Box 5521, c/o "The Amateur Photographer." [9679]

**V**AUXHALL de Luxe, Meyer f/2.9 Trioplan in D.A. Compur, 16 on 8, brown bakelite body, best case, as new, £4/7/6; Old Model  $3\frac{1}{2} \times 2\frac{1}{2}$  N. & G. Sibyl, Zeiss Tessar f/6.3, fitted pack adapter only, 2 tripod bushes, gives perfect results, £3/3.—Wastell, 18, Malmesbury Rd., South Woodford, E.18. [9682]

**T.-P.** Junior Special Reflex,  $3\frac{1}{2} \times 2\frac{1}{2}$ , T.T.H. Cooke f/4.5, complete outfit in case, 12 slides, condition as new; genuine bargain, £7/10.—H. S. Hodgson, Giggleswick, Settle. [9684]

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**W**HOLE-PLATE Professional S.B., f/4 Portrait, 3 D.D. slides, tripod, case; as new, 55/-.—Below.

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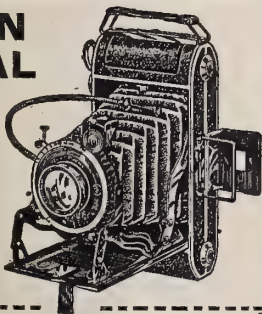
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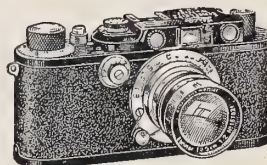
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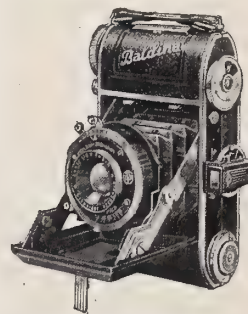
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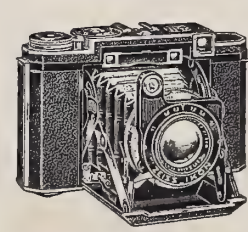
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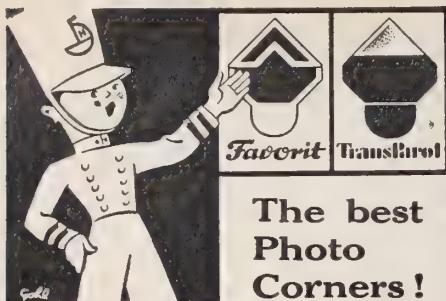
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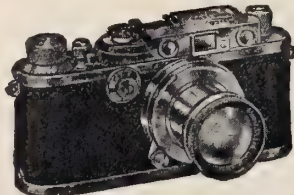


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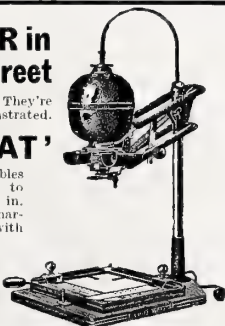
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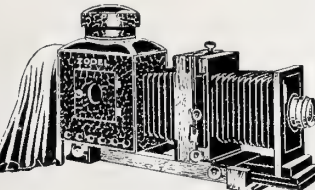


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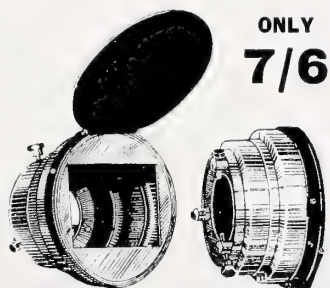
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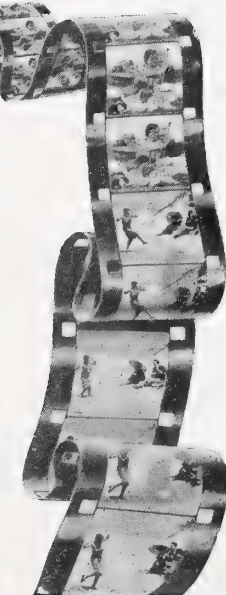


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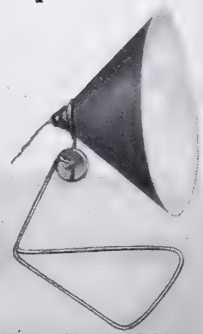
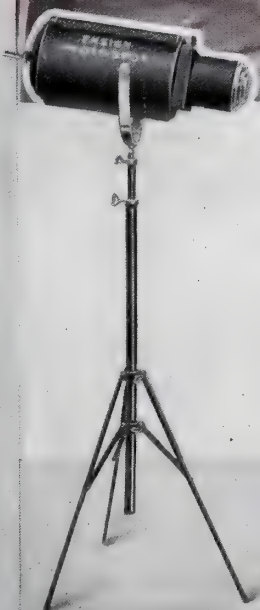
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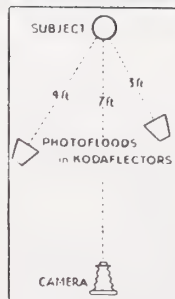
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Super Ikonta, 530/LR, f/3.5 Tessar, Rapid Compur. As brand new.....	£14 7 6
Super Ikonta, 530, f/3.5 Tessar, normal Compur. As brand new.....	£13 0 0
Super Ikonta, 530/2, f/4.5 Tessar, Rapid Compur, case. As brand new.....	£14 17 6
Super Ikonta, 530/2, f/4.5 Tessar, normal Compur, case. As brand new.....	£13 10 0

## MISCELLANEOUS:

Latest 1935 Makina Model II (bought July), f/2.9 Plaubel Anticomar, 3 slides, F.P. adapter, roll-film holder and case. Cost £43, and absolutely unsoiled in any way.....	£29 0 0
Tele-Makina f/6.3 Lens for above. As brand new.....	£8 8 0
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Exakta Model A, f/2.8 Tessar, ever-ready case. New condition.....	£15 15 0
Noviflex, f/2.9 lens, guaranteed shop-soiled only.....	£8 15 0
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Zeiss Kolibri, f/2.8 Tessar, Compur shutter, case. As brand new.....	£8 17 6
Kodak Nagel Pupille, f/2.8 Tessar, special coupled reflex attachment, 2 filters, lens hood, case. Cost about £25. First-class condition.....	£12 0 0
Voigtlander Virtus, f/3.5 Skopar, case. As brand new.....	£6 17 6
Voigtlander Superb, f/3.5 Skopar, ever-ready case. As new.....	£11 17 6

**R.E. Lewis**  
(HOLBORN 4780).

**WHAT BECOMES OF THE NON-MINIATURES?** The Answer will be found on Supplement 3.

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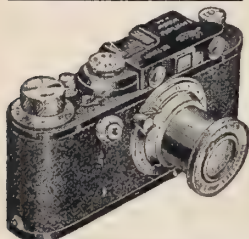
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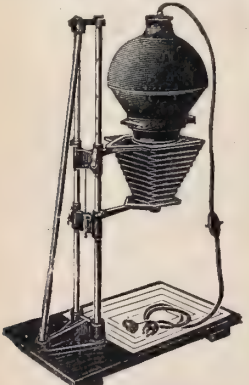
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9.5-mm. Luxe Motocamera, f/3.5 anastigmat, motor drive and leather case..... £8 17 6  
9.5-mm. Luxe Motocamera, Carl Zeiss Tessar f/2.7, motor drive, leather case. New condition..... £11 17 6  
9.5-mm. Coronet Cine Camera, f/3.9 anastigmat, motor drive..... £1 19 6  
Luxe Motocamera, f/3.5 Hermagis, Tele-negative element, motor drive and leather case £12 17 6  
16-mm. Bell & Howell Filmco. Cooke f/2.5, 2 speeds, motor drive and leather case £17 10 0  
9.5-mm. Pathe Cine Camera, f/3.5 anastigmat, Camo motor..... £2 2 0  
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1-pl. T.P. Special Ruby Reflex, Aldis f/4.5, rack focussing, self-capping focal-plane shutter, 3 D.D. slides and F.P.A..... £8 7 6  
3 1/2 x 2 1/2 Zodel Folding Pocket, Zodelar f/3.8, Compur shutter, double extension, 3 slides, F.P.A..... £5 12 6

16-mm. Ensign 50 Projector..... £4 15 0  
16-mm. Kodascope Model B, 250-watt, self-threading, resistance and case..... £22 10 0

16-mm. Kodascope Model C, 100-watt, with resistance..... £25 10 0  
16-mm. Bolex Model C, 250-watt, and resistance..... £13 12 6

16-mm. Bell & Howell Filmco Model J.L. (all gear), resistance and case complete..... £50 0 0  
9.5-mm. Pathe 200-B Projector, complete..... £11 15 0

9.5-mm. Pathe de Luxe Motocamera, f/2.5 ens and Telephoto, case, complete..... £11 12 6  
9.5-mm. Pathe de Luxe Motocamera, f/3.5 ens, in case..... £5 15 0

Leitz Model I, interchangeable model f/3.5 Elmar, complete with range-finder and ever-ready case..... £11 15 0  
New condition..... £11 15 0

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P.C. Popular Pressman Reflex, f/4.5 Zeiss Tessar anastigmat, rack focus, focal-plane shutter, 1/10th to 1/1,000th, screen, 6 slides and leather case..... £7 7 0

Six-16 Kodak, f/4.5 Kodak anastigmat, Diodar shutter, 1/10th to 1/100th, micrometer focussing, brilliant finder..... £3 7 6

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V.P. Piccolotto Roll Film, f/6.8 Novar anastigmat, speeded shutter, 1/25th to 1/100th, brilliant finder, leather case..... £2 5 0

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3 1/2 x 2 1/2 Double Extension Goerz Tessar, f/6.8 Kalkosmat, Iso shutter, 1 to 1/100th, double extension, rising front, screen, 3 slides, F.P.A. and case..... £3 17 6

Postcard Folding Klito, Krauss Zeiss Tessar f/4.5, Compur shutter, double extension, 6 slides and F.P.A..... £4 19 6

3 1/2 x 2 1/2 Folding Pocket, f/2.9 Hermagis anastigmat, delayed-action Compur shutter, double extension and 3 slides..... £9 7 6

4 1/2 x 2 1/2 No. 2a Folding Brownie, R.R. lens, speeded shutter..... 11s. 6d.  
3 1/2 x 2 1/2 Cocarde Roll Film, Carl Zeiss Tessar f/4.5, delayed-action Compur shutter, focussing and leather case..... £7 17 6

3 1/2 x 2 1/2 Very Compact Ebner Roll Film, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, focussing. As new..... £9 9 0

3 1/2 x 2 1/2 Voigtlander Roll Film, Heliar f/4.5, Compur shutter, focussing adjustment £7 7 0

A Few Bound Copies of the British Journal Almanac still available, price..... 3s. 6d.  
P.O. No. 3a Folding Pocket Kodak, f/7.7 Kodak anastigmat lens, speeded shutter..... 10s. 9d.

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1-pl. Miraphot Enlarger, f/4.5 Tessar, electric fittings..... £3 17 6

1-pl. Sanderson Hand and Stand, Cooke f/4.5, Dallmeyer wide-angle, interchangeable, Compur shutter, long extension, reversing back, 3 slides, F.P.A. and leather case..... £3 17 6

6 x 4 1/2 cm. Dallmeyer Speed, Pentao f/2.9, Dallmeyer f/5.6 Telephoto, interchangeable, focal-plane shutter, 3 slides, F.P.A. and leather case..... £11 17 6

3 1/2 x 2 1/2 Dallmeyer Snapshot, Dallmeyer f/8, speeded shutter, F.P.A. New condition..... £3 12 6

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1-pl. Klimax Folding Pocket, Cooke Aviar f/4.5, Compur shutter, double extension, 6 slides, F.P.A. and leather case..... £7 7 0

2 1/2 square Noviflex Roll Film Reflex, f/3.5 anastigmat, focal-plane shutter and leather case..... £7 17 6

2 1/2 square Automatic Rollei-flex, Carl Zeiss Tessar f/3.5, Compur Rapid shutter and leather case. As new..... £18 0 0

3 1/2 x 2 1/2 Roll Film, f/3.9 Enotar, Vario shutter, focussing..... £4 9 6

3 1/2 x 2 1/2 No. 2 Folding Brownie, Rapid Landscape lens, speeded shutter..... 14s. 9d.  
Barograph by Negretti and Zambra, glazed on four sides, complete with charts and thermometer. New condition..... £4 19 6

1-pl. Folding Pocket, Xelox f/4.5 anastigmat, Compur shutter, double extension, 3 slides and F.P.A..... £3 5 0

## 90/94 FLEET ST.

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1-pl. T.P. Horizontal Enlarger, f/6.8 anastigmat, 5 1/2-in. condenser, diffusing screen. New condition..... £5 5 0

3 1/2 x 2 1/2 Lancaster Vertical Enlarger, for use with own camera, 4 1/2-in. condenser, with electric fittings and base easel..... £2 17 6

3 1/2 x 2 1/2 Ica Ideal, f/4.5 Zeiss Tessar anastigmat, Compur shutter, 1 to 1/250th, double extension, rising front, screen, 6 slides, F.P.A. and case..... £7 12 6

3 1/2 x 2 1/2 Ihagee Roll Film and Plate, f/4.5 Ihagee anastigmat, Compur shutter, 1 to 1/250th sec., double extension, rising front, plate back, screen, 3 slides..... £8 12 6

3 1/2 x 2 1/2 Horizontal Bobo Reflex, f/4.5 Ross Xprea anastigmat, long extension, focal-plane shutter, 1/15th to 1/800th, 3 D.D. slides £8 17 6

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1-pl. Very Latest Pattern N. & G. Sibyl, f/4.5 Cooke anastigmat, N. & G. reflex finder, radial focus, hooded screen, 12 slides, Wratten filters, N. & G. lens hood and case. Brand new condition..... £12 7 6

3 1/2 x 2 1/2 Voigtlander Tourist, f/4.5 Heliar anastigmat, Compur shutter, 1 to 1/250th sec., double extension, rising and cross front, screen, 6 slides and F.P.A. and case..... £8 17 6

Latest Exakt Enlarger for use with negatives 6 x 6 cm., automatic focus, 4 1/2-in. condenser, with electric fittings and base easel..... £13 10 0

7 x 50 Zeiss Monocular, eyecup focussing, leather case. As new..... £9 9 0

Miniature Stubiger Vertical Enlarger, f/6.8 anastigmat, fine focussing, complete with electric fittings and 10 x 8 in. easel..... £3 3 0

3 1/2 x 2 1/2 Zeiss Miraphot Enlarger, f/6.8 anastigmat, automatic focus, complete with electric fittings and base easel..... £5 17 6

Junior Kodak, R.R. lens, Everest speeded shutter, reversible finder, focussing..... 19s. 6d.

1a Tropical Carbine, f/4.5 Zeiss Tessar anastigmat, Compur shutter, 1 to 1/250th sec., focussing adjustment, reversible brilliant finder..... £7 5 0

1a Argis Roll Film, f/4.5 Helioscar anastigmat, Compur shutter, 1 to 1/250th sec., radial focussing, reversible finder. New condition £4 12 6

V.P. T.P. Limit Focal-plane, f/4.5 anastigmat, self-capping shutter, speeds to 1/1,000th, screen, 6 slides..... £5 5 0

3 1/2 x 2 1/2 Salex Focal-plane, f/5.5 anastigmat, direct-view finder, focal-plane shutter, speeds to 1/1,000th, screen, 6 slides..... £2 7 6

V.P. Ernemann Folding Reflex, f/3.5 Ernon anastigmat, focussing, self-capping shutter, 1/10th to 1/1,000th, screen, 6 slides, F.P. adapter and case..... £7 5 0

3 1/2 x 2 1/2 Zeiss Palmo, f/4.5 Zeiss Tessar anastigmat, self-capping shutter, 1/15th to 1/500th, direct-view finder, screen, 3 D.D. slides, F.P.A. and case..... £12 12 6

3 1/2 x 2 1/2 T.P. Horizontal Enlarger, f/4.5 anastigmat, rack focus, self-capping shutter, 1/10th to 1/1,000th, reversing back, 3 slides..... £5 5 0

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Model II Leitz Leica, 1/3.5 Elmar, coupled range-finder, L/case. £19 15 0  
 Several Good Microscopes by high-class makers at moderate prices. Details on application.  
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 16-mm. Ensign Cine Titler, for Ensign, Cine-Kodak cameras, etc. Cost £5 5s. Carr. forward 45s. 6d.  
 Pathe Home Cine Projector, hand-turn, super-attachment, resistance. £4 4 0  
 9.5-mm. Pathe Home Cine Projector, super-attachment, type C motor, group resistance 29 0 0  
 16-ex. on V.P. Piccochio Roll Film, 1/2.9 Hugo-Meyer Trioplan, Compur, purse. As new. Cost £5 15s.

£4 10 0  
 i-pl. All-metal Salex Press Focal-plane, 1/4.3 anas., 6 slides, F.P.A., cable release, time cap. Cost £10 10s. £3 15 0  
 3 1/2 x 2 1/4 Salex Press Focal-plane, 1/4.5 anas., 6 slides, F.P.A., L/case. Cost 29 10s. £3 15 0  
 P.C. T-P. Professional Press Reflex, quick-loading reversing back, 1/4.5 Cooke anas., 6 slides. Cost £18 15s. Perfect. £9 17 6  
 3 1/2 x 2 1/4 Salex Murer Reflex, rever. back, 1/4.5 anas., 6 slides, L/case. £24 18 6  
 i-pl. T-P. Enlarger, mahogany, 1/6.5 anas., 5 1/2-in. condenser, electric fittings. £24 17 6  
 i-pl. Ensign Vertical Enlarger, 1/6.3 anas., 5 1/2-in. condenser, electric fittings, 15x12 base easel. As new. Cost £12 12s. £29 0 0  
 i-pl. V.N. Vertical Enlarger, 1/4.5 Dallmeier anas., base easel, electric fittings. £28 5 0  
 Kodak Autofocus Vertical Enlarger, 1/6.3 anas., enlarges from 6x4 negative. Cost £10 17s. 6d. £5 5 0  
 530/2 Super Ikonta, 1/4.5 Zeiss Tessar, Compur shutter, ever-ready case. £13 17 6  
 2 1/2 x 2 1/4 Latest Automatic Rolleiflex, 1/4.5 Tessar, Compur, plate back, 8 slides, pair Proxar lenses, L/case. As new. £16 10 0

V.P. Series III Pocket Kodak, folding baseboard, 1/7.9 Kodak lens, speeded shutter. Brand new condition. £15 0 0  
 Model I Ensignette, Rapid Landscape lens. 7s. 9d.  
 Model I Leica, 1/3.5 Elmar lens, focal-plane shutter. £8 2 6  
 4x3 cm. Ensign Midget, 1/6.3 anastig. lens. List price 55s. £2 1 6  
 3 1/2 x 2 1/4 No. 1 Kodak, 1/7.9 Kodak lens, Kodex shutter. £12 12 6  
 3 1/2 x 2 1/4 Roll Film, 1/6.8 Euryrnat anastig. lens, Ibo fully-speeded shutter, 1 to 1/100th, reflex finder. £13 13 6  
 3 1/2 x 2 1/4 Ihagen D.E. Roll Film and Plate Camera, 1/4.5 Convertible anastig. lens, Compur shutter, rising front, D.E. by rack and pinion, 3 slides, focusing screen. £17 6  
 3 1/2 x 2 1/4 Super Ikonta, 1/4.5 Zeiss Tessar, range-finder and case. £15 2 6  
 Six-20 Latest Model Kodak, Twindar lens. £12 6  
 3 1/2 x 2 1/4 Icarette Roll Film, 1/4.5 Salex anastig. lens, latest D.A. Compur-shutter, radial focusing adjustment. Unsold. £5 12 6  
 1a Pocket Kodak, 1/6.3 anastig. lens, Diomatic fully-speeded shutter. £19 19 6  
 1a Tropical Carbine, 1/4.5 Aldis-Butcher, Compur shutter. £5 2 6  
 i-pl. No. 3 Special Kodak, 1/4.3 anastig. lens, Kodamatic fully-speeded shutter. New condition. £5 2 6  
 i-pl. Ensign Roll Film, 1/4.5 Zeiss Tessar, Compound shutter, 1 to 1/250th and Time, rising front, plate back, focusing screen, 3 slides. Perfect condition. £5 2 6  
 P.C. Folding Autographic Kodak, Rectilinear lens, speeded shutter. New condition. 15s. 6d.  
 P.C. Carbine Roll Film, 1/6.3 Velos anastig. lens, Lukos fully-speeded shutter, 1 to 1/100th and Time. £19 19 6  
 4 1/2 x 6 Ernemann Focal-plane, 1/1.5 Ernastar anastig. lens, 3 slides, F.P.A., leather case. As new. £15 15 0

3 1/2 x 2 1/4 Salex de Luxe Enlarger, swinging and revolv. carrier, 4 1/2-in. condenser, 1/4.5 Aldis anas., runners, easel, electric fittings. Perfect. £7 17 6  
 i-pl. Ensign Horizontal Magnaprint Enlarger, 5 1/2-in. condenser, 1/7.7 Aldis anas., electric fittings. In new condition. Cost £7 12s. 6d. £4 4 0  
 3 1/2 x 2 1/4 T-P. Reflex, rev. back, 1/4.5 Cooke anas., 3 slides, F.P.A. and case. £7 7 0  
 Zeiss Ikon Baby Ikonta, 1/6.3 anas., speeded shutter. £2 0 0  
 3 1/2 x 2 1/4 Salex Focal-plane, 1/3.9 anas., 6 slides. Cost £12 12s. £13 17 6  
 i-pl. Ensign Enlarger, 1/7.7 Aldis anas., 5 1/2-in. condenser, revers. carrier, electric fittings. £4 7 6

Model A 200-watt Kodak Cine Projector, adjustable resistance, travelling-case. Cost £56 £21 10 0  
 Latest Siemens Projector, wonderful illumination, self-contained resistance, any voltage, equivalent to 300-watt. Cost £30. £27 10 0  
 3 1/2 x 2 1/4 Revolving Back Graflex Reflex, 1/4.5 Cooke Avlar, 3 D.D. slides, F.P.A., roll-holder. Cost £36. £8 17 6  
 3 1/2 x 2 1/4 All-metal Ica Ideal Compact Folding, double ex., 1/4.5 Carl Zeiss Tessar, D.A. Compur, 6 slides. Cost £13. £7 17 6  
 520 18-ex. on 3 1/2 x 2 1/4 Super Ikonta, 1/3.5 Zeiss Tessar, Compur shutter, L/case. £13 10 0  
 4 1/2 x 6 Dallmeyer Speed Folding Pocket, 1/2.9 Pentax lens, focal-plane shutter, 6 slides, F.P.A., L/case. Cost £20. £8 18 6

## 54 LIME STREET

LONDON, E.C.3 Phone: MANSION HOUSE 0180

3 1/2 x 2 1/4 Blocknote Folding Plate, 1/6.3 Kraus Tessar lens, 6 single slides and purse. £2 19 6  
 3 1/2 x 2 1/4 Salex de Luxe Folding, 1/2.9 Trioplan anastig. lens, latest Compur shutter, 6 slides, F.P.A., leather case. £8 17 6  
 3 1/2 x 2 1/4 Cameo, 1/4.5 Ennar, in Mulchro speeded shutter, 1 to 1/100th, focussing screen, 3 slides. £13 15 0  
 3 1/2 x 2 1/4 Ernemann, 1/6.8 Detective Aplanast lens, fully-speeded shutter, 1 to 1/100th, 6 single slides. £1 1 0  
 3 1/2 x 2 1/4 Dallmeyer Snapshot Film-pack Camera, 1/6 anastig. lens, T. and I. shutter. £1 19 6  
 i-pl. and 9x12 Plaubel D.E. Folding Pocket, constructed of metal, leather covered, 1/6.3 Ross Zeiss Convertible anastig. lens, Compur shutter, 6 slides, leather case. £4 2 6

## 5 DAYS FREE APPROVAL

3 1/2 x 2 1/4 Cameo Folding D.E., 1/6.8 Aldis Planar anastig. lens, 3-speed shutter, 6 slides and case. £2 2 0  
 i-pl. D.E. Klimax, 1/7.7 Aldis, Compound shutter, 3 slides, focussing screen. £1 10 6  
 9x12 D.E. Voigtlander, 1/6.8 Colinear anastig. lens, Kolos fully speeded shutter, 6 slides and case. £2 10 0  
 i-pl. Dallmeyer Hand and Stand, 1/6.8 Dagor, Unicorn fully-speeded shutter, 6 double book-form dark slides, 2 leather cases. £3 15 0  
 i-pl. Sanderson Hand and Stand, regular model, W.A. rack, 1/4.5 Xpres, 3 double plate-holders, leather case. £8 8 0  
 4 1/2 x 6 cm. Dallmeyer Speed Focal-plane, 1/2.9 Pentax, daylight-loading F.P.A. £7 15 0  
 3 1/2 x 2 1/4 Ihagen Focal-plane, 1/3.5 Xenar anastig. lens, 6 single slides, F.P.A., leather case. £8 12 6  
 i-pl. T-P. Press Focal-plane, 1/4.5 Xenar anastig. lens, 3 double slides. Unsold £12 17 6

## 84 ALDERSGATE ST.

LONDON, E.C.1 Phone: NAT. 0591

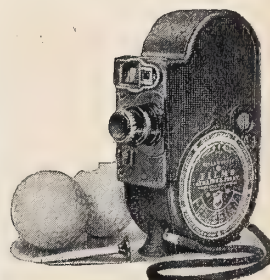
2 1/2 square Rolleiflex, 1/3.8 Tessar lens, Compur shutter, L/case. £13 17 6  
 6x8 Rolleiflex, 1/4.5 Zeiss Triotar, Compur, L/case. £9 17 6  
 4 1/2 x 6 Folding, double ex., 1/4.5 Steinheil lens, Compur, 12 slides, F.P.A., L/case, metal tripod. Cost £12 12s. £13 17 6  
 3 1/2 x 2 1/4 Cocarette Roll Film, 1/4.5 Carl Zeiss Tessar, Compur shutter, plate back, 3 slides, screen. Cost £12 12s. £7 3 0  
 3 1/2 x 2 1/4 Salex Supreme Roll Film, 1/4.5 Hugo-Meyer anas., Ibo shutter, L/case. Cost £7 7s. £2 18 6  
 i-pl. All-metal Zeiss Maximar Folding, double ex., 1/4.5 Carl Zeiss Tessar, D.A. Compur shutter, 6 slides, L/case, Distar lens. Cost £16 10s. £8 17 6  
 i-pl. T-P. Special Ruby Reflex, revolv. back, 1/4.5 Cooke anas., 3 slides, L/case. Cost £14. £6 7 6

Model I Leitz Leica, 1/3.5 Elmar anas., range-finder, L/case. £9 17 6  
 Zeiss Ikon Mirax Horizontal or Vertical Enlarger, for use with own camera, electric fittings. As new. £45. 0d.  
 10-in. 1/5.6 Dallmeyer Dallion Telephoto, focus. mt. £5 17 6  
 Dallmeyer Snapshot Folding, 1/6.3 anas., takes film packs. Cost £5 5s. £30s. 0d.  
 10x15 P.C. All-metal Zeiss Minimal Palms Focal-plane, 1/4.5 Zeiss Tessar, focal-plane shutter, 3 D.D. slides, F.P. adapter. Cost £30 £13 10 0  
 2 1/2 x 2 1/4 Voigtlander Brilliant, 1/7.7 anas., case. £37s. 6d.  
 V.P. Exakta, latest multi-speed shutter, 1/2.8 Zeiss Tessar lens, Dallmeyer 1/6.5 Tessar, L/case. Unsold. Cost £36. £24 0 0  
 Bell-Howell Electric Exposure Meter, Cost £5 5s. £17s. 6d.  
 Ombrux Electric Cell Meter. Cost £4 4s. £3 3 0  
 Dallmeyer Adon Telephoto, short model, slightly out of order. Cost £8. £35s. 0d.

P.C. Goetz Anschütz Focal-plane, early model, 1/4.5 Zeiss Tessar, focussing mount, 6 slides, F.P.A. £9 2 6  
 i-pl. Netel Cooke, S.C. shutter, speeded to 1/1,000th, 1/2.5 Cooke anastigmat lens, Mackenzie-Wishart slide and case. £10 2 6  
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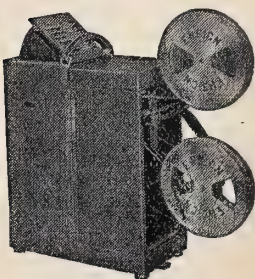
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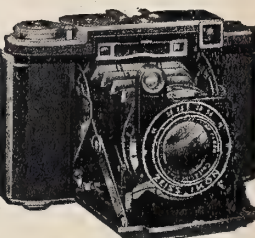
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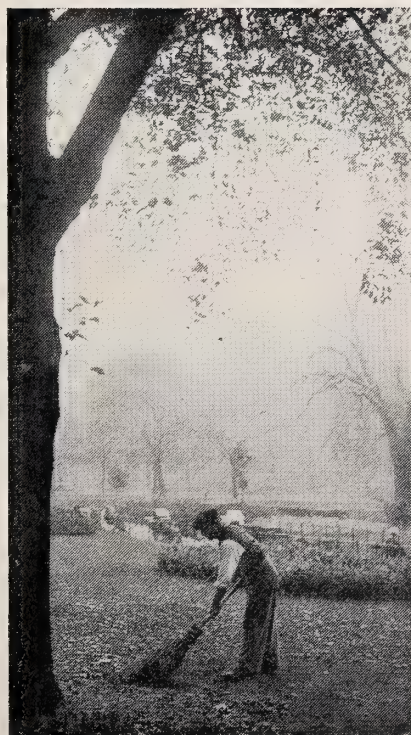
VOL. LXXX. No. 2448.

MANY more amateur photographers are now realising that there is no necessity to put away their cameras during the autumn and winter months and picture-making out of doors can be continued as successfully as in summer-time. The enthusiastic beginner, however, should not make the mistake of expecting too much when dealing with autumn landscapes. Vivid colouring is often their principal attraction, and the black-and-white result is frequently disappointing. A little forethought before making the exposure will save many films being wasted. It should be considered seriously whether the scene depends entirely on the colours for its effect, and, if so, it is well to leave it alone. For this reason the frequently advocated plan of using a piece of blue glass or celluloid which can be easily carried in the pocket is particularly applicable to the present time of year. If the proposed picture is looked at through this the effect will be to give an apparently monochrome effect. If the scene, so viewed, is not entirely satisfactory it will be realised that it is the colour of the subject which has proved its greatest attraction, and a better composition in which light and shade play an important part should be sought.

### Autumn Light.

Outdoor workers at the present time of year should remember that the sunlight is much weaker as the year goes on, and, later in the day, yellow light predominates. This calls for panchromatic material, and the fact that snapshot work will not be so easy for the owner of a camera fitted with a lens with a small aperture is to a certain extent a blessing in disguise. Longer

## TOPICS of the Week



LONDON LANDSCAPES (No 37).

*Autumn morning in Hyde Park.*

exposures are called for, and the camera must be held on a tripod or some other support. For this reason greater care will be devoted to the choice of subject and the exposure than would be the case if indiscriminate snapshotting were still as possible as during the bright days of summer. Among the many subjects that the amateur should attempt during the autumn with a view to picture-making are the woodlands that may be in his neighbourhood. Here the shafts of sunlight coming through the trees on a bright day make very effective pictorial compositions. The late afternoon will be found best for this work, and this is another reason why a tripod will be necessary, as fairly long exposures will be called for; but the pictorial results—obtainable at no other time of year—will be worth this slight extra trouble.

### Beginner's Luck.

"Beginner's luck" is by no means an uncommon saying in the world of amateur photography, and many of our readers may have heard or known of beginners getting the most artistic or technically perfect pictures from their earliest exposures, results which have scored in competitions or have been published in the newspapers as news pictures. In most cases such results are more by accident than by design, but most encouraging they are to beginners. A correspondent tells of a thirteen-year-old lad who left his Cambridgeshire home to spend a day at Clacton, the event being a choirboys' outing. On his arrival at the seaside he bought a 5s. camera, the first he had ever handled, the dealer putting in a film and telling the lad how to work it.



The eight-exposure film was taken home, where it was developed and printed by a local chemist, all the negatives being good. Of these eight exposures two have captured cash prizes in competitions, while a third has been published in a local newspaper as a news picture, and the lad has been paid for it. The youngster may have some knowledge of suitability of subject, and of composition, but many have said, or will say, that his success was due very largely to the excellent cameras and films now obtainable, and to modern methods of developing and printing.

### Picking out a Detail.

We notice that in the illustrated journals on the Continent it is becoming the fashion to print a large picture of any topical event, and in the corner to have a small inset of a detail in the same picture much enlarged. For example, one French paper publishes a page of the doings of the Prince of Wales, and to each of the half-dozen pictures attaches a little enlargement of His Royal Highness's features, making it an interesting study

in varied expressions, which are quite lost in the larger picture. The effect is that of the cinematograph "close-up." There seems to be an idea in this for those who submit photographs with a view to publication. It might be useful sometimes to pick out what one judges to be the most important detail, enlarge it up, and attach it to the main print. It is a form of pictorial emphasis, like underlining a written word, or italicising a line of print. Incidentally, even if the inset were not published, it would enable editors perhaps to see more merit in the picture than a first glance at a mass of detail might suggest.

### How Lawrence Began.

Perhaps it is not generally known that T. E. Lawrence—Lawrence of Arabia—whose name still casts a spell, began his career as a photographer. We were fortunate enough to meet the other day a man who has spent the greater part of his life in the Near East, and who could remember Lawrence when he first crossed over to Asia. He says that he went on foot, and his principal luggage was a camera. He jour-

neyed in this way from Haifa to the Taurus mountains and around Northern Mesopotamia, and he brought back from that expedition photographs of every mediæval fortress in Syria. There it was that he got inspiration for his first big job, which was a photographic enterprise—the photography of Hittite inscriptions and remains—and perhaps none of his later more resounding adventures gave his mystical spirit greater pleasure.

### Cyanide.

There is a popular idea that if anybody commits suicide by taking cyanide he must be a photographer, or, conversely, if a photographer commits suicide, that is the way he does it. One police surgeon in our hearing the other day extended it a little, but suggested that if cyanide were taken it was usually by either a photographer, a jeweller, an entomologist, or a chemist. But really, the impression must not get about that photographers dabble in poisons. Many chemicals used in photography are, of course, poisonous if taken in sufficient quantities, but the same applies to some medicines.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Subjects and Exposure.

*I use an old Watkins' meter as an aid to exposure, but am rather in the dark about making allowance for the character of the subject. Is this of much importance? R. J. (Lowestoft.)*

It is of vital importance; to ignore it is as bad as to "guess" exposures for all cases.

You say you use an "old" meter, but it is necessary from time to time to get fresh refills and the latest speed list of plates and films. You should also thoroughly master the instructions issued with the meter, as the instrument must be used correctly and with discretion; and, as with all meters, a certain amount of practical experience is necessary to get the best results.

Such an actinometer gives a reasonably accurate indication of the photographic value of the light at the time of testing, and the subsequent setting of the scale, based on this, takes into account the speed of the plate or film (according to Watkins' rating), and the stop used. The resulting indicated exposure is that for a "normal" subject, and any departure from this must be carefully considered and allowed for.

If you will refer to our own exposure table (October 2nd), you will at once see the importance of this. For example, in the first column, all other things being equal, the variations in exposure range from 1/25th of a second to 6 seconds, these variations resulting solely from the differences in the character and situation of the subject.

This is where judgment and experience come into play. Attempts have been made to give typical illustrations of different classes of subjects, but although these are helpful it is impossible to allow for the variety of subjects that, in

spite of their apparent dissimilarity, really come under the same category as regards exposure. An important consideration is the character, extent and distance of shadows and dark areas.

You should also bear in mind such general principles as that a subject with extreme contrasts of light and shade requires full exposure and shortened development time; while one that is flat and lacking in contrast may be improved by minimum exposure and full development.

With many modern and expensive forms of meter some difficulties are minimised or removed; but there is no meter of any kind that does not require to be used "with brains."

### "Continuous" Developers.

*What types of developers are suitable for continuous use in large tanks, of course with the necessary reinforcement?*

A. A. L. (London.)

There are several kinds of such developers, all of which work satisfactorily provided that the reinforcement to which you refer is carried out methodically and scientifically. They are obtainable commercially, with instructions and materials for reviving. The longest life in such conditions is claimed for metol alone, but for various reasons a combination of metol and hydroquinone is more generally used for the purpose.

Other suitable reagents are paramidophenol, ortol, adurol, and glycin, with or without the addition of metol. Pyro, very suitable for other purposes, is unsatisfactory for this. In all cases, naturally, there is a limit to the time for which any developer can be safely used.



# Cleanliness in Photography

Many photographic failures are the result of chemical dirt. In the following article some points of importance to all amateur photographers who are concerned with good technique are dealt with.

**C**LEANLINESS in photography has never been of greater importance than at the present time, when most photographers use a small camera and demand prints of large size without loss of quality.

Those who see much amateur work, and who are requested to explain the cause of mysterious failures for which the manufacturer is frequently blamed, will generally find that in most cases stains, marks, or spots, etc., are the direct result of chemical contamination.

## **Chemical Cleanliness.**

The term "chemical cleanliness" means much more than the term implies in the domestic sense. A dish, for example, may be clean and free from stain, yet be impregnated with chemicals from former operations, which have the power to retard some subsequent process.

Every photographer has impressed upon him, for instance, the importance of keeping the hypo dish for its special purpose alone, and few would be so unwise as to attempt the development of negatives in such a dish, yet it occasionally happens that this is done after the dish has been merely rinsed in water.

When a tank is used for developing and subsequent fixing and washing of the same film, as in the case of the Correx and similar tanks, the action of the hypo on the container is not of long duration, and the washing that follows is sufficient to remove all traces before the tank is dried and prepared for the next film to be developed.

Hypo can be transferred to the developer by splashing it about in the dish containing it, or by holding the negatives in such a position that drainings run into the developer. The photographer's fingers can also transmit hypo.

Spilt solutions can generally be avoided by the use of "deep" instead of the shallow dishes, and by practising gentle rocking, which is all that is necessary.

If solutions become accidentally spilt they should be immediately wiped up, and not, as is so often the case, allowed to dry up. If this happens the dark-room becomes dusty, and with dust of a very dangerous type to photographic apparatus, that of dry chemical substances. If these find their way to sensitive material trouble will certainly be experienced, and it may be impossible to remove the effects created by this cause.

Hypo, for example, if allowed to dry, forms a white fungus-like growth which is distributed in dust. Developers containing amidol dry up, and by such dust falling upon sensitive material black spots are produced.

## **The Dark-room Towel.**

One of the most prolific sources of mysterious stains and markings on negatives and prints is the dark-room towel. Many amateurs, otherwise most careful in their attentions to dishes, measures, tanks and bench, overlook the towel that may be fairly saturated with dry or drying chemical solutions and remain in use for months. In this condition it is inevitably a carrier of contamination.

While it is essential to keep a towel specially for the dark-room, one is not sufficient; two, at least, if not three or four, should be reserved for the purpose.

These can be of a quite cheap variety and, if bought specially, should be of a distinctive colour or pattern so that they do not get mixed up with other towels of the household.

The ideal method is to have two in commission at the same time, each hung in a different place, one for wiping up spilt solutions, etc., and the other for the hands. The hands and fingers, in any case, should always be rinsed in clean water before drying on the towel.

After a spell of work in the dark-room all dishes and measure-glasses should be washed and drained, and

the bench, etc., cleaned up. The towel used for the purpose should then be taken away and washed and replaced by the one used for the hands. A clean towel for the hands is then hung up in readiness for the next visit to the dark-room.

While on the subject, the amateur who wishes to avoid stained fingers and nails from contact with developers, etc., should keep a basin of clean water handy in which a crystal of citric acid has been dissolved. Half a lemon and a nail brush will also prove useful. Immediately after dabbling in the chemical solutions the fingers should be washed in the basin of water and, if worked into the half-lemon first, freedom from stained fingers will be assured.

Chemical-free fingers and clean towels will work wonders in the avoidance of stains, etc.

## **In General.**

Frequent cleaning of the dark-room, which means the washing down of the bench, shelves, and the outsides of bottles which contain solutions, should be regarded as one of the most important operations in photography.

All waste material should be at once discarded, and not allowed to lie about in a wet state. Dishes should be frequently scoured with a good domestic cleaner such as Vim and well washed out afterwards.

If dishes and measure-glasses get stained, and these stains defy removal by ordinary methods the following is effective:

Two teaspoonfuls of potassium bichromate are dissolved in about five ounces of warm water. When dissolved, about one ounce of strong sulphuric acid is added, and the water made up to ten or twelve ounces. A little of this solution poured into a dish will clean it in a few seconds. A small mop should be kept specially for measure-glasses. It is a good plan to keep the solution in a wide-mouthed bottle, as it may be used repeatedly.



# The GENESIS of an Exhibition Picture

By  
G. L. HAWKINS.

THE beauty of trees is so obvious that we often overlook it. Yet, with all their beauty, trees are a subject over which the photographer must exercise great care and thought if his rendering is to retain, when reproduced in monochrome, those so obvious qualities of beauty.

Design or pattern is the feature which is usually the *motif* of a tree picture, especially in the case of close-ups of trees. The design will depend entirely upon viewpoint. A low viewpoint helps to accentuate height, and, moreover, often brings the sky-line lower in the picture, sometimes a desirable feature, particularly where surrounding woods do not fall into the desired composition.

To make really satisfactory tree pictures, as opposed to pure photographic records (for which the writer has all due respect) it is nearly always necessary to remove by a process of gradual elimination branches which do not fall in with the scheme of composition, and, quite probably, to add features without which the final print would be incomplete or in some way unsatisfactory from the pictorial point of view.

It is the purpose of this short article to explain, in as few words as possible, one method of carrying out this work of picture-building. To assist in explaining the general procedure adopted by the writer reference will be made to the print entitled "Copper Beech and Silver Birch."\*

These obviously attractive trees were photographed with the camera on the ground, tilted upwards so that only the bank upon which the trees were growing came in the base of the picture.

A straight print from the original quarter-plate film negative (reproduced herewith) shows that the subject is one which contains some of the essentials for a picture plus a considerable amount of mixed and twisted branches, a tangle without design, and a distant hillside which plays no part in the composition.

Quarter-plate is too small for all the hand-work that would be necessary, so the negative was enlarged on to a whole-plate (fine-grain ordinary). This enlargement to a whole-plate transparency was carried out with a view to producing an image of maximum contrasts and full density.

From this transparency some of the unwanted parts were removed by immersion of the plate in potassium cyanide-iodine reducer, at a strength, found by experiment, which reduced high-lights first. Before any of the wanted tones (those of the trees) were gone, the plate was removed from the reducer and rinsed. The positive now contained trees of about normal density and completely clear glass where there was once sky tone and hillside.

The undesirable branches were now bleached away by the application, with a brush, of strong reducer. No great skill was required, as the parts to be removed were, except where they joined the main trunk, surrounded by already clear glass.

As it was intended to add a sky to complete the pictorial design the trees and foreground on the otherwise clear plate had to have sufficient density to appear in their proper place in the tonal scale when the sky tones were added.

It was not satisfactory to make simply a sky transparency and place the trees over it. Except in the case of a sky containing very little tone differences such a procedure means a

great deal of hand-work subsequently to correct false tones which appear in the tree trunks and foreground.

The correct density for a transparency depends entirely upon the proposed sky tones, and can only be judged after some experience, it being a matter of visualising tones yet to be added. Should the tree transparency be judged of insufficient density, it should be intensified, choosing an intensifier according to the degree of intensification required.

The next stage, therefore, was the production of a cloud transparency having clear glass where the trees and foreground appeared when the two transparencies were bound together. The selection of a suitable cloud negative will have been made previously; satisfactory pictures do not "happen," they are preconceived.

The selected cloud negative was printed by projection on to a whole-plate, having first placed the tree positive over the unexposed whole-plate and in contact with it. This positive acted as a mask allowing the sky to be printed fully through the clear glass and leaving little or no impression in the place occupied by the trees and foreground. Again, fairly strong contrasts were aimed at, so that traces of tone

which may have printed in the parts that should be blank could be removed by immersion of the plate in a weak reducing bath.

There were now two whole-plate positive transparencies, one of the trees and foreground with clear glass elsewhere, the other a sky transparency with clear glass foreground and trees. When placed together, emulsion sides in contact, they could be accurately registered.

Before fixing them together, however, the opportunity was taken of doing any necessary pencil-work that was possible only in the positive stage. The use of matt plates simplified this. The finished positives were placed face to face with a little adhesive in the corners and carefully registered.

The last stage was to make a negative by projection from the combined positive. A whole-plate matt cut film was used. This final negative was retouched according to the extent to which the high-lights required brightening, and straightforward enlargements were then made in the usual manner.



Print from the original negative. See reproduction of finished picture on Art page in this issue.

\* This picture is exhibited at The London Salon of Photography, now open at 5a, Pall Mall East. It is reproduced on one of the centre Art pages of this issue.





# SUPER IKONTA

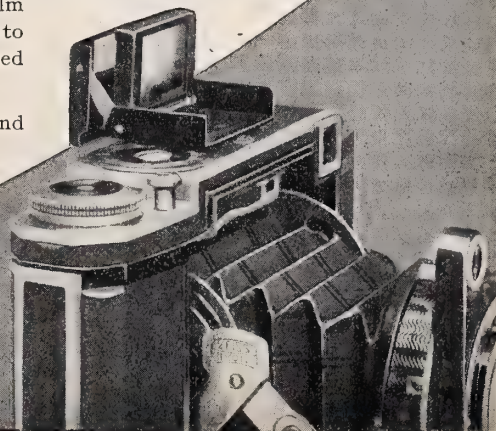
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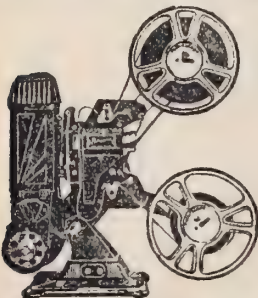
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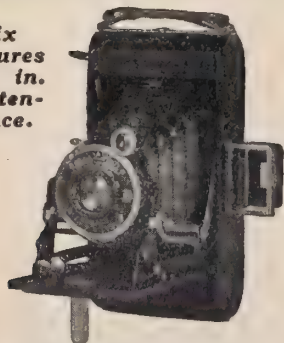
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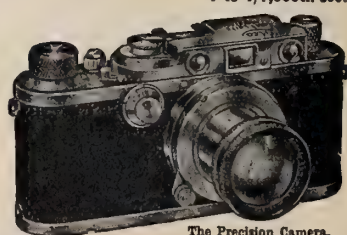
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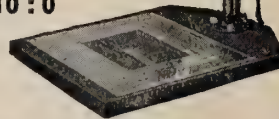
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The ideal camera for Autumn photography.

f/2.9 Schneider Radionar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£6:15:0**

Nine monthly payments of 15/6.

16 pictures 2 1/2 x 3 1/2 on standard 2 1/2 by 3 1/2 Roll Film.



Body of camera is moulded from practically indestructible plastic material, the surface being attractively finished. Leather bellows, self-erecting front, lens focusing.



PROBABLY the greatest advantage of the various

photographic methods of pigment printing lies less in the means of control with which they are generally associated, than in the quality of gradation shown by the results at their best.

The difficulties and uncertainties of these processes, however, set me trying to obtain in straight bromide prints the richness of quality and better rendering of values that only expert and successful pigmentation can give, but with greater ease.

#### **Pigment Texture.**

At the same time I hoped for another, though minor, advantage of prints in pigment, namely, a "texture of image" peculiar to the process and inherent in it. All forms of graphic art other than ordinary photographs show such a texture; oil-painting has its "impasto"; water-colour, an irregularity due to the heavier paint settling into the hollows of the paper used, and so on.

It is true that the painter in oils might finish his picture so that no brush-marks remained, the water-colourist might paint on bristol-board, but neither does; therefore we must suppose that he finds this "texture of the image" a desirable attribute. Now it is not, of course, proposed that these results should be imitated; but, in avoiding imitation, there is no reason why the photographer should forgo any effective texture that is inherent in, not superimposed upon, the process he employs.

As to the rich gradation of bromoil, I remembered that this was to be found also in a very fully-exposed bromide viewed as a transparency. But over-exposure and full development, such as the transparency had been given, would result in buried detail; but what if such a print were treated with a reducer? I tried, only to find, as was to be feared, that all reducing agents either stained or acted irregularly or attacked the highlights disproportionately.

#### **A New Method.**

Then it occurred to me that, instead of treating the finished print, I might try reduction *immediately after development and before fixation*. I chose acid permanganate with sodium chloride for my preliminary attempt and the first print was a success, a far better rendering of the negative than ordinary development would give. And, incidentally (I was using a rough paper), the image had a pleasant texture of its own.

# *A New Method of Print Production*

## **SECURING PIGMENT QUALITY in BROMIDE PRINTS**

By R. LLUELLYN.

Only slight modifications have been made since, and the method stands as follows:

Prepare the reducer or "etch."

A. Common salt 25 per cent solution .. 3 drs.

Sulphuric acid 15 per cent .. 1 dr.

Water to .. 10 oz.

B. Pot. permanganate 5 per cent solution .. 3 drs.

Water to .. 10 oz.

This quantity for a 10×8 or 12×10 print.

Give twice to six times the normal exposure. The only difference in the result will be that the longer exposures make for enhanced granularity. Three or four times is generally the most satisfactory increase.

Develop fully, to be on the safe side, say 50 per cent longer than the normal time.

Rinse the developed but unfixed print and leave it in water while you mix A and B and add water equal in bulk to the mixture. This dilution is right for a ×3 exposure; the extra water may be halved for a ×4 or omitted for a ×6 exposure.

#### **Applying the "Etch."**

Drain the print and flood with some of the "etch," being careful that this is not poured directly on to any part that will appear in the final image. To provide for this it is best to have masked one end or side of the paper in exposing it. As soon as the print has been flooded with the etch a strong white light should be turned on.

The etch will soon become discoloured to a brown-red in place of magenta. When this happens, pour it off, rinse and replace by fresh. This will last longer but should be replaced again. The third or fourth instalment will probably make the print nearly light enough, and it should now be watched carefully. As soon as the very highest light is cleared of silver, the print should be rinsed till the

washing-water is free of any pink coloration (two or three

changes) and then placed in a normal acid fixing bath.

Here an astonishing change takes place in its appearance. The image, which was flat, veiled and stained, clears almost at once and stands out boldly in a rich charcoal black. After fixation is complete the print needs only to be washed and dried in the ordinary way.

Prints by this method should be at least as stable as ordinary bromides, and probably are more so, because the image is all contained within the emulsion.

#### **Final Points.**

If an absolutely matt paper is employed the print will require waxing or rubbing with "dope," so that the image shall not appear buried.

The additional cost of the process is negligible, and the extra bath is much more than compensated for, both in price and time, by the fact that the latitude of exposure is so great that it is almost impossible to waste a sheet of paper. It must not be expected, however, that an exposure increased only by 1½ times will give such characteristic results as will an increase of six times the normal.

The greatest control of gradation can be exercised by modification of the developer. Thus, pyro with extra sulphite may be employed; strong and heavily dosed with bromide for weak negatives, dilute with no bromide for harsh ones; or the relative quantities of hydroquinone, metol, bromide and water, may be varied with M.Q. The bad colour that would ordinarily arise will be corrected by the subsequent etch.

Local modification of values may be practised, for which purpose the etch can be applied either with a plug of cotton-wool when the print is lying in water, or more dilute with a quill-mounted brush used on the surface-dried print. But this is a refinement that is not advised for the first attempt.

It will be found that the process is a joy to operate; I know of nothing in the whole range of photographic printing (except perhaps the emergence from the press of a successful transfer) so satisfying to watch as the change that comes over an etched print in the fixing bath.

[Prints made by this method—submitted by the author of the above article—show a remarkably rich quality in tone and texture that bears out all the claims made for it.—ED.]



# DIARY of a Minia

## Pictures for Busy People

By DONALD G.  
SHELDON.



*Monday Morning.*

I AM a busy man, with very little opportunity for going about in search of "pictorial" subjects. In spite of this, I probably secure a much larger "bag" of interesting pictures than many people with twice my leisure time. How is it done? Well, like this.

First of all, I have a pocketable miniature camera with a good lens and shutter. I keep it loaded, and I carry it *always*. Secondly, I have trained myself by constant practice to be "quick on the draw." And, thirdly, I keep my eyes "skinned" for subjects. Three simple things, but they make all the difference.

So many of the most attractive subjects are fleeting incidents which may happen anywhere. This is where the person with the ever-present pocket camera scores. Such a camera enables him to keep a photographic "diary" of things which interest him.

Many of these things he may never see again; if lost they are gone for ever.

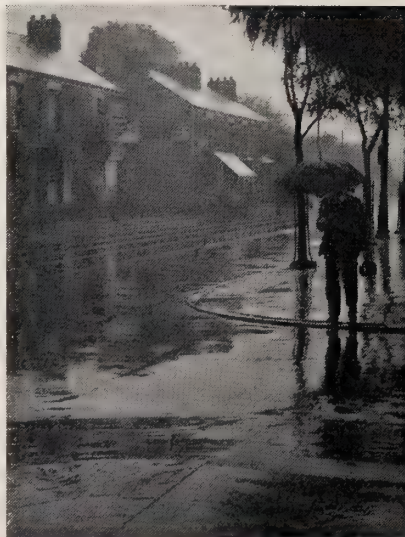
Some are seasonal, like the fallen leaves and fruit-laden branches of autumn, and occur only once a year. I capture many of these subjects on the way to work or in the lunch hour; carry a miniature and do the same yourself.

I do not pretend that the miniature camera can entirely replace its bigger brothers, or that it is ideal for serious work. There is

still much work for which I find it best to use a focussing camera of the "hand and stand" type (e.g., still-life and architectural photography). But for casual subjects the quicker action and unobtrusiveness of the miniature are great advantages. The picture



*A little Advice.*



*Autumn Rain.*

may often be taken and the camera stowed away again without the models knowing anything about it. And that is where a good deal of the fun comes in.

In order to give my little pictures the best chance of being good ones, I always carry a pale colour-filter and a clip-on lens hood, and I use fine-grain panchromatic film. This film, when carefully developed in a fine-grain developer, will stand any amount of enlargement, and in conjunction with the filter gives beautifully

correct tones.

Of course, I do not use the filter *every* time, but, where the sky is included or the subject is colourful, the improvement with the filter is enormous. The increase in exposure demanded by the filter is so small that for practical purposes it may be ignored. The lens hood is used always; it brightens up the picture, and is indispensable when photographing against the low-angle autumn sunlight.

The accompanying selections from my photographic "diary"



*"Will he give us a ride?"*



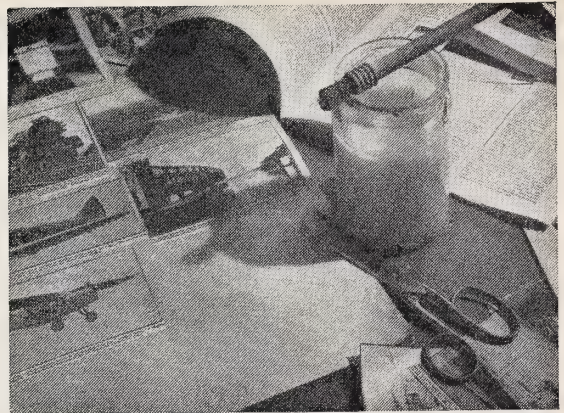
# urist

show the kind of thing a busy man may secure with very little trouble. "Monday Morning" is a good example of the quality of tone rendering given by modern panchromatic film, and also of the great depth of focus of the miniature lens when a medium stop ( $f/8$  in this instance) is used. There are times when too great depth is not required. For portraits out of doors it might well be a nuisance, as the model would be too much "mixed up" with the background. With the better-class miniature cameras this trouble is easily overcome, as the lenses are usually of  $f/4.5$  or greater aperture. By using the larger stops for close-ups the background is nicely diffused.

My miniature camera, like several other makes, is provided with a depth-of-focus table calculated for all the various stops and distance settings. This most useful feature enables me to know at a glance the exact amount of depth I shall get on any occasion, and to set my stops according to the effect desired. Thus the loss of visual focussing is not so great a sacrifice as might be thought. In indoor work or in dull light the results may even be more certain than those got by inspection of a dim screen image.

Many photographers have the

When Autumn weather prevails, there is less inclination to carry bulky apparatus, and many good pictures may be missed. The unobtrusive portability of the miniature camera, with its great depth of focus at large apertures, makes it an ideal instrument for autumn photography.



*Scissors and Paste.*

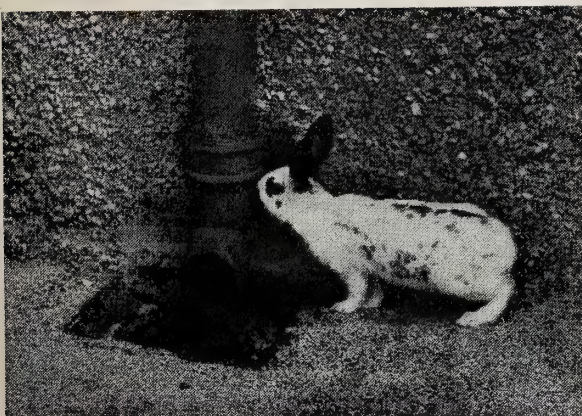


*"One o'clock, Two o'clock —"*

ball-and-socket head to the tripod allows the camera to be directed towards the subject from any desired angle.

Not the least advantage of the miniature camera is its small running cost, many models being loaded with ciné film, or taking sixteen exposures on standard eight-exposure films. This enables one to be more lavish with exposures, and when a good subject turns up three or four shots from slightly differing angles can be taken quickly and at small cost. This is far better than risking all on a solitary exposure. Also, as at least sixteen exposures are available from a single loading, changing spools is a less frequent business than with larger models, and a good reserve supply of film is easily carried in very little room.

notion that the miniature camera is more or less a toy: good enough perhaps for casual snapshots, but useless for such work as indoor portraits or still life. I have therefore included "Scissors and Paste" to show that still-life subjects can be done (though admittedly not so easily) with a camera having no ground-glass focussing screen. A tape measure and the depth-of-focus table have to be used to ensure sharp focus in the part desired, and for close work a "portrait attachment" is necessary. My camera is fitted with one tripod bush, and a



*Curiosity.*



*A Place in the Sun.*



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

**A Reminder.** Readers of "The A.P." are reminded that both the London Salon of Photography (5a, Pall Mall East) and the Royal Photographic Society's Exhibition (35, Russell Square) close on Saturday next, October 12th. Those who have not yet visited these two important London shows should hasten to do so while there is still time.

On Saturday, September 28th, the Photographic Miniature Postal Portfolio held its Annual General Meeting in London. Over sixty members attended, many coming long distances. The morning was spent at the London Salon, and the afternoon at the R.P.S. exhibition. The P.M.P.P. has now six circles, each of thirty members, and Mr. Geo. A. Slight (Hon. General Secretary), in his report, said it was seldom that any of the 180 members failed to submit an entry.

A new enlarger for use with small negatives has just been introduced into this country by R. E. Schneider, 189, The Grove, London, W.6. It is called the "Filmarus," and is made by Messrs. Muller & Wetzig, of Dresden. It is supplied in three sizes: for negatives 4x4 cm. (1½x1½ in.), 6x6 cm. (2¼x2¼ in.), and 6.5x9 cm. (2½x3½ in.) or smaller negatives. Illumination is obtained from a 100-watt opal lamp. A double anastigmat f/4.5 is part of the equipment, and special carriers for single negatives or strips with suitable masks are also supplied. The apparatus complete sells at £8 8s. Further particulars can be obtained from the above address.

In connection with the competition the Coronet Camera Co. is organising for work taken with their midget camera, they inform us that the supply of entry forms applied for already exceeds 120,000, and that a large selection of snapshots is reaching them every day.

Reels for holding 400 ft. of ciné film are being offered by the Camera Company, of 320, Vauxhall Bridge Road, London, S.W.1, at an extremely low price. They are made for either 9.5-mm. or 16-mm. film. For the former size they are supplied at three for 5s. 9d. or six for 11s. In the latter size, three for 6s. 9d. or six for 12s. 6d. We have examined the reel, which is well and strongly made of aluminium, with standard fittings. This firm also supplies a special "Vauxhall" Humidor Can for holding the reels when filled with film. Each is fitted with an absorbing pad for damping. These are selling at three for 3s. 6d. or six for 6s. 6d., and are worth the attention of every amateur cinematographer.

The Cinema Traders, Ltd., of 26, Church Street, London, W.1, have just issued an attractive little list of specialities that will appeal to many readers interested in projection work and photography with flood-lighting, etc. A copy of the list will be sent free on application to the above address.

**Change of Address.**—The address of the Professional Photographers' Association will in future be 49, Gordon Square, London, W.C.1. Telephone: Museum 7856.

The Southern Counties Salon of Pictorial Photography, held under the auspices of the Camberwell Camera Club, proved to be most successful, and at the request of the management of the Astoria Theatre, Brixton, wherein the Salon was held, the show was extended a further week, thus being on view for one month. It is estimated that many hundreds of visitors to the Astoria saw the show each day.

In the winter syllabus of the Bradford Photographic Society we observe a distinct break with tradition. For many years past a new lecture by Mr. Alexander Keighley has been given on the opening night, and practically all his lectures have first been published, and his slides first shown, in this way. This year the session is opened by Mr. Fred A. Jordan, with one of his popular and well-known lectures on the Zoo, which may well prove to have an even wider appeal to non-members. It is very satisfactory, however, to observe that Mr. Keighley's new lecture is merely delayed, and will be given early next year.

The Galashiels Camera Club start their second winter session on October 11th, and are meeting in future on every alternate Friday. The Secretary, Mr. P. H. Cartwright, 52, High Street, Galashiels, will be glad to get in touch with any photographers residing in the neighbourhood, as this club is the only Scottish club south of Edinburgh.

A series of demonstrations and practical work in photography for young men from fourteen to eighteen years of age has been started on Thursday evenings at St. Dunstan's Road Men's Evening Institute, Fulham Palace Road, W.6. The fees are merely nominal. Full information will gladly be furnished by the Head of the Institute.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, October 31. Rules in issue of September 25.

The Amateur Photographer Annual Lantern-Slide Competition.—Entries close October 31. Conditions in this issue.

California Pacific International Exhibition, San Diego.—May 29–November 11. Miss Ruth Kilbourne, Secretary, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clivry, Paris.

London Salon of Photography.—Closes October 12. Secretary, London Salon, 5a, Pall Mall East, S.W.1.

R.P.S. Annual Exhibition.—Closes October 12. Secretary, 35, Russell Square, W.C.1.

Irish Salon (to be held at Mansion House, Dublin).—Open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Royal Photographic Society Exhibition of Cinematography, 35, Russell Square, London, W.C.1.—November 11–30.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.

—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in other Canadian cities. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Seventh Western International Photographic Salon.—November 23–30. Entries close, Monday, October 28. Particulars and entry forms from the Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

IXe International Kertsalon Fotografische Kring "Iris".—Open, December 22–January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris", 69, Ballaerstraat, Antwerp.

Third (Second International) Wilmington Salon of Photography.—Open, January 6–26, 1936. Last day for entries, December 15, 1935. Particulars and entry forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.

Leicester P.S. International Exhibition.—Entries,

January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Daqceaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Scottish National Salon.—February 8–29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

Ilford Photographic Society.—Annual Photographic Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

City of London and Cripplegate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16–21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

VIIe Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21–April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels 3, Belgium.

Darwen Exhibition of Photography.—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.



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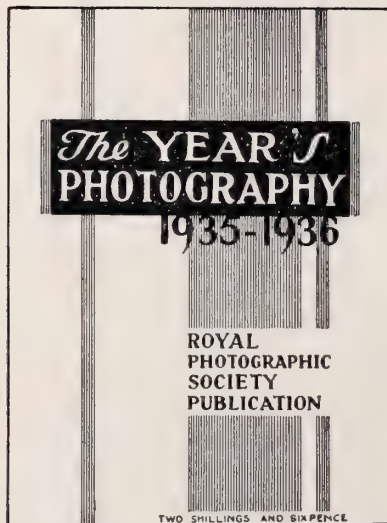
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## Annual Exhibition

Open daily from 10 a.m. to 9 p.m.  
Friday, 10 a.m. to 6 p.m., until  
SATURDAY, OCTOBER 12th, at  
the Society's Galleries,

35, Russell Sq., London, W.C.1

## The ROYAL PHOTOGRAPHIC SOCIETY



### THE YEAR'S PHOTOGRAPHY

It contains a careful selection of the prints and lantern slides from the Pictorial, Natural History and Record Sections of the Society's Annual Exhibition reproduced in photogravure.

**SPECIAL FEATURE.**—In response to a demand we are this year publishing a special edition bound in cloth boards (price 5s.) as well as the usual edition in paper covers.

Price 2s. 6d. in Paper Covers, 5s. Cloth Bound. Post Free 3s. and 5s. 9d. respectively.

Obtainable from booksellers and newsagents or direct from the Publications Dept.

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### Forthcoming Exhibition

NOVEMBER 9th-30th

### Exhibition of Kinematography

10 a.m. to 6 p.m. (Sundays excepted).

ADMISSION FREE.

# The Amateur Photographer and Cinematographer

## Annual Lantern-Slide Competition - 1935

**Closing Date:**  
**THURSDAY, OCTOBER 31st.**

### Classes and Subjects.

- CLASS I.—Landscape, with or without figures, sea subjects and river scenery.
- CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.
- CLASS III.—Architecture, interior and exterior.
- CLASS IV.—Flowers, fruit and other "Still-Life" subjects.
- CLASS V.—Natural History subjects.
- CLASS VI.—Lantern slides in colour (not hand-coloured).
- CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* Lantern-Slide Competition.

### Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure  $3\frac{1}{4} \times 3\frac{1}{4}$  in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Thursday, October 31st. The slides must be well packed, and addressed "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.



# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCII.

Mr.  
C. A. WHITE.

From information communicated to our Special Representative.

THE fondness for all kinds of pictures, and a desire to do something myself in the way of recording the beauties of landscape and sky, led me many years ago to start off with a half-plate camera and all its belongings into the vales and hills. After forty years of this work in what spare time I can find, I still get boundless pleasure in my quest of pictures, and I have no regrets for making photography my chief hobby.

To-day I use for most of my work a  $3\frac{1}{2} \times 2\frac{1}{2}$  reflex, and having several lenses to fit this outfit enables me to include a great variety of subjects. A favourite lens of mine is an old 9-in. Cooke for work in the open and on the seashore. Although I much prefer plates, I keep in the fashion by using packs and roll films. I always carry a

tripod, for I like to, give the longest possible exposure, so as to ensure getting the desirable thin well-graded negatives suitable for bromide enlargements.

"I never use a meter, but when I find a promising subject I make three or four exposures, having in view a soft negative for prints and a stronger one for slides. I experiment with most printing processes, but think that for ease of working and beauty of results a bromide print can hold its own with them all.

"The great point in making bromide prints is correct exposure; too short is fatal to tones, and too long gives bad colour. I always allow two minutes in amidol developer. During the printing of my enlargements I generally resort to some kind of shading or extra local printing to get a result to suit my re-

quirements. I print in clouds from a separate negative, and would emphasise the importance of a good and varied stock of cloud negatives. When I notice a particularly nice sky I shoot. For this purpose I prefer a between-lens shutter, and generally give  $1/25$ th second with a  $\times 3$  filter, and f/8 on Verichrome film. I use the developer diluted and keep the negatives on the thin side.

"I am fond of early morning work in the woodlands, and of the exciting close-ups of rough seas. Perhaps my love for photography is at its height when I can get to the back of the Isle of Wight with a good sou'-wester blowing; but such an opportunity is unfortunately rare in my case.

"In finishing prints I like to do everything myself. I mount the prints by the old-fashioned method of rubbing paste into the back with my fingers. My ideas about working on the surface of prints are no secret. I am a photographer, and will fake with photographic chemicals if required; but if I were judging a batch of prints I would reject all that were smeared with surface work.

"In the print called 'Storm Clouds' the effect is largely dependent on the sky and general atmospheric conditions, but the print is really a 'marine' subject of a type beloved by many of the older seascape painters. 'The Lily Pond' is a much simpler subject, and may serve to illustrate my fondness for wide variety, from studied compositions to mere pictorial notes.

"I strongly advise all beginners to read everything in 'The A.P.' and to enter the competitions. Without this form of friendly contest enthusiasm may wane. I also advise a close study of the reproductions—not with a view to imitation, but to see what is being done, and to learn from the published criticisms what is good or otherwise. I owe a big debt of gratitude to 'The A.P.' for helpful criticisms over a long period, and when I turn out a new work I invariably send it in to the competitions to get it placed and criticised."

(A further example of Mr. White's work is reproduced on one of the centre Art pages.)



THE LILY POND.

C. A. White.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

## "COPPER BEECH AND SILVER BIRCH," by G. L. Hawkins.

THIS picture was one of the most outstanding of the landscapes at the current exhibition of the London Salon of Photography. It is not easy to achieve a distinction in this particular sphere, as, for one thing, it is a class of work that bristles with difficulties and drawbacks, and, for another, if these be eliminated, the appeal of a landscape is not so immediately apparent as—for example—a portrait, figure study, or, generally, those types of work which disclose a human interest.

Nevertheless, its innate attraction may be more enduring, and so it is in this instance, although, contrary to the general rule, the pattern formed by the tree trunks against the sky is very striking and lends unusual force to the initial appeal. It is, indeed, arresting to a decided degree, but, on further contemplation, the first impression is sustained, and its essential beauties become more and more manifest.

The fine shape of the trees; the excellent way in which they are combined; the sunlight on their boles; the most pleasing of cloud forms, and a wholly admirable expression of the feelings of air and space are all good features; and, in the sum, afford an ensemble of such a charm that it becomes increasingly attractive the more it is studied. As far as the arrangement is concerned, it is necessary, in the interests of unity, that there should be a primary centre of attraction. This is to be found in the neighbourhood of the point (1), where not only does the most commanding of the trees have its origin, but the strong dark at its base, in contrast with the light of the cloud behind, ensures a very powerful concentration of interest.

So strong is it that, apart from anything else, it would be sufficient to localise the attention in its vicinity; but, in addition, the placing of the tree in the picture space confers an attraction that is no less effective,

for the position is forceful and quite strong enough, alone, to maintain its dominance.

In view of the great attraction exerted by these two factors—*chiaroscuro* and placing—there is no doubt whatever about the centre of interest, and, if only on these accounts, the needful feeling of unity is achieved.

All the same, it is heightened and

doing, an illusion of distance and space. It creates the feeling that between the trees and the lower parts of the clouds there is a tremendous distance, and, in conjunction with the suggestion of approach imparted by the lighter tops of the clouds, introduces a proper sense of a real recession of planes.

The clouds themselves, by reason of their nature, invite a feeling of wind and movement; they provide a worthy setting and display a beauty of form that admirably and naturally sets forth the grace and delicacy of the intervening trees.

It is, of course, pretty obvious that, while the tree on the left is the most important, it is scarcely significant enough to stand by itself, nor, in combination with the foreground and sky alone, to make a wholly satisfactory picture. It is essential that it should be supported, and this function is fulfilled by the introduction of the second tree (2) and its smaller satellites.

They also serve to intensify the interest, and, by force of imitation, react to enhance the dominance of tree No. 1. They complete and round off the scheme, and it is the way they are placed and the relationship they bear to each other that creates the sense of pattern which lends an immediate appeal to the picture.

Not only, therefore, is it well designed and arranged, but, in its effect of sunshine and in its suggestions of air and space it is also aesthetically pleasing and displays an attraction of a very high order. Elsewhere in this issue, Mr. Hawkins discusses his methods in a most clear and illuminating way, and the attention of the reader is specially directed for further details and guidance to his article. The skill with which he deals with pure landscape should serve as an incentive to others to study this form of pictorial work, nowadays somewhat neglected.

"MENTOR."



stressed by the connecting links of the lines of the other trees and their branches, by the mass of dark tone which forms the foreground, and, in the upper portion of the picture, by the suave and curving line of the tops of the clouds. Besides this useful function these elements also have another purpose. The deep tone of the foreground lends a sense of stability that is necessary on account of the height of the trees, and the impression of immensity that arises from the great masses of cloud, and it is of moment, again, in that it tends to throw the clouds back and introduce, in so





COPPER BEECH AND SILVER BIRCH.

(See article, "The Genesis of an Exhibition Picture.")

BY G. L. HAWKINS.





STORM CLOUDS.

By  
C. A. WHITE.

(See article, "How I make my Exhibition Pictures.")



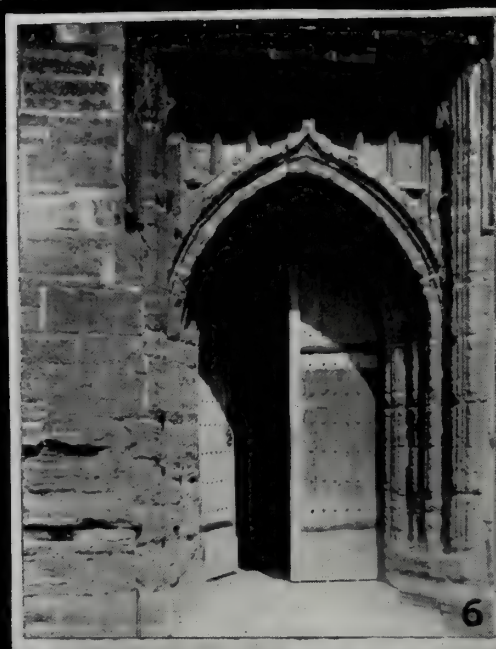


GALATEA.

BY DOROTHY WILDING.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"The Boat House,"  
By Miss B. Alton.

2.—"Lovely Lane,"  
By N. Higham.

3.—"R.M.S. 'Windsor Castle',"  
By E. H. Paddock.

4.—"Gulls,"  
By B. Binsted.

5.—"Arab Village,"  
By D. R. Mackintosh.

6.—"Old Doorway, Tocester Church,"  
By Dr. R. F. Jarrett.



# PICTURES by Novices

*SOME CRITICAL COMMENTS on  
the Beginners' prints reproduced on the opposite page*

**D**ESPITE the title which has been applied to No. 1 of the prints reproduced on the opposite page—"The Boat House," by Miss B. Alton—it is apparent that the main attraction of the picture lies in the presence of the boat, its sail, and its reflection, and not in the structure in question. Its author would have been wiser had she refrained from choosing a title which, by directing the attention to a secondary element, proves somewhat misleading.

## **Title and Subject.**

The choice of a title may be a minor matter, but it is one that presents many difficulties. It is obvious that it should indicate both the author's intention and the subject of the picture, and if, in this instance, it be taken that the boat house is the subject, the queries immediately arise as to why it should be; why it is not brought more prominently forward; and why the boat, which has an infinitely greater attraction, should be included at all.

In the print as it stands, the boat house is an item of comparatively little significance. It cannot sustain the title role, for it is neither sufficiently prominent, nor has it the needed strength of position. Take away the portion of the print containing the boat and a good proportion of the foreground, and the position rights itself to some extent; but, even so, the subject lies rather in the lake and mountains, and the structure remains a lesser interest, although it might be held to serve as a peg on which to build up a composition.

On the other hand, if the boat be retained, it must be regarded as the centre of attraction, for, although it is badly placed, it is still the most prominent element. As such, it should be placed more "in" the picture, and then, of course, the title is inapplicable and inappropriate to the subject.

## **A Matter of Choice.**

To be perfectly frank, the arrangement of the subject material is not satisfactory, and it is scarcely possible to apply a suitable title in the circumstances.

If the boat were brought more into

the picture, as suggested, the subject might be called "The Boat," or some simple equivalent, but what is wrong is that the choice of subject in the first instance was ill judged, and no title can indicate a theme that is not properly carried out.

The same criticism regarding the arrangement cannot be directed against No. 2, "Lovely Lune," by N. Higham, for, in this respect, the lines fall together quite happily, and there is little doubt but that the river forms the subject.

But it is not clear, by any means, why the name of the river is qualified. The scene itself may have been quite pleasing to look at, but there is nothing in it to distinguish it from innumerable reaches in other rivers of similar form. Neither does it display such an aspect of beauty that warrants so appreciative a description, nor a term that is indicative of so high a measure of attractiveness as "lovely." It is nothing more or less than an exaggeration, and creates an anticipation that the rendering is incapable of satisfying.

## **Appropriate Description.**

As a representation of the topographical features of the Lune, it may serve a purpose, but its pictorial appeal is slight, and it is questionable if there is even a hint of what real loveliness the river may possess.

It would be far better if the print had been simply called "The Lune," for then, at least, it would describe what is represented without inviting any sense of disappointment.

No such feeling arises in the cases of Nos. 3 and 4, "R.M.S. *Windsor Castle*," by E. H. Paddock, and "Gulls," by B. Binsted, because the prints clearly show what is indicated by their titles. They may not show any particular measure of artistic attraction, although, technically, they are above reproach; but neither claims anything for itself that is not fully substantiated, nor are the titles at all misleading.

Their description is modest, free from exaggeration, and appropriate, and, in consequence, it can be said of them that they fulfil the purpose that was intended.

No. 5, "Arab Village," by D. R. Mackintosh, bears a title that is equally well chosen, and one that is amply sustained by what the print discloses.

## **Pictorial Appeal.**

It is fittingly described, but, though it makes no further claim, it does display something of an effect of sunshine—which may or may not be fortuitous—that lends it a measure of pictorial appeal. It would be better, it is true, if the effect were more concentrated, and not spread over so many different points; but, while such a state of affairs might have occurred under a somewhat different lighting, it is improbable that, at the time, any appreciable improvement could have been secured.

The lighting, at present, is too frontal, and it necessarily follows that the desirable proportion of shadow tone did not exist. To get it—and by so doing to limit the number of points of light—would mean the selection of a time either somewhat earlier, when the light would fall from a source farther back and from the right, or much later, when it would come from the left but at a similar angle.

How far this would be found feasible could only be determined on the spot. Nevertheless, it can be imagined by how much the appeal of the picture would be heightened if the light were concentrated almost exclusively on the wall of the building on the left—much as it is at present—but without those other lights on each side of it.

## **Sunlight and Effect.**

No one could quarrel, either, with the choice of title in the case of No. 6, "Old Doorway, *Towcester Church*," by Dr. R. F. Jarrett, for, on turning to the print, that is what actually is portrayed.

Here again, sunshine is present, and, as in the former instance, it confers a brightness and vivacity that would otherwise be unobtainable. In this case, also, it is rather too much inclined in a frontal direction, and, did it fall more from the side, not only would the proportion of shadow be increased, but the value of the sunlight would be correspondingly enhanced.

"MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## CAMERA LIMITATIONS.—V.

I AM now going to try to sum up the main points in regard to the handicap of those beginners who have only a very simple camera. It will be remembered that the question was raised by a reader speaking for himself and others. They wanted to know how they could use their cameras to the best advantage until they could "procure a more expensive instrument" which would enable them to make "such glorious pictures as those found in 'The A.P.'"

The camera has only a "single" lens. The chances are, however, that it gives reasonably good definition, and it is a well-known fact that such a lens gives clean, bright pictures, because it is set well back, with the stop in front. It is, in fact, permanently hooded. It also passes more light, with a given aperture, than a lens with more reflecting surfaces.

A single lens does not render straight lines correctly, and near the edges of the field covered the curvature of the lines is very noticeable. Unless the subject includes long straight lines near the boundaries of the



*Sunset off the Isle of Wight.*

picture, however, the defect is not serious. It is not apparent in landscapes, portraits, etc.

The lens is "slow." A single lens seldom works satisfactorily at a larger aperture than  $f/11$ , and the biggest stop is sometimes even  $f/14$ . This is certainly a handicap. It means that hand exposures can be given only in a good light. Even in the best of light "high-speed" work is out of the question with so small a stop; and there is no hope for "snaps in the theatre" and that sort of thing.

The beginner could widen his scope if he would only use a tripod at times. He could then, with a wire release, give the longer exposure necessitated by the small stop, say from a fifth of a second upwards. Some of the most "glorious" subjects permit this longer exposure. All the best pictures are not dependent on big apertures, high shutter speeds, or artificial-light snapshotting. The fact must be recognised, nevertheless, that a small lens aperture limits opportunities. On the other hand, it gives greater depth of definition, and reduces the risks of incorrect focussing.

The shutter has only one, two or three automatic speeds. This also is a



*Bournemouth Pier from the Cliffs.*



drawback. If there is only one speed it is generally of the order of  $1/25$ th second. This is a useful one; fast enough for many of the forms of movement likely to occur in general work, and slow enough to prevent under-exposure in reasonably good light. Many photographers frequently keep their shutter on this speed, and vary their exposures by altering the stop.

A simple three-speed shutter is not likely to work at less than about  $1/40$ th of a second, whatever it may be marked. Subjects in which there is very rapid movement have to be missed. It is a great advantage to have a shutter that will give a range of automatic speeds from one second to  $1/300$ th, and such a shutter is available on cameras of quite moderate price.

The camera has no rising front. I consider this a drawback; others do not. Some of the most costly cameras have no such movement.

The camera is of "fixed focus." The result of this limitation is that no object must be included which is less than a certain distance from the lens—this distance depending on the focal

length of the lens and the stop used. Such cameras are often fitted with "magnifiers," which give a sharp image of objects at a specified distance, less than that permissible if the magnifier is not used.

The camera has "single extension." In such a case there is probably a focussing scale, and the lens can be moved to different distances accordingly. For most work the single extension is not a drawback, but it makes it impossible to focus on very close-up objects, or to photograph to natural size.

These, then, are the chief limitations likely to be met with; but it is not a fact that they all necessarily exist in any one camera simply because it is a "cheap" one. There are hundreds of second-hand "old fashioned" cameras about which have few or no such limitations. Among my small collection of cameras is one with a Zeiss  $f/6.3$  three-foci lens, fully-speeded shutter, long extension, scaled for all lenses, two finders, two spirit levels, rising and cross fronts, focussing screen, etc., etc. It is quarter-plate, but smaller than a reflex. In a fine case it cost me £5, and it works

as well as when people were willing to pay £30 for it. Compared with many modern cameras it is certainly "cheap."

But let me repeat that it is possible to make "glorious pictures" with the cheapest and simplest cameras. The trouble is to find the pictures—not the camera.

Take the two holiday snaps shown here. They, and thousands of similar ones, could be secured with a fixed-focus camera, with a single lens at  $f/11$  and a shutter speed of  $1/25$ th of a second. They do not fall short of being "pictures" for lack of expensive and complicated apparatus. The Bournemouth picture would still have been a pleasant topographical record, and nothing more, whatever camera was used. No wonderful mechanical contrivance would have brought into the sunset subject an appropriate vessel to balance the fort.

Let us recognise our limitations, but not be unduly discouraged by them. We shall get our glorious pictures, however humble our apparatus. The biggest fish are not always landed with the most expensive rods.

W. L. F. W.

## GLASS-CUTTING MADE EASY

By L. G. BENNETT.

AT the present time, when picture-framing and glass-cutting for lantern-slide cover-glasses are being attempted by the amateur, a few hints from one who has specialised in this work may be useful.

The only accessories required are an ordinary glass-cutting wheel, which can be obtained from any ironmonger for 1s. 6d., and a "guide," which may be an ordinary flat ruler, a set-square, or a steel straight-edge.

The work should be undertaken on a perfectly flat surface, and the first thing to do (an item that is generally overlooked) is to clean thoroughly the surface of the glass. This is vital, as a good "bite" cannot be obtained with the cutting-wheel on a dirty or greasy surface.

It is helpful for beginners to mark on a sheet of paper larger than the glass two lines exactly at right angles, one edge of the glass being placed on one line, and the second line being used, after measuring, as a guide for the cutter. This does away with the need of marking on the face of the glass itself.

Most amateurs hold the cutter in the same manner as an ordinary pencil, and when cutting glass apply an unnecessary amount of pressure. The correct method is shown in Fig. 1, where the cutter is held between the first and second fingers,

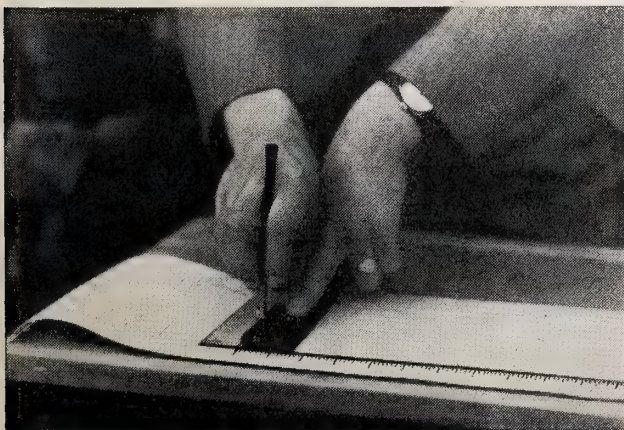


Fig. 1. Showing correct method of holding the glass-cutter. Note scale of measurements marked on the paper as a guide.

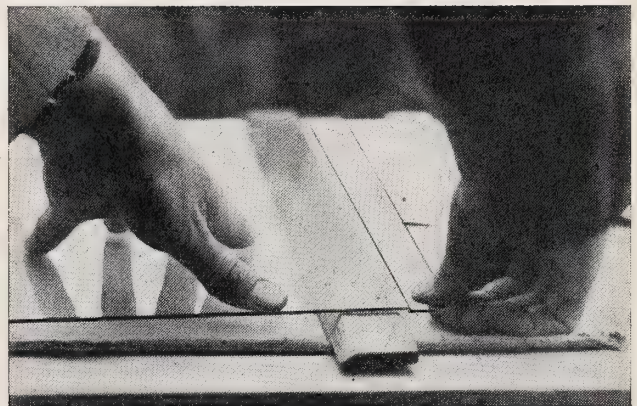


Fig. 2. Applying steady pressure to remove unwanted piece of glass.

with the thumb on the underside. The cutting is done with a firm, steady stroke, always towards you, keeping the screw part of the wheel on the outside, away from the straight-edge.

With too much pressure a decided scratching sound can be heard, a thing to avoid. The proper sound is a pleasant "whirr." This cut, when correctly done, forms the line of least resistance along which the glass should break when extra pressure is subsequently applied.

Having made the cut with the wheel the next step is to form a break right through the thickness of the glass. This is begun by sharply tapping the end of the cut on the underside of the glass with the metal holder of cutter. The result of this will be a crack starting at the edge of glass and continuing along the mark on the surface.

Now take a rule or straight-edge and place it under the glass in line with cut of wheel, as shown in Fig. 2. By applying pressure the unwanted piece of glass will part easily from the portion required.

With very thin glass this waste piece should come away with a twist of the fingers. Any small pieces left attached can be removed by using the notches in the holder of the cutting wheel. After one or two trials with an old piece of glass, clean and certain cutting should be no longer a mysterious job, but one quite easy for the beginner to perform.



# Picture Points

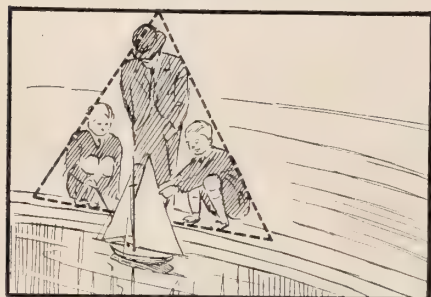
## for Beginners, by RICARDO.

### Triangle Construction

**I**N last week's series we examined the use of the triangle device as a basic structure in pictorial composition.

Although the illustrations were of still life it must be pointed out that it can be applied to almost every subject.

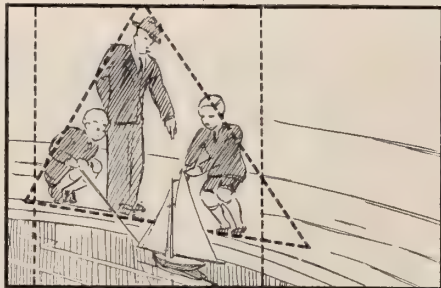
But the danger of following these devices too closely must be emphasized, as the picture then becomes mechanically constructed and so loses most of its spontaneity. The first sketch is an example of this fault. The pyramid construction of these figures is painfully obvious and looks too carefully posed to hold the interest for long. Not only is the triangle too tightly packed and the figures themselves too symmetrically arranged, but the yacht, which is also in the exact centre and repeats the triangular contour, makes matters worse instead of strengthening



ing the whole scheme of things.

If we compare it now with the second sketch, we can see how a re-arrangement of the figures and the yacht will improve the layout, still making use of the triangle device. Notice how the figures are now

grouped. Whenever three objects are to be shown, it is invariably better to group them as two and one instead of three separate units as shown in the first sketch, as it is more pleasing and provides variety. A trim is suggested by the vertical dotted lines.



### Vertical Balance

**I**T is difficult to say what matters most in good composition, but it seems to be the first consideration of most workers that the finished print should have its subject matter perfectly balanced.

This balance of tone values is usually associated with masses on the left and right hand sides and is called horizontal balance. If we have a subject of a simple character with no outstanding masses on either side, as shown in the illustrations, the eye becomes more conscious of the balance of the top and bottom portions.



With such a print as shown in the right-hand sketch, where the sky is just half-way down the picture, usually the result when the novice does not know how much sky or foreground to include, the true vertical balance would be to have the sky much darker in tone. Since this is undesirable and some of the foreground could well be removed, let us trim off a portion from the bottom edge. With the two tones as they now stand, we can trim off up to a point where the base appears to be just strong enough to carry the sky. This is the point of vertical balance, and it is somewhere on either side of this point that the horizontal point of balance should be, giving the one point of balance for the whole picture.

On the left is a more pleasing version of the same subject although more sky is needed in the negative and the foreground darkened to ensure good vertical balance.

### Another Constructional Device

**H**AVING seen the uses of diagonal and triangle devices for picture construction, the beginner will begin to realise that nearly all pictures can be analysed and a simple geometric shape or line be revealed as its foundation.

The device shown here of a line similar to an involute, will remind the reader of the ideal relationship between all the component parts of a picture, that they should all contribute and lead the direction of the eye towards the main point of interest. Here, again, the device must not be followed too closely, otherwise the eye is led too quickly to a climax and is consequently soon satisfied.

This device is not so useful for such subjects where the

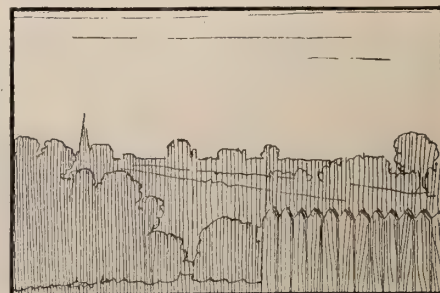


eyecannot but help pick out the strongest point, such as dramatic action or strong tone contrasts, etc., but is intended more for such pictures which depend upon a leisurely examination to arouse the

right kind of emotion to be fully appreciated.

Two examples are shown, quite opposite in subject matter, but both of a placid character. Although it is not expected or desired that the eye shall look for the beginning of the curve and then follow it until the end is reached, it really has happened in the smallest fraction of a second, if the artist has achieved his purpose. It is only when it is analysed that the device becomes obvious, and its value appreciated.

Notice, too, that the subject matter follows the curve more closely towards the finish.





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Action Titling with Reversal Film

By  
SIGURD MOIR.

**F**REAK forms of titling come and go. They come because there is always a demand for the novel and unusual. They go because only a little experience shows them to be undignified, puerile, and more often than not out of all harmony with the film itself.

Two methods of titling remain always popular and pleasing. The first—probably the oldest form of titling—is that which makes use of plain, clear lettering upon any kind of film background. The other is of more recent origin and depends for its obvious suitability upon the use of an "action" background in complete harmony with adjacent cuts of the film proper.

This method—involving, as it does, pure cinematography—may be applied without fear of engendering freak results.

### Stock.

Although the titles can be made with either negative-positive or reversal film stock, the latter is recommended as being at once more suitable and easier of operation in amateur hands.

In brief, the method consists of selecting a suitable phase of action to be filmed as the background for each title (each being separately considered) and superimposing upon this an image of the manuscript title itself.

Naturally, the main title—being most important—should be dealt with first. The kind of action required to form the background for this is most effective when it is appropriate to the whole theme of the film. Thus, in the new and clever film, "Revolt of the Fishermen"—independent amateur production of Adriane Hanné and Michael Burke—the presentation and main titles are lettered upon background images secured in a marine aquarium. On the screen, the general effect of shadowy fish swimming in and out of the lettering is to create an atmosphere in full harmony with the rest of the film.

### Sub-titles.

Usually, a smaller range of background subjects is available for the sub-titles. Before, it was sufficient to employ any (well, almost any) background that illustrated in action form the theme of the complete film. It now becomes necessary to concentrate attention upon particular incidents referred to in the captions. Again, this point is nicely observed in the film already referred to—the storm sequence sub-titles sharing the frame with a background of wind-

lashed seascape; and, similarly, the quayside auction of the catch having as title background an apparently limitless mass of netted fish.

End-titles should, of course, preserve the harmony already established. They may, however, come in by fading into an extended shot of the final scene of the film—or they may be introduced upon a separate background representing in another way the theme of the film.

### Practical Details.

The most suitable method of filming superimposed title-matter calls for the use of a camera in which it is possible to rewind a fair length of film after the initial exposure has been made.

Where no provision exists for convenient rewinding in the camera, recourse may be had to an alternative method devised by the writer before the introduction of clutches and "against the motor" rewinds. The method consists of reserving the seven last feet or so of film on any reel for, say, three or four of the titles. This length should then be exposed on the background or

backgrounds selected for the titles, and the exposed film taken out of the camera for rewinding in a dark room.

On placing the film again into the camera, all but the reserved footage should be run off with the lens cap in position—after which the cap may be removed and the lettered titles shot off according to script.

The titles should, of course, be printed in white upon a dark velvet card—Selo or any modern printer being able to prepare a set of cards by the excellent "crush" method. It is most unwise to spoil the titles through trying to save the few shillings represented as the cost of proper printing; and some of the amazing ideas for cutting this cost can prove very expensive without yielding anything but a mediocre result.

In actual shooting, it is best to work with a light of two or four units—each, of course, of practically constant intensity.

Spacing for the titles should be carefully arranged, ultimate trimming being carried out on the return of the stock from the processing station.



*A subject such as the above makes an excellent background for titles of any film dealing with London's River and Docks.*



## Tripod-Head Troubles "ACTINOGRAPHER."

By

**L**ATEST models of a certain rather luxurious tripod are equipped with a friction-grip detachable head—which enables the camera to be engaged and disengaged with the utmost possible rapidity. Other and more familiar tripods are not so accommodating. They are equipped only with the orthodox screw top, and this—especially when exposed to location conditions and to service with a heavy metal camera—is liable to become annoyingly burred.

Occasionally, too, the screw head is somewhat longer than it should be; and there are other defects of less frequent occurrence.

### Remedies.

The main objection to an inefficient or a damaged tripod-head is that it may lead to much loss of time and, possibly, to a sacrifice of opportunities. For this

reason, detected injuries should be remedied without delay.

In the event of the brass threads becoming burred over, a watchmaker's medium file may be employed to clear the grooves, after which the camera should engage without hindrance or difficulty. Of course, a screw-cutting die of accurate "pitch" is the ideal instrument for reopening burred threads though it is not entirely necessary.

Over-long threads also may be remedied by filing, though in this case an equally satisfactory remedy may be effected by placing a packing washer over the screw head before attaching the camera.

Subsequent damage can be prevented by protecting the screw itself with a metal cap or cover. The screw-on-screw "Continental" adapters are extremely valuable in this respect—and they possess the additional advantage

of being easily obtainable at a cost of only a few pence each.

### Lubricants.

Tripod-heads incorporating panoram and tilt movements occasionally give rise to their own little difficulties. Sometimes, when the essential movements are set in aluminium bearings, appreciable stiffness is liable to be induced by atmospheric action alone.

Where the trouble has already occurred, the powdery deposit left adhering to the bearings should be removed and the friction surfaces lubricated with soft graphite or with a very few drops of lemon juice.

Burring and similar troubles are not likely to occur here—though adequate precautions must always be taken when exposing the screw threads which are part of the locking movements concerned.

By

BERNARD BROWN, B.Sc.

## Continuity by Close-ups

**M**ANY amateur films are marred by lack of sufficient close-ups, though more often than not the fault as diagnosed by critics is termed poor continuity. Few of us are likely to fall into the error of bespattering a subject with a superabundance of sub-titles, mainly perhaps because we are too lazy. So it is that during screening one so often hears the remark: "Now we're switching over to—" as the subject flickers from one scene to something entirely different and having no apparent relationship to the general theme. Nearly all troubles of this sort can be eliminated by suitable close-ups which, besides enhancing the artistic value of the picture, are easy to shoot, and for the most part can be fitted in afterwards.

Unfortunately the phrase "close-up" has become identified with the display of the charms of some star to gargantuan dimensions and the real value of the device has become submerged. For amateur work at all events it will be found that close-ups of inanimate objects and angle shots of hands and fingers will tell a far more convincing tale than a near view of the leading members of one's cast.

Looked at from one viewpoint a completed film drama or comedy represents the high-spots of a certain number of human actions. Obviously, life is

too short to show everything that went on between the start and finish of the plot. So by a process of artistic selection we emphasise the main points and arrange the continuity so that our audience take the remainder for granted. If our imagination is high-g geared we may expect more of our audience than can reasonably be expected, and obscurity results. A nice selection of close-ups will prevent the horror of a scenic hotch-potch and at the same time add charm to our productions.

Just what such close-ups are to be depends naturally upon the circumstances, but bear in mind always that they must indicate some *action*, though in some cases this may be only a change of emotion.

Suppose the wayward daughter has just quarrelled with her old-fashioned parents and to show her independence makes up strongly and rushes once more to the artificial gaiety of the night club. The two main scenes will obviously be the quarrel at home and the bubbling madness of the wicked club. Between them fit in close-ups of hands groping for lipstick, removing dance-frock from wardrobe, the pulling on of high-heeled shoes, a slammed door, and so on.

Travel from one part of the country to another is usually portrayed by the

threshing wheels of a locomotive. Not too many of us wish to risk life and limb, besides being prosecuted for the infringement of a by-law, so we may resort to other tactics. The rotating countryside as shot from the carriage window of a train serves just as well, providing we remember that there must be plenty of near-by objects to give the sensation of speed. Always shoot to the side where the telegraph poles flash by. If the journey is by road the mileage indicator of the car serves well enough, especially when amplified by a few signposts. Remember to shoot across the steering-wheel of the car, for there are still people who are not quite sure of a speedometer.

Change of emotion is a more subtle sphere for close-up work. Facial contortions and like over-acting have become quite out of date since the professional screen found its voice, and one can scarcely sub-title as "Gracie is losing her temper." Instead, she may clench her palms, tap one dainty foot on the floor, and so on. These are crude examples of what may be developed to a fine art. Try as far as possible to avoid the close-up cliché, and for the love of your art never show the passage of the year by ripping leaves from a desk calendar. There are scores of less obvious though far more effective methods.

## Ciné Catalogues and Leaflets

**E**NSIGN, LTD., 88-89, High Holborn, London, W.C.1, have just issued a new series of illustrated catalogues and leaflets covering the entire range of Ensign ciné cameras, projectors, accessories, and reels. The camera list includes all the Ensign specialities, such as the Auto-Kinecam, the Super-Kinecam, and the Ensign Simplex Pockette, and the various accessories associated with these well-known pieces of apparatus. The home ciné projector list gives particulars of the different models of the popular "Silent Sixteen" projector and the "Mickey Mouse" Home Movie Outfit. Specifi-

cations of a new screen are also given. This is the Ensign Maxflat (84 x 64) with a very ingenious device which comes into action as the screen reaches full extension, imparting an evenly distributed extra tension to the whole fabric. A new carrying-bag—the Humitin—is also a novelty for carrying twelve 100-ft. reels. Other lists include outlines of the films in the Ensign Film Library, which has now reached very extensive proportions. These lists will be sent to any reader of *The Amateur Photographer* on application, and should be obtained by all interested in amateur cinematography.



# Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

## "MINIATURE" PROS AND CONS.

SIR,—“Miniature User” in a recent issue of “The A.P.” raises a very important question for miniature camera users. The inconvenience of the 36-exposure film is always very lightly touched upon in miniature camera advertisements.

Very few amateurs would use on an average six films daily in a year, and the fact that you can take three shots of one subject does not compensate you for the thirty-three other films you must sacrifice if you require a print quickly.

May I also stress very strongly the advantages to amateurs of the reflex miniature for portraiture or pictorial work.

The “How I make my Exhibition Pictures” series has shown quite clearly that very few experts attempt serious pictorial work without a focussing screen of some kind.

When will some enterprising camera-maker build us a miniature reflex taking twelve exposures on a Leica size film?

Such a camera could be made to take up as little room as an ordinary “V.P.,” and a magnifier could be used (as in the Pilot and Rolleiflex) to ensure sharp focussing of the small picture on the viewing screen.—Yours, etc., R. H. TAYLOR.

## "CORREX" TANK DEVELOPMENT.

SIR,—In answer to Mr. A. L. Spence's question of rotating the “Correx” tank (September 4th) I overcame the difficulty very satisfactorily for Leica films.

I have a self-changing radiogram, and made a frame to fit over the pillars which support the extra records.

This has a hole in the centre, just big enough to fit over the wheel on top of the tank. A small diameter bolt through the edge of the wood round the hole just prevents the wheel slipping. The gramophone can be run to rotate the tank, and the jerking of the drum on the bottom of the tank provides just enough vertical movement.

I hope Mr. Spence will be able to adapt this to meet his needs.—Yours, etc., J. WILMOTT.

SIR,—Re A. L. Spence, letter page 239, of “The A.P.”

I also had the trouble mentioned at the end of Mr. Spence's letter in that the developer moving between the corrugations of a home-made apron caused uneven development along the edges of my Leica films.

I found this to be due to excessive movement of the tank during development, most particularly vertical movement. My present procedure is to give the “reel” (apron and film) one horizontal turn once each minute of development. I find this quite enough to ensure even development without stagnation or other troublesome patches.

I have had so many good hints from your pages that I only hope this may assist someone else.—Yours, etc.,

ERNEST C. P. COKE.

## ON ECONOMY.

SIR,—The letter of “Economicus” to Leica users on how to obtain a second-hand camera case for 2s. 6d. is distinctly amusing.

How typical is he of the school which will spoil the ship for a ha'p'orth of tar. One would forgive the owner of a cheap, unfashionable plate camera his joy in broadcasting the discovery of a cheap accessory, but a similar attempt from one of the rich men in the amateur photographic world gives birth only to ironical humour.

“Economicus” might deny his richness, might point with pride to his pen-name, but the fact remains that on his own admission he is the possessor of a Leica No. I, an Elmar 35-mm. wide-angle lens, a 10.5-cm. long-focus lens, an Ombrux exposure meter, three filters, two lens hoods and a Balda range-finder—an outfit for which a low estimate is £35. It seems that a man who is willing to spend such a sum does not justify his pen-name of “Economicus,” and that his attempt to obtain a camera case for 2s. 6d. demands a much harsher name.

As a further irony it appears our “miniaturist” requires a case 6×5×4 in., which latter are roughly the dimensions of a half-plate camera. This confirms a long-felt suspicion that the “miniature” of “miniature photography” refers to the size of the film only.—Yours, etc., VINCENT HILL.

# THE WEEK'S MEETINGS

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

## Wednesday, October 9th.

Birkenhead P.A. “Cameras.” J. H. Trace.  
Birmingham P.S. (Ciné). “Tinting.” (Cinécraft Supplies.)  
Brighton and Hove C.C. Annual General Meeting.  
Croydon C.C. “Vesuvius, Pompeii and Herculaneum.” E. A. Robins.  
Dennistoun A.P.A. Opening Winter Syllabus. C. Graham.  
Northallerton and D.P. and C.S. “Picture Gleanings in Many Lands.” Alex. Keighley.  
S. Suburban and Catford P.S. “Laugh, Learn, Laugh.” C. Roberts.  
Stockport P.S. Annual Meeting.  
Worcestershire C.C. “Old-time Agriculture and Country Life.” J. C. Morgan.

## Thursday, October 10th.

Arms and Wortley P.S. “Art and Composition in Pictorial Photography.” H. H. Featherstone.  
Ashton-under-Lyne P.S. “Dry Mounting.” J. Gosling.  
Bury P.S. “A New Venture in Spain and Morocco.” J. Armitage.  
Camberwell C.C. “Chloro-Bromide.” R. S. Beck.  
Cardiff C.C. “Exposure and Development.” L. A. Guest.  
Derby R.I.P.S. “The Upper Reaches of the Dove.” F. E. Birks.  
Hammermith H.H.P.S. “Some Ancient Sussex Churches.” J. R. Williams.  
Hull P.S. Alliance Competition Slides. “Cities of Historic Italy.” J. Dudley Johnston.  
Loughborough P.S. “Highways and Byways in Shakespeare Land.” W. A. Clark.  
N. Middlesex P.S. “Miniature Cameras.” A. S. Newman.  
Sunderland P.A. “Travels in Ancient Greece.” Dr. G. S. Robinson.  
Wimbledon C.C. “Home-lighting in Portraiture, with Model.” H. Yolland Moyse.

## Friday, October 11th.

Accrington C.C. Exhibition closes. Prints and Slides.  
Bethnal Green C.C. “Through the Lens to the Plate.”  
Chelmsford P.S. Open Night.  
Desborough and D.P.S. “Old Revell.” Mr. Playford.  
Edinburgh P.S. “Beginners: The Camera and its Uses.” A. H. MacLucas.  
Harrogate P.S. “Some Leaves from my Albums.” N. C. B. H. Allen.  
King's Heath and D.P.S. “Beauty Spots of Cornwall.” J. O. Wilkes.  
Leigh L.S.P.S. “Ramblings with a Kodak in Greece.” Henry Riley.  
Leytonstone and Wanstead C.C. Annual General Meeting.  
Royal P.S. “How it Works in Photography—Colour Photography.” D. A. Spencer.

## Saturday, October 12th.

Blackburn and D.C.C. I.C.P.A. Annual Meeting at Blackburn.  
N. Middlesex P.S. Outing to Battersea Park and Chelsea.

## Monday, October 14th.

Bexley Heath P.S. “Portraiture in the Home.” Mr. and Mrs. E. L. Tieman.  
Blackburn and D.C.C. L. and C.P.U. Travelling Exhibition.  
Bradford P.S. Beginners: Apparatus and Development.  
Edinburgh P.S. Exhibition: Distinguished Scottish Contemporaries: Portraits.  
E. Drummond Young.  
Newcastle (Staffs) and D.C.C. “What to do in the Dark-room.” G. F. Page.  
Oldham E.P.S. “An Effective Finish for your Best Prints.” A. E. Petrie.  
S. London P.S. “Enlarged Negatives and Carbon Printing.” G. E. W. Herbert.

## Tuesday, October 15th.

Birmingham P.S. “Bromoil Process.” Frank Smyth.  
Hackney P.S. “The Problem of the Print.” R. S. Beck.  
Halifax P.S. “Enlarging.” J. S. Waring.  
Harrow C.C. Monthly Competition. Architecture.  
Leeds P.S. Valuable Tips (including Oil Reinforcement). G. W. Perkin.  
Leicester and Leicestershire P.S. “The Amateur Photographer” Prize Slides.  
Manchester A.P.S. “50 of my Slides: How I made them.” James Shaw.  
Monklands P.S. “Composition.” C. H. Sheldrake.  
Newcastle and Tyneside P.S. “Enlarging.” R. W. A. Burgess.  
Nottingham and Notts P.S. Midland Counties P.F. Prints and Slides.  
Norwich and D.P.S. “Bird Life.” Reginald Gaze.  
Rugby and D.P.S. “Night Photography.” (Messrs. Ilford.)  
St. Bride P.S. Lecturettes by Members of Woolwich P.S.  
Sheffield P.S. Y.P.U. Trophy Prints. Criticism by J. Halliday.  
Small Heath P.S. “A Village Church.” J. W. Chaplin.  
Stafford P.S. Beginners' Night. “Printing.” R. R. Hill.  
Tavistock W.G.P.S. Social.  
Whitehall C.C. “Some Pictures of Old Whitehall.” F. M. Chapman.  
Winchester P.S. “Night Photography.” J. Ainger Hall.  
York P.S. “Composition.” W. Richardson.

## Wednesday, October 16th.

Bethnal Green C.C. “Contact Printing.” G. Wright.  
Birkenhead P.A. Criticism of Competitions.  
Birmingham P.S. (Ciné). Talk on Sets in Amateur Photoplays. A. G. Greaves.  
Brighton and Hove C.C. Programme of Talking Pictures. (Wintersgill & Co.)  
Bristol P.S. “Eyes and No Eyes.” C. L. Clarke.  
Croydon C.C. “Magic in Trees.” Richard St. Barbe Baker.  
Edinburgh P.S. “Rudiments of Sub-standard Ciné Photography.” J. S. Dunlop.  
Handsworth P.S. Discussion on Members' Problems. A. H. Pinfield.  
Northallerton and D.P. and C.S. “Gaslight Printing.” (Johnson & Sons.)  
Partick C.C. “A Talk on Lenses.” J. M. Cuthbertson.  
Rotherham P.S. 46th Annual Exhibition.  
S. Suburban and C.P.S. Lecturettes by Members.  
Worcestershire C.C. “Lantern Slide Making.” Fred. Green.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Dry-Mounting Temperatures.

What is the correct temperature for the iron to be when dry-mounting tissue is used?

W. A. (London.)

About 200° F. is the best temperature. As it is difficult to measure the temperature when an ordinary flat-iron is used, it is a good plan to keep the iron in a pan of boiling water between intervals of use, wiping the iron dry before applying it. When a proper dry-mounting press is used, a thermometer is usually fitted to check the temperature.

## Diffusion in Enlarging.

I have tried using chiffon on my bromide papers during enlarging, but cannot get a satisfactory diffusion effect. Where should the chiffon go, and has the colour of this material any effect on the diffusion?

C. C. (Forest Gate.)

Although some workers prefer to hold their chiffon diffusing sheets at various distances between the paper and lens, a more constant effect is to be obtained by placing the chiffon over the lens itself, holding it in place by a rubber band. Further diffusion can be obtained by additional layers of chiffon. As far as the colour of the material is concerned, it will be found that white chiffon will tend to give more diffusion than the black or dark tinted colours.

## Correcting Verticals.

What is the best method of correcting verticals while enlarging? Is it necessary to tilt both negative and easel, or is it just as satisfactory to tilt the easel only?

C. D. (London.)

It is better to tilt both the negative and the enlarging easel in opposite directions, although the tilt of either the one or the other will answer also. If the easel is tilted from a middle point, this will be the correct spot for focussing. The lens is then stopped down until the definition is satisfactory at the top and bottom edges of the print.

## Chromium Intensification.

What is the cause of the badly-stained and poor colour of the enclosed negative? It has been intensified by the chromium method.

D. E. (Birmingham.)

The negative you send has not been properly redeveloped, or the image would be black instead of such a weak brownish colour. We cannot offer any explanation of this surface stain on the negative, which gives it very much the appearance of an old and stale plate. It is very probable that the whole of the stain would disappear on rubbing with a piece of rag and a little of Baskett's reducer. If methylated spirit is used instead of the reducer this should also answer, but it is no good merely soaking the negative in the spirit.

## Glazing Prints.

Can you tell me the quickest method of drying and glazing prints on a ferrotype sheet? Should I use plain or acid hypo for fixing?

W. G. J. (Blaenavon.)

Give the prints two or three minutes in a 10 per cent solution of formalin and transfer them straight to the ferrotype plate. A reasonable amount of heat can then be used to dry them without the gelatine softening. There is no real need to use anything but a plain hypo solution for either negatives or prints, but an acid hypo solution is generally preferred, and is quite easily prepared.

## Over-exposed Negatives.

Is it better to print right out an over-exposed negative and then copy the print rather than reduce the negative? I find that reducing by the persulphate method gives the wrong tone values.

V. L. (Glasgow.)

We cannot give a general answer to the question you put. The purpose of using persulphate as a reducer is definitely to alter the contrasts, as it affects the denser parts more in proportion than the weaker ones, and it does not at all

follow that an over-exposed negative is too contrasty; it is more likely to be the reverse. It is quite possible that an over-exposed and not fully developed negative might require clearing with Howard Farmer reducer and then intensifying, but, as we say, we cannot lay down any general rule.

## Viscose Sponges.

Can you tell me if there is an artificial silk sponge on the market for wiping wet negatives?

C. S. (Birmingham.)

An artificial silk sponge is made by Agfa, Ltd., under the name of Viscose sponge, and is distributed by Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, London, W.C.2.

## Colour Sensitivity.

What is the essential difference between orthochromatic and panchromatic emulsions, and their respective colour filters?

A. P. (Cornwall.)

An orthochromatic emulsion is more sensitive to yellows and greens than an ordinary, but is not sensitive towards the red end of the spectrum. A panchromatic emulsion is sensitive into the reds. Both kinds of emulsion are, however, over-sensitive to the blue and violet rays, and it is to damp these down that a filter is used. It is the question of the use of colour filters that is complicated, but you can get a good idea of the subject by reading a little book called "Panchromatism," published by Messrs. Ilford Ltd., price 6d., or by post 8d. We think you would find this very useful.

## High and Low Key Tones.

Will you kindly explain the terms of high key and low key and how they are obtained in photographic prints?

G. D. (Parsons Green.)

A high-key print is one in which most of the tones are very light, comprising only a range of greys. In a low-key print, however, the tones are mainly rich and dark, probably with considerable black included. The question of the methods of obtaining such results cannot be dealt with adequately within the limits of a short reply.

## Tarnished Prints.

What is the safest way of removing a curious opalescent coating over some old prints which I believe to be sepia-toned bromides?

S. H. M. (Lymington.)

We should advise you to take a piece of rag or a wad of cotton-wool, moisten it with methylated spirit and rub the surface of the print. If this does not answer the only alternative we can recommend is to substitute Baskett's reducer for the methylated spirit. We hope that the first will answer, as the second is something that really requires making up to a formula.

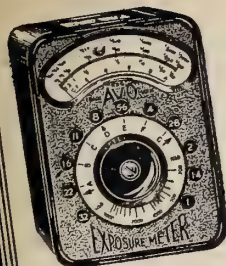
## Hardening Emulsions.

Can you give me a method of hardening plates and films before development, so that I can continue in solutions of 80 to 100 degrees Fahr.?

S. H. (Woolwich.)

Although films and plates can be hardened in a 10 per cent solution of formalin and then washed and developed, we do not recommend this process. It is generally, even at high temperatures, quite safe to develop the negative and then transfer it to a hardening, fixing bath.





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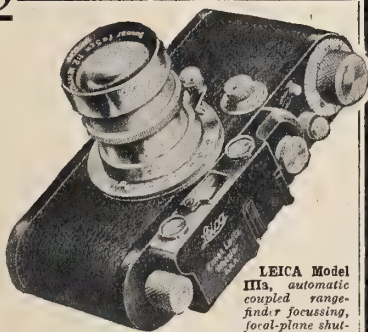
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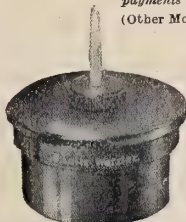
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**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue : 13 consecutive insertions, 5% ; 26 consecutive, 10% ; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue. Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

## Box No. Advertisers

If a Box No. is required the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

## Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

"The Amateur Photographer" can be obtained abroad from the following : **UNITED STATES** : The International News Co., New York. **FRANCE** : W. H. Smith and Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM** : W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA** : Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND** : Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA** : A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA** : Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA** : Central News Agency, Ltd.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE AND SONS LTD., and crossed**

Notes being untraceable if lost in transit should not be sent as remittances.

## CAMERAS AND LENSES

**1-PLATE** Soho Reflex, f/4.5 Zeiss Tessar lens, 4 2 doz. single, 3 double slides, also Wishart adapter and 12 envelopes, £12, or nearest; exceptional condition.—Lindner, Ravensgate, Charlton Lane, Cheltenham. [9630]

**31**×21 T.-P. Reflex, revolving back, f/4.5, F.P.A.; 34 good condition, £4.—Howes, 49, Paulet Rd., Camberwell, S.E.5. [9688]

**FOLDING** Reflex Camera, 9×12 cm. plate, Ernemann f/6.8 anastigmat, speeds 1 to 1/300th sec., rising front, double ex., focussing screen, cable release, 3 slides; perfect condition; reasonable offer.—Box 5527, c/o "The Amateur Photographer." [9696]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**SOHO** Reflex, 3½×2½, 4½-in. f/4.5 Ross Xpres, revolving back, 3 D.D. slides, F.P.A., hide case, 1935 model; perfect, little used; cost £35; £17/10.—Box 5528, c/o "The Amateur Photographer." [9697]

**LEICA** III for sale, Summar f/2 collapsible, both chromium plated, in ever-ready case; brand new condition, as can be stated by makers.—Salomon, 114, Gower St., W.C.1. [9698]

**31**×21 Goerz Tenax Folding Roll Film Camera, f/6.3 Tenastigmat in Compur, 1 to 1/250th sec.; cost £8/9/6; £5/10.—Graham, 5, Alexandra Place, Annan. [9699]

**1-PLATE** Thornton-Pickard Ruby de luxe Reflex, Cooke f/2.5 Dallmeyer Popular Telephoto f/6, with hood, case and flange, 5 D.D. slides, F.P.A., focussing screen, leather case; all perfect and as new; listed £55; what offers?—Below.

**31**×21 Zeiss Donata, Tessar f/4.5, D.A. 32 Compur, 1 to 1/250th sec., rising and cross, double extension, brilliant and direct view-finders, focussing screen, F.P.A., R.F.H., leather case; all perfect; as new; listed £16; what offers?—Thomas, Tredegar, South St., Leominster. [9700]

**1-PLATE** Marion Soho Reflex Camera, tropical 4 model, with or without lens, complete with F.P.A. and 24 Mackenzie-Wishart slides, leather case; cost £58; all in perfect condition, and as new; complete outfit, £20.—T. W. Wilkinson, Lochinvar, Moss Lane, Ormskirk. Phone 289. [9702]

**EXAKTA** Vest Pocket Size Reflex, Zeiss Tessar lens f/3.5, focal-plane shutter, speeds 1/25th to 1/1,000th, perfect condition; listed £19; bargain, £10.—Box 5570, c/o "The Amateur Photographer." [9704]

**EXAKTA** Model B, Tessar f/3.5, Zeiss filter, leather case; new condition; cost £23/10; sacrifice £13/10.—Box 5571, c/o "The Amateur Photographer." [9705]

**V.P.** Zeiss Roll Film, Tessar f/4.5, Compur 1/300th sec.; perfect condition, £5/10.—Reeves, 8, Greenbank Drive, Liverpool, 17. [9708]

**LEICA** III, f/3.5, chromium plated, in case; unused; £24; also accessories.—Box 5572, c/o "The Amateur Photographer." [9710]

**ROLLEIFLEX** 2½×2½, Zeiss Tessar f/4.5, Compur shutter, 1 to 1/300th, non-automatic, leather case, £7; condition perfect.—Jackson, 32, Westwell Rd., London, S.W.16. [9711]

**£7/10** Kodak Retina, ×2½ filter, 2 Leitz cassettes, sling case, zip purse; perfect condition; deposit system preferred.—Bailey, 1, College Fields, Bristol, 8. [9716]

**£4** Orion 3½×4½ Plate, double extension, rise and cross, Meyer-Goerlitz lens f/4.5, Compur shutter, leather case, 8 slides; good condition.—Write, Enssner, 4, Aberfoyle Rd., Streatham. [9721]

**T.-P.** Special Ruby Reflex, 3½×2½, Cooke f/3.5 lens in sunk and reversible mount, 3 double plate-holders, F.P.A., Ilford filters with mount, black leather case; perfect condition; bargain, £10.—Sutton, 84, Sandbourne Avenue, Merton Park, S.W.19. [9723]

**SUPERFECTA**, Tessar f/3.8, used twice, case; list price £28/10; nearest to £24.—Moore, 5a, Arundel Terrace, Brighton. [9724]

**NO. 1** Ensignette, f/7.7 Luxor anastigmat lens; good condition, £1.—27, Waterloo St., Devonport. [9727]

## CAMERAS AND LENSES

**LATEST** Agfa Speedex O, used twice, f/3.9, L Compur, case; cost £5/10; bargain, £3.—6, Glendall St., Ferndale Rd., Brixton. [9728]

**31**×4½ Miroflex, Tessar f/4.5, F.P.A., slides, carrying case, colour filters; as new; nearest £25; list price £60.—Pierce, 2, Oak Villas, Hurstpierpoint. [9729]

**A** MATEUR has for sale very comprehensive photographic outfit including:—

**1-PLATE** Miroflex, Zeiss Tessar f/4.5; ½-pl. T.-P. Duplex Reflex, f/2.5 Cooke lens; 3½×2½ Nettel Press, f/4.5 Zeiss Tessar; 5×4 Goerz Press, f/4.5 Goerz lens; 5×4 T.-P. Press, f/4.5 Tessar; also several useful accessories; above can be seen by appointment.—J. L. Balmforth, Rydal Mount, Ruff Lane, Ormskirk. [9732]

**DOLLY** V.P. (8 or 16), Meyer f/3.5, Compur, tan hide case; cost £5/15; guaranteed unused condition, £3/10.—F. Fowle, 6, Vincent Rd., South Tottenham, London. [9733]

**LEICA** II, f/3.5 Elmar, 3 months old and little used, perfect; cost £26/10; accept £21, or cheaper camera and cash.—Machin, Kingsland Bank, Shrewsbury. [9735]

**T.-P.** Reflex, 3½×2½, Cooke f/2.9, F.P.A., magnifiers, case, tripod, filters, 4 boxes pan. plates, swing back, £13/10.—Barrington, 4, Blomfield St., W.2. [9737]

**SINCLAIR** Una, Traveller Model 3½×2½, Tessar f/4.5, filter, Sinclair hood, F.P.A., block-form slide, leather case, £22, or near offer.—Below.

**S** Brand New.—Ross Teleros 1/5.5 in Compur A shutter, on separate panel for above, £10, or near offer.—Below.

**AUTOMATIC** Rolleiflex 4×4, Tessar f/3.5, filter, shade, leather case, £11, or near offer.—Below.

**AVO** Photo-electric Exposure Meter, in case, £2/10; Developing Tanks and sundries free to purchaser of two or more items.—Appointment, 215, Dashwood House, Old Broad St., London. [9738]

**PLANOVISTA-PRIMA** V.P., Trioplan f/2.9, de-layed-action Compur, 1/250th, lens hood, leather case; nearly new, £7.—Lowke, Albion Place, Northampton. [9742]

**1A** Kodak, f/7.7, with case, portrait attachment, sky and colour filters, pictorial and portrait diffusion disks, self-timer, Kodapod, lens hood, developing tank; cost over £6 the lot; £4 or offer.—Below.

**VOIGTLANDER** Perkeo 3×4 cm., f/3.5 anastigmat, Compur; as new, £4/15, or offer.—Box 5582, c/o "The Amateur Photographer." [9745]

**CONTAX** Model A, Sonnar f/2, with conical lens hood, light yellow filter, wire release, neck strap, and ever-ready case adapted to take above parts and also Helios exposure meter and Albada finder, excellent condition, £23/17/6; Mira Masking Frame, £2; no offers; deposit system.—Box 5583, c/o "The Amateur Photographer." [9746]

**IKOFLEX**, f/6.3, cost £6/12/6; now as brand new, £5/10, or nearest.—Box 5584, c/o "The Amateur Photographer." [9747]

**31**×21 T.-P. Reflex, f/4.5 Cooke, 6 slides, F.P.A., leather case; new condition, £6/15; deposit.—Houghton, 225, Hinckley Rd., Leicester. [9748]

**REFLEX**, Ensign Special 3½×2½, Aldis-Butcher f/3.4, focal-plane, reversing back, R.F.A., F.P.A., slides; perfect, £6/15, or nearest.—Bowen, 5, Westland Rd., Wolverhampton. [9752]

**LEICA** Model II, f/3.5 Elmar, ever-ready case; perfect, £18; Leicascope Meter, 15/-.—296, Colleshill Rd., Birmingham. [9753]

**31**×21 Ensign Speed Film Reflex, f/4.5 Ensnar 34 anastigmat, focal-plane 1/25th to 1/500th; excellent condition, £4.—Hanson, 5, Lime Avenue, Northampton. [9754]

**FOLDING** Reflex 9×12 Bantzin, Zeiss Tessar f/4.5, 160-mm., self-capping shutter, revolving back, 3 D.S., F.P.A., current model present price £70, accept £16; also Mentor Press 2½×3½ Focal-plane, Zeiss f/4.5, 120-mm., 3 D.S., F.P.A., case, £9/10; both excellent condition.—24, Glenhouse Rd., Eltham. [9758]

**LENS** Cells, as new, 105-mm. f/2.5 Anastigmat, 27/6; 6-in. f/4.8 Celor, 15/-; new Kodak 2C Special (lensless), 13-guinea model, 17/6; Leather Case, 7/6 (37/6).—Write, 34, Cromwell Rd., Kingston. [9767]

**ROLLEIFLEX** 4×4, Tessar f/2.8, ever-ready case; as new, £13.—Goldring, Fernhurst, Haslemere. [9772]



## CAMERAS AND LENSES

**T-P.** Duplex Reflex, takes  $3\frac{1}{2} \times 2\frac{1}{2}$  or  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/3.5, 6 double slides, F.P.A., 2 cases, £5/5.—Below.  
**31**  $\times 2\frac{1}{2}$  Dallmeyer Reflex, f/4.5, 12 slides and 32 F.P.A.; perfectly new, £6.—Below.  
**5**  $\times 4$  Tropical Sanderson, Goerz lens in Compound—6 double slides, case, £4/15.—Below.  
**PAIR** Prismatic Binoculars 8  $\times 30$ , £3/3; all bargains; further particulars from—Freemont, 8, West Cliffe Terrace, Harrogate. [9771]

**ABSOLUTELY** as brand new and guaranteed perfect.—Reflex  $\frac{1}{4}$ -pl., Zeiss Tessar f/4.5, Thornton-Pickard Ruby de Luxe, swing front, revolving back, pneumatic time release, 3 to 1/1,000th sec., special model D. F.P.A., 3 D.D. slides and focussing screen, seen London 16th and 17th, unless sold beforehand; cost £28 few weeks ago; cash only, £17/10; or will trade with radio firm for H.R.O. Short Wave Receiver.—Doctor Talbot, Churston, South Devon. [9774]

**RETINA**, f/8.5, Compur, case and green filter; cost over £11; used once only, £9.—95, Elmhall Drive, Liverpool, 13. [9775]

**SOHO** Reflex,  $3\frac{1}{2} \times 2\frac{1}{2}$ , 4½-in. Ross Xpres f/4.5, 11-in. Cooke Telephoto f/5.6, revolving back, 4-way swing front, lens hood, filters, focussing magnifiers, 3 D.D. slides, F.P.A., roll-film holder, all in leather case, recent model, just fitted new mirror and blind and registered by Soho first-class condition, £23/10; deposit system.—Reid, Westminster Hall Hotel, Beacon Rd., Bournemouth. [9776]

**LEICA** III, chromium, Elmar f/3.5, hood, filters, angular finder, frame parallax finder, spool-chamber, ever-ready case; all new; list price £38; accept £27/10; appointment only.—Botten, 197, Evering Rd., London, E.5. [9780]

**Quarter Cost.**— $\frac{1}{4}$ -pl. Sanderson, Aldis f/6, 3 D.D. slides, with Sanderson Enlarger and Record easel.—21, Guildford St., Brighton. [9781]

**COMPLETE** Focal-plane Press Outfit for Sale; particulars.—Robert Kane, Ballymoney, Co. Antrim. [9789]

**DISGRUNTLED** Amateur offers uncommon bargains.—(1)  $3\frac{1}{2} \times 2\frac{1}{2}$  Carbine, R.F., covered leather, 7 speeds, radial focus, rising front, Aldis f/7.7, only 30/-; (2)  $\frac{1}{4}$ -pl. Sibyl, Zeiss f/6.3, F.P.A., 6 slides, 2 leather cases, rising front, 7-speed silent shutter, only £4; both excellent condition.—Box 5590, c/o "The Amateur Photographer." [9791]

**DAMS'** Minex de Luxe, 1935  $3\frac{1}{2} \times 2\frac{1}{2}$  Reflex, new silent mirror action, 5½-in. f/4.5 Zeiss Tessar, 12-in. f/5.5 Ross Teleros, hood, solid leather case; all brand new; just purchased, £77; accept £60, or nearest offer.—Box 5592, c/o "The Amateur Photographer." [9793]

**ROLLEIFLEX**, latest 6  $\times 6$ , Tessar f/3.5, Compur 1/500th, in E.R. case; new in June, seldom used, £19/15; deposit system.—Box 5593, c/o "The Amateur Photographer." [9794]

**LEICA** IIIA, latest, only few weeks old, Summar f/2 lens, automatic focussing, speeds 1 to 1/1,000th sec., chromium, as new; any test whatever; cost £43; accept £29/10; no offers, no exchanges; seen London, or "A.P." deposit system.—Box 5594, c/o "The Amateur Photographer." [9795]

**LEITZ** Leica Model III, with f/3.5 lens, slow speeds, ever-ready case; cost over £31; £21.—Below.

**9-CM.** Elmar Lens f/4, coupled, £8/10; Vidom Universal Finder, £3; Leica Projector, Udandaki, with accessories, £5/10.—Below.

**ALL** in new condition; deposit system, also other Leica accessories, send for list.—Box 5598, c/o "The Amateur Photographer." [9799]

**LEICA** III, black, Summar f/2, 3 months old, scarcely used; absolutely perfect, £28/10.—Box 5599, c/o "The Amateur Photographer." [9800]

**SUPER** Ikonta, Tessar f/3.5, Compur, 16-exp. on  $3\frac{1}{2} \times 2\frac{1}{2}$ ; only 6 months old, faultless condition; with case, £12; deposit.—Box 5601, c/o "The Amateur Photographer." [9802]

**6-IN.** f/4.5 Ross Zeiss Tessar, £3/15.—Philip Harben, Africa House, Kingsway, W.C.2. [9736]

**LEICA** Hektor lens f/1.9, latest coupled model, 7.3-cm., as new, with case and green filter, £16.—Box 5531, c/o "The Amateur Photographer." [9744]

**LEICA** Hektor f/1.9 Lens (coupled), 7.3-cm., with green filter; brand new condition; sacrifice for £15/10 cash; no exchange.—Box 5421, c/o "The Amateur Photographer." [9565]

**LEICA** Summar f/2, collapsible mount, No. 217103, new, perfect, £13/7/6; Elmar Telephoto f/6.3, 10.5-cm. focus, as brand new, £7; wanted—Hektor f/4.5, 13.5-cm.; cash or exchange.—Elwell, 6, Valencia Rd., Liverpool, 15. [9766]

# POPULAR MODEL ENLARGERS

## on Service Deferred Terms

### ENSIGN MIDGET MAGNAPRINT

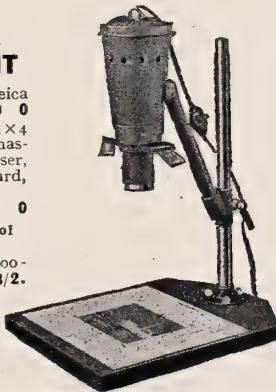
New model to take Leica lens. . . . . £4 10 0  
 And for Leica and 3  $\times 4$  cm. negatives, f/6.3 anastigmat lens, condenser, 15  $\times 12$  in. baseboard, electric light.  
**Price** . . . . . £4 10 0

Or 9 equal payments of 10/6 per month.

Leica Carrier, 10/6. 100-watt Silvalux Lamp, 3/2.

$3\frac{1}{2} \times 2\frac{1}{2}$  Magnaprint, as above. . . . . £3 7 0

Or 12 equal payments of 12/11 per month.



### THE MIRAX

For use with own camera,  $3\frac{1}{2} \times 2\frac{1}{2}$  or  $\frac{1}{4}$ -pl. Diffusa type electric fittings.

$\frac{1}{4}$ -plate . . . £3 7 6

$3\frac{1}{2} \times 2\frac{1}{2}$  Adapter, 2s. 6d. extra.

Mirax Easel and Stand for vertical use, extra . . . . . £1 17 6



Mirax used horizontally.

## "AMPLUS" VERTICAL ENLARGER

A compact and simple instrument, occupies very little space in the dark-room. With fine and coarse focussing adjustments and easel embodied. Supplied with gas or electric light fittings.

Form A, for use with your own camera.

Form B, to accommodate your own lens.

Form C, complete with lens.

**Prices, No. 2 "AMPLUS" ENLARGER**

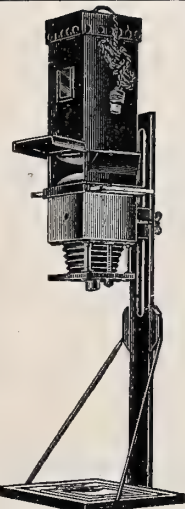
$3\frac{1}{2} \times 2\frac{1}{2}$  in.  $\frac{1}{4}$ -plate.  
 Form A . . . £2 12 6 £3 15 0

Form B . . . £3 7 6 £4 10 0

Form C, with Achromat lens . . . £3 17 6 £5 0 0

Form C, with f/6.3 anastigmat . . . £5 2 6 £6 10 0

**Deferred Terms any Model.**



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289, HIGH HOLBORN, LONDON, W.C.1

## CAMERAS AND LENSES

**61-IN.** Goerz Dagor f/6.8, focussing mount; good condition, 35/- for quick sale.—Fowler, 73a, West St., Bristol, 2. [9770]

**LEICA** f/4 9-cm. Lens, coupled, as new, £6.—Box 5596, c/o "The Amateur Photographer." [9797]

**17-IN.** Teleros (3-power), hood, leather case; perfect; cost £22; offers.—45, Harlscott Rd., S.E.15. [9801]

### Trade.

**NEGRETTI and ZAMBRA**, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

**KODAK** Cine 8 Camera, f/3.5 lens, as new, £6/15.

**31**  $\times 2\frac{1}{2}$  Tropical Model No. 6 Ensign Carbine Roll Film, focussing, rack rising front, reversible and wire-frame finder, focussing screen, fitted Aldis-Butcher f/4.5, Compur shutter, 1 to 1/250th, 9-in. f/6.5 Dallmeyer Dallon Tele lens, 3 slides, F.P.A., leather case; fine order, £10/10.

**31**  $\times 2\frac{1}{2}$  Newman & Guardia New Special Sibyl, 32 Ross Xpres f/4.5, 3 D.D. slides, F.P.A., release, leather case, £9/17/6.

**31**  $\times 2\frac{1}{2}$  N. & G. New Special Sibyl, f/4.5 Sibyl 32 Cooke lens, 3 D.D. slides, F.P.A., leather case, £9.

**41**  $\times 6$  Dallmeyer Speed Camera, f/2.9 Pentac, 6 D.D. slides, F.P.A., developing tank, 2 leather cases, £8/15.

**41**  $\times 6$  Zeiss Ikon Bebe Camera, direct and wire-frame finder, focussing Carl Zeiss Tessar f/3.5, Compur shutter, 1 to 1/250th, 6 slides, F.P.A., leather case, £11/17/6.

**NO. 1** Pocket Kodak Special, focussing, reversible finder, Kodak anastigmat f/4.5, Kodamatic shutter, leather case, £4.

**41**  $\times 6$  Ica Minimum Palmos Focal-plane, wire-frame finder, quick-wind focal-plane shutter to 1/1,000th, fitted Tessar f/4.5, 3 slides, F.P.A., leather case, £10/15.

**41**  $\times 6$  Contessa Nettel Baby Speed Focal-plane Camera, wire-frame finder, focussing adjustment, reversible finder, quick-wind focal-plane shutter, 1/7th to 1/1,200th, fitted Tessar f/2.7, 6 slides, F.P.A., leather case, £12.

**1-PLATE** Dallmeyer Press Reflex, rack focussing, 4 rising front, sky-shade, deep triple detachable focussing hood, reversing back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, fitted Dallmeyer Press anastigmat f/3.5, 3 slides, £6.

**WANTED** to Purchase for Cash, High-class Apparatus.

**NO** Sale Lists issued; enquiries by post will receive prompt and careful attention.

**EXCEPTIONAL** Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

**DEVELOPING**, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

**NEGRETTI and ZAMBRA**, 122, Regent St., W.1. [0010]

**ALLEN'S** Great One-week Sale Offer.—Definitely for one week only: Nagel Vollaenda, Tessar f/3.5, Compur, £6/19/6; Brilliant, f/4.5, £3/19/6; Case, 6/-; Pathe Motocamera (£10/10 model), £3/15; Exakta (original model), Tessar f/3.5, case and Dallmeyer Telephoto, £12/17/6; Multi-speed model, Tessar f/2.8, £19/17/6.

**ALLEN'S**.—Leitz Hektor f/4.5 13.5-cm. Lens, £11/10; Ross Teleros f/6.3, 17-in. (three-power), £9/17/6 (cost £22); Ombrux Meter, £2/7/6; Old Type Rolleiflex, Tessar f/3.8, £6/19/6; N. & G. Reflex, Cooke Aviar f/4.5, £16/10; Ensign Auto-Range, Ensar f/4.5, Mulchro, £5/17/6; Kodak Retina, with zip case and filter, £6/19/6.

**ALLEN'S**.—Albada Finder, 18/6, fit Super Nettel; Zeiss Contameter, £5/19/6; Voigtlander Prominent, £15/19/6; Superb, £10/19/6; Heliar f/3.5 model, £11/15; Tele-Makina Lens for Makina II, £7/19/6; Automatic Rolleiflex 6  $\times 6$ , f/4.5, £13/19/6; F/3.8 model, £14/19/6; 4  $\times 4$ , f/3.5 model, £14/17/6.

**ALLEN'S**.—Soho Dainty Reflex, Ross f/3.5 and Telephoto, £22/19/6 (cost over £50); Case, fit Exakta, 18/9; Super Ikonta, Tessar f/4.5, £12/19/6; Rapid Compur model, £14/17/6; also 530/15, Tessar f/4.5, £13/17/6; Case, 10/6; Filter, 7/6; Proxar Lens, 10/6.

This advertisement continued on next page.



# SHIPS

Bewi Exposure Meter, 21s. 6d.	Lios, 8s. 11d.
16-on-V.P. Wirgin, f/2 Xenon, Rapid Compur, latest.	£7 15 0
91-mm. Müller Compur, Ross Xpres f/1.9, 4-speed.	£7 7 0
200-B Pathe Projector, and resistance, case. As new.	£12 12 0
20-mm. Super Dallmeyer Lens, for 200-B.	£2 17 6
31×21 Ensign Selfix Roll Film, f/6.3, latest.	£1 19 6
16-mm. Dallmeyer Junior Tiltler, complete.	£2 2 0
31×21 Ensign Roll Film Reflex, Ross Xpres f/4.5, latest 1/25th to 1/1000th, latest hood. Like new.	£8 17 6
31×21 Zeiss Ikonta, Zeiss Tessar f/4.5, D.A. Compur.	£6 17 6
31×21 Range-finder Makina, f/2.9 latest.	£29 17 6
Voigtlander Brilliant, f/7.7, and case.	29s. 6d.
V.P. Zeiss Icarette Roll Film, Tessar f/4.5, new Compur.	£6 17 6
31×21 Kodak Nagel Plate, Xenar f/4.5, D.A. Compur, double ex.	
(beautiful) Real barrrain. Like new.	£2 17 6
31×21 Ensign Reflex, Aldis-Butcher f/4.5, latest 1/15th to 1/1000th, revolving back, slides. Like new.	£5 17 6
91-mm. Dekko, Ross Xpres f/1.9, As new.	£7 7 0
31×21 Wirgin All-metal Plate, f/3.5, D.A. Compur, double ex., wire-finder, slides, carton. Like new.	£5 17 6
31×21 T-P. Reflex, Cooke f/3.5, latest 1/10th to 1/1000th, revolving back, slides. Like new.	£8 17 6
31×21 Ensign Selfix, f/4.5, 3-speed, roll film.	£2 9 6
Exakta, Tessar f/2.8, multi speeds. As new.	£19 19 0
Rolleiflex 6 - f/3.8 Tessar, automatic model.	£114 14 0
1a Kodak Roll Film, f/6.3, 3 speeds. Snip.	£1 19 6
16-on-31×21 Dallmeyer Roll Film, Dallmeyer f/3.5, D.A. Compur, auto, erecting, all hand-made. Cost £15.	£8 17 6
31×21 Ensign Range-finder, f/4.5, Mulchro, 1 to 1/100th, rise, cross front, wire-finder. As new.	£6 6 0
31×21 Zeiss Icarette Roll Film Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., rise front, wire-finder, slides, focussing screen. Cost £18. Real barrrain. Like new.	£29 17 6
16-mm. Ensign Cinecam, f/2.8, 3-speed, 100-ft. case.	£9 17 6
Weston Cine Exposure Meter, circular.	£2 19 6
i-pl. Soho Reflex, Aldis f/4.5, Adon Telephoto, 1/10th to 1/800th, revolving back, double ex., case. As new.	£13 13 0
31×21 Super Ikonta, Zeiss Tessar f/4.5, D.A. Compur.	£13 13 0
16-mm. Siemens Camera, f/2.8, and case. Cost £23.	£19 19 0
31×21 Ensign Roll Film Reflex f/4.5, latest 1/25th to 1/1000th, deep hood, latest type. Like new.	£4 4 0
31×21 Foth-Flex Mirror Reflex, f/3.5 S. eed.	£8 17 6
31×21 Foth Roll Film, f/4.5, 3-speed. As new.	45s. 0d.
16-on-31×21 Wirgin Bakky Roll Film, f/2.9, D.A. Compur, self-erecting. Hardly used. Real barrrain.	£4 4 0
Rolleicord Mirror Reflex, f/4.5, Compur, rise front.	£2 19 6
31×21 Soho Reflex, Cooke f/4.5, 1/10th to 1/800th, double ex., revolving back, D. slides. Cost £33.	£10 10 0
Photokop Photo-electric Meter. Like new.	£2 10 0
16-mm. Agfa Camera, f/3.5. Hardly used. Snip.	£8 17 6
31×21 Rulax Plate, Meyer f/4.5, 1 to 1/300th, self-erecting.	£2 6 0
Kodak Autographic, f/4.5, Compur, rise front.	£1 17 6
31×21 T-P. Rubytex Reflex, Dallmeyer f/4.5, latest 1/10th to 1/1000th, revolving back. Very small. As new.	£9 17 6
Contax, f/2.8, slow-speed model. Hardly used.	£23 10 0
1a Carbine Roll Film, Xpres f/4.5, Compur.	£4 4 0
16-mm. Ampro Super Projector, f/1.6, 750-watt, all movements, centralised controls, bronze, case. As new.	£27 7 0
31×21 K.W. Euit Reflex, f/4.5, 3-speed. Cost £6 10s.	£3 19 6
31×21 Kodak Six 20, latest, f/4.5, D.A. Compur. As new.	£5 5 0
31×21 Ensign Auto-Range Roll Film, Ross Xpres f/4.5, D.A. Compur, rise, cross, coupled focus, wire-finder.	£10 10 0
i-pl. Zeiss Roll Film Plate, Tessar f/4.5, Compur, double ex., slides, hide case. Cost £18. Bargain.	£7 7 0
V.P. Kodak Nagel Roll Film, Zeiss Tessar f/4.5, new Compur	£4 17 6
i-pl. Cameo, Aldis-Butcher f/4.5, Compur, double ex., rise, cross, slides, case. Lovely outfit. As new.	£4 4 0
9-in. Dallmeyer Dallon f/6.5 Telephoto.	£3 17 6
Kodak Retina 35-mm. Leica Type Camera, f/3.5.	£8 17 6
31×21 Mentor Folding Reflex, Zeiss Tessar f/4.5, latest 1/10th to 1/1000th, 3 double slides, F.P.A. hide case. Cost £30. Snip.	£5 17 6
Prominent Voigtlander, coupled range-finder, 8 or 16 on 31×21, f/4.5 Heliar, D.A. Compur, hide case. Like new.	£15 15 0
31×21 Agfa Plate, f/4.5, 1 to 1/100th, slides, carton.	£2 5 0
16-mm. Victor Super Projector, f/1.6, 750-watt, all movements, resistance, case, all bronze. Cost £65. Like new.	£24 0 0
V.P. Agfa Roll Film, f/3.5, new Compur, self-erecting.	£4 4 0
3×2 Simplex Roll Film f/4.5, Compur. Snip.	£2 5 0
31×21 Voigtlander Roll Film, f/4.5, Compur.	£3 3 0
31×21 T-P. Reflex, Cooke f/2.5 Speed, self-capping, 1/10th to 1/1000th, revolving back, double slides. Bargain	£11 11 0
16-on-V.P. Voigtlander, f/3.5, new Compur, self-erecting.	£4 4 0
16-mm. Ensign Projector, f/1.8, 100-watt, case. Cost £26	£7 15 0
i-pl. Zeiss Roll Film Plate, Tessar f/4.5, Compur.	£3 19 6
16-mm. Vctor Turret Camera, f/2.9, multi-speeds, turret head, visual focussing, unused. Real bargain.	£25 0 0
16-mm. Film Projector, f/1.8 250-watt, case.	£16 0 0
31×21 Ektu Water Plate, Meyer f/4.5, D.A. Compur.	£4 4 0
12× Zeiss Binoculars, light, compact, small model.	£8 17 6
16-mm. Kodak, f/3.5, 100-ft., hide case. Cost £18.	£7 15 0
i-pl. Zeiss Miroflex Folding Reflex, Zeiss Tessar f/4.5, 1/3rd to 1/2,000th, slides, case. Cost £55. Like new. Snip.	£25 0 0
16-mm. Kodak C Projector, f/1.8, 100-watt, resistance.	£8 17 6
i-pl. Salex Press Pocket, f/3.5, 1/10th to 1/1000th, slides. 45s. 0d.	
16-mm. Film 70DA, f/1.8, turret, visual focus, multi speeds, bronze latest, Mayfair case. Just as new. Snip.	£55 0 0
16-mm. Simplex Water Camera, f/3.5, 1-in. thick only.	£12 12 0
Reflex Hide Cases, 31×21 and i-pl. Soiled only.	10s. 6d.
31×21 Latest Coronet Roll Film, f/6.3, self-erecting.	27s. 6d.
Brilliant Mirror Reflex, f/4.5, new Compur, 24×24.	£4 4 0
31×21 Voigtlander Heliar, f/4.5, latest 1/10th to 1/1000th, telephoto, changing, Compur, rise, cross, double ex., case.	£9 17 6
16-mm. Film Camera 70, f/3.5, 100-ft., hide case. As new	£12 12 0
31×21 Wirgin, f/4.5, 3-speed, D. action, self-erecting. As new	£2 17 6
31×21 T-P. Compact Reflex, Dallmeyer f/4.5, latest.	£5 17 6
Zeiss Heliox Photo Exposure Meter. Cost £4 15s.	£2 3 0
8-mm. Stewart-Warner Camera, Dallmeyer f/1.9, 3 speeds, interchanging lenses, takes Kodak film. Cost £19.	£11 11 0
8 or 16 on 31×21 Welts Range-finder Roll Film, Meyer f/4.5, D. action Compur, coupled focus. As new.	£7 15 0
31×21 Voigtlander Roll Film, f/4.5, D.A. Compur, latest radial focus, all initial metal edges. Snip.	£3 19 6
91-mm. Coronet Camera, f/3.9, latest G5a, model.	£42s. 0d.
Pathe S. Films, 633, 572, 712, 604, 708, 579, 30002, 628, 610, 550, 583, 684, 736, 692, 684, 666, 714, 754, 582, 697, 602, 30003, 650, 595, 599, 30009, 563, 644, 646. Bargains.	12s. 6d.
Dishes, Black Paper Mache, i-pl. and i-pl. 3 for	£2s. 6d.
Electric H. and Dry-mounting Iron, electric.	6s. 9d.

**EDW. GORSE** 86, ACCRINGTON RD., BLACKBURN

## CAMERAS AND LENSES

Trade.

This advertisement continued from previous page.

**ALLENS.**—Ikonta 520, Tessar f/4.5, £6/19/6; 31×21 T-P. Reflex, Aldis f/3, £8/17/6; Ensign Midget, 22/6; Ensign Midget Developing Tank, 6/9; Box Tengor and case, f/6.3, 25/-; Baby Ikonta, Novar f/3.5, Compur, £5/17/6; Tessar f/3.5 model, £6/19/6.

**ALLENS.**—Super Nettel, Zeiss f/3.5, £16/19/6; Ihagee Roll Film 31×21, f/4.5, D.A. Compur, 97/6; Range-finder, 21/-.

**ALLENS.**—Correx V.P. Tank (used twice), 17/6; Foth-Flex, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £8/19/6; Makina II, f/2.9, £27/10.

**ALLENS.** the Miniature Camera Specialists; write for cash bargain clearing list.—168 Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087]

**CAMERAS** Exchanged and Bought; largest stock in S. London; all materials; Pathescope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9164]

## EXCHANGE AND WANTED

**AEROGRAPH** Hand-piece Wanted; also Meyer 4-in. V.A. f/6.3 Lens; particulars, price.—Coon, Buncardon. [9689]

**WANTED.**—Focussing Telephoto Lens, normal length 6-in.—28, Prospect Park, Scarborough. [9690]

**WANTED.**—Leather Case to take 5×4 Minimum Palomos and slides; also i-pl. M-W. envelopes.—James Russell, Auburn, Alexandria, Scotland. [9692]

**EXCHANGE.**—i-pl. Camera Outfit, new condition, for i-pl. f/4.5 anastigmat; Studio Camera Set, exchange for i-pl. Enlarger.—A. Parfitt, 7, Ivy Lane, Moreton, Wirral. [9693]

**WANTED.**—F/4.5 or f/3.5 good-class Lens, 5½ to 7 in., sunk mount, cheap and in good order.—Harrison, 31, Scotts Rd., Southall. [9694]

**WANTED.**—Twin-lens Reflex, exchange or sell Speed Film Reflex (Ensign), Aldis f/4.5, focal-plane; as new, bought last month.—Box 5526, c/o "The Amateur Photographer." [9695]

**WANTED.**—31×21 Reflex Outfit, in good condition and moderately priced; full particulars to—Evans, 3, Glan-yr-Ysgol, Ystalyfera, Swansea. [9706]

**WANTED.**—Leica Film Cassettes and range-finders, latter suitable if imperfect.—BM/YHRC. [9709]

**WANTED.**—Reflex—Korelle or latest Superb, lowest price.—Box 5575, c/o "The Amateur Photographer." [9717]

**WANTED.**—Rolleicord; Mirax Enlarging Attachment (31×21) part exchange if required.—Advertiser, 38, Dryden Rd., Harroweald, Middlesex. [9718]

**EXCHANGE.**—Thornton-Pickard Postcard Reflex, first-class condition, revolving back, f/4.5 Aldis lens, 6 slides, quick-change door back, value £15, for Leica or Remington Portable Typewriter.—Dunell House, St. Aubin's Rd., Jersey. [9722]

**WANTED.**—Leica II, without lens.—Wilshire, 174, Village Way, Beckenham, Kent. [9725]

**WANTED.**—Baby Sibyl, plate model, Ross or Dallmeyer f/4.5, new condition, deposit system.—Box 5577, c/o "The Amateur Photographer." [9730]

**EXCHANGE.**—Ikonta 520 (16 on 31×21 roll film), Novar f/4.5, Compur, case, all as new; wanted good 31×21 Roll Film Camera, f/4.5 lens; cash adjustment, London district.—Box 5578, c/o "The Amateur Photographer." [9731]

**HORIZONTAL** Enlarger with condenser, i-pl. or i-pl., must be good quality, reasonably modern, sound condition, and moderate price.—Maby, Tasman, London Rd., Bracknell, Berks. [9734]

**WANTED.**—Wide-Angle Lens, 3½ in., to cover i-pl.—Rowe, The Yews, Uxbridge Rd., Hatch End. [9739]

**WIRELESS** World Quality Amplifier, complete with valves and special Baker speaker to match, for sale or exchange for Leica Camera.—Clements, 16, Lynton Rd., South Chingford, E.4. [9740]

**VERTICAL** Enlarger, i-pl., electric.—Courlander, 56, George St., Richmond, Surrey. [9743]

**WANTED.**—Stereoscopic Camera, 45×107, also accessories.—L. Jermyn, 111, Glendale Gardens, Leigh-on-Sea. [9746]

**WANTED.**—16-on-31×21 Ikonta 520, similar.—Robertson, Horsburgh Avenue, Kilsyth, Glasgow. [9750]

# SALE

**Model K Cine-Kodak**, f/1.9 anastigmat, 8-16 pictures per sec., latest model. As new. List £35

31×21 Standard, f/4.5 Meyer Trioplan, D.A. Compur £4 19 6

4½×6 cm. Zeiss Bebe, f/4.5 Zeiss Tessar, 6 slides, F.P.A., case. Exactly as new. £4 19 6

4½×6 cm. Goerz Tenax, f/4.5 Dogmar, 6 slides, case and filters, etc. £3 12 6

9×12 cm. Agfa Plate Camera, f/4.5 anastigmat, double extension, F.P.A. and case. £4 19 6

31×21 Salex, f/4.5 anastigmat, 3 slides, leather case. 49s. 6d.

**Latest Bronze Model C Kodascope**, 2-in. projection lens, special de luxe carrying-case. List £20 8s. £29 18 6

1a Cocarette, f/4.5 Tessar, Compur. List £14 £4 19 6

21×17 Zeiss Ikonta, f/6.3 anastigmat. Shop-soiled. List £4 17s. 6d. £3 10 0

31×21 Ihagee, f/4.5 anast., Compur £2 19 6

3×4 Ikonta, f/4.5 Novar. £2 19 6

31×21 Nagel Triumph, f/6.3 anast. £29s. 6d.

31×21 Ensign, f/4.5 Aldis, Mulchro shutter £2 19 6

31×21 Ikonta, f/4.8 Tessar, Compur. List £11 £6 19 6

21×17 Zeiss Ikonta, f/4.5 Novar, D.A. shutter. List £6 10s. £3 15 0

**Ensign Double-8**, f/4.5 anast. Shop-soiled. List £3 12s. 6d. £2 7 6

3×4 cm. Ikonta, f/6.3 Novar. 49s. 6d.

21×17 Ikonta, f/3.5 Tessar, latest Compur Rapid. As new. List £11 17s. 6d. £7 17 6

31×21 Reitzschel, f/4.5 anast., Compur £2 19 6

31×21 Wirgin, f/4.5 anast. 39s. 6d.

31×21 Voigtlander, f/6.3 anast. 35s. 0d.

31×21 Ensign, f/4.5 Lukos 39s. 6d.

V.P. Piccolette, f/5.4 anast., Compur shutter 57s. 6d.

3×4 cm. Kolibri, f/4.5 Zeiss, D.A. shutter. Cost £8 5s. £2 19 6

**Campro Cine Camera-Projector**. List £3 3s. 39s. 6d.

i-pl. Goerz Tenax, f/4.5 Dogmar, Compur £4 15 0

31×21 Zodel Plate, f/4.5 anas., Compur shutter, double extension, 4 slides, leather case £3 15 0

31×21 Tenax Plate, f/4.5 Dogmar, F.P. adapter 57s. 6d.

**Ensign Optiscope**, 8-in. Aldis lens, brand new condition. Cost £18 18s. £4 19 6

**Leitz Valoy Enlarger**, slightly shop-soiled only. List £9 11s. 6d. £6 15 0

**Ensign Magnaprint Enlarger**, f/6.5 Ensar anast. lens. List £4 10s. £2 19 6

**Zeiss Ikon Maximar**, f/4.5 Tessar, Compur, 3 slides. List £13. £6 17 6

## ACCESSORIES.

**Blendux Photo-electric Cell Meter**, in case. As new. List £4 4s. 57s. 6d.

**Avo Photo-electric Cell Exposure Meter**, in ever-ready leather case. List £3 2s. 6d. 45s. 0d.

**Photokop Electric Cell Meter**, in case. List £5 5s. 45s. 0d.

**Metrophot Photo-electric Cell Exposure Meter**, in case. List £4 4s. 32s. 6d.

**Ombrux Exposure Meter**. List £4 4s. 55s. 0d.

**Weston Leicometer**. List £8 10s. £3 19 6

**Drem Cinemeter**. List 33s. 17s. 6d.

**Drem Cinephot**, in case 12s. 6d.

**Justophot**, in case 11s. 9d.

**52×40 Celfix Glass Beaded Screen**. List £8 10s. Perfect. £4 18 6

**Dallmeyer 16-mm. Geared Rewinder**, on wooden base. List £2. 18s. 6d.

**Ensign 16-mm. Geared Rewinder**, on wooden base. List 25s. 12s. 0d.

## The New VAUXHALL SILVER SCREEN

Size 30×40 in. Finest Silver surface on wooden rollers. AMAZING VALUE.

Only 11/6 Plus 1/3 Carriage.

## THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.

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### "PRAXIDOS" VERTICAL ENLARGER

The Praxidos opens up a new world of interest and enjoyment. There are two models—NON-AUTOMATIC and AUTOMATIC. With the latter the image is ALWAYS IN FOCUS, irrespective of the size of the enlargement being made.

Praxidos enlargers were specially designed for making enlargements simply and efficiently from miniature negatives such as Leica, Contax, Brilliant, Rolleiflex, Rolleicord, Super Ikonta, etc., whilst there is the  $3\frac{1}{2} \times 2\frac{1}{2}$  size which will take negatives of this size or less, and parts of larger negatives up to  $9 \times 12$  cm.

The Praxidos takes 100-watt opal lamp, can be used with or without a condenser—which may be single or double, according to the kind of enlargement required—and permits EXCEPTIONALLY SHORT EXPOSURES.

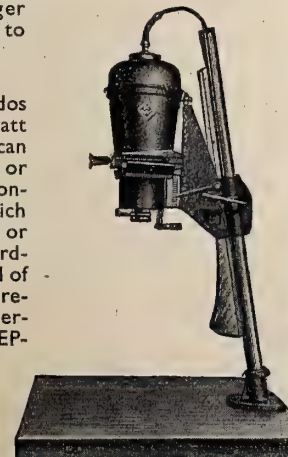
Needle-sharp enlarging is as simple as contact printing with the Praxidos.

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37, BEDFORD ST., STRAND, W.C.2



Non-Automatic Praxidos with Tall Lamp house for use with Double Condenser.



Automatic Praxidos with Short Lamp house for use with opal diffuser.

## EXCHANGE AND WANTED

**WANTED.**—Elmar 3.5-cm. (coupled) required on loan one month; full responsibility.—Nash, Post Office, Crail, Fife. [9751]

**WANTED.**—Direct-vision Press Camera, 4-pl. or larger, also Slides for 4-pl. Ross Panos; for sale—Horizontal Enlarger; Dist Distance Meter; 5×4 Goerz Anschutz, slides, f/6.8 Doppel lens, etc.—Till, 25, Dover St., Ryde. [9755]

**WANTED.**—Modern Lantern Slides of Ardennes, Luxembourg, and the Meuse.—J. Pilkington, 169, Warbreck Hill Rd., Blackpool. [9756]

**WANTED.**—Iclette  $2\frac{1}{2} \times 2\frac{1}{2}$  or  $2\frac{1}{2} \times 1\frac{1}{2}$ , or Ikonta  $2\frac{1}{2} \times 1\frac{1}{2}$  or Rolleiflex; Tessar, Compur.—Butler, 17, Elgar Avenue, Tolworth, Surrey. [9757]

**EXCHANGE.**—Gent's Gold Wristlet Watch (15 jewels, lever), for good Camera or Large-aperture Anastigmat in shutter, or sell.—28, St. George's Avenue, Bridlington. [9761]

**EXCHANGE.**—5-in. Kodak Film Tank for  $2\frac{1}{2}$ -in. ditto, offers.—D., 10, Cobden St., Manchester, 10. [9763]

**WANTED.**— $3\frac{1}{2} \times 2\frac{1}{2}$  Enlarger, electric, details.—C., 52, Pinner Park Avenue, Harrow. [9765]

**WANTED.**—Horizontal Enlarger, print trimmer and accessories, with or without lens.—98, Church Rd., Bexleyheath. [9769]

**WANTED.**—Rolleiflex or Rolleicord, also Enlarger.—Dudley, 18, Southwood Hall, Highgate, N.6. [9773]

**WANTED.**—Pair of Rolleiflex Proxar Lenses, set No. 1, £1 offered; particulars.—E. R. Hallows, Darna, Park Rd., Bramhall, Cheshire. [9777]

**WANTED.**—4-pl. Soho Reflex, Ross Xpres or Zeiss Tessar f/3.8 or f/4.5 lens, all accessories, case; approval deposit.—Farr, Gate House, Limpsfield, Surrey. [9778]

**ENLARGER.** Vertical, electric, wanted; postcard and smaller negs.—20, Keyes Avenue, Gt. Yarmouth. [9783]

**WANTED.**— $3 \times 4$  cm. Camera, Perkeo preferred; must be new condition.—99, Penshurst Gardens, Edgware. [9785]

**WANTED.**—F/2.5 or f/2.9 lens,  $6\frac{1}{2}$  to 8 in. focus; good condition, reasonable price; state whether standard or sunk mount, and thread size (London).—Box 5591, c/o "The Amateur Photographer." [9792]

**WANTED.**—Electric Enlarger, for  $2\frac{1}{2} \times 2\frac{1}{2}$  films.—Box 5597, c/o "The Amateur Photographer." [9798]

**WANTED.**—Aldis-Butcher Lantern Projection Lens, any focus, cheap.—Wakeman, Ombersley, Dartmouth. [9803]

## Trade.

**WANTED.**—Leicas, Contaxes, Rolleiflexes, Exaktas and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [6703]

**WANTED for Cash.**—Modern Miniature Cameras and accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012]

**WANTED for Cash.**—Reflex and Miniature Cameras, Voigtlander Brilliant, all models 9.5-mm. and 16-mm. cine apparatus; details to—Woollons, 254, Hendon Way, London, N.W.4. [9779]

## CINEMATOGRAPH APPARATUS

**PATHE** 9.5 Super Films in good condition, 300 ft., S. 12/6, S.B. 15/-; stamp for catalogue.—Caudle, Deanery House, Godalming. [9691]

**16-MM.** Kodak Model C, case, resistance, all voltages, 1-in. and 2-in. lenses; nice condition, £8/10.—Tyler, St. Clement St., Winchester. [9707]

**9.5** Pathe de Luxe Camera, f/3.5; list £10/10; splendid condition, £4/15.—Lockwood, Broadway, Leyland. [9712]

**SIEMENS** D 16-mm., Schneider f/1.5, in case, S absolutely as new, £60, no offers; also 15-mm. and 2-in. Cooke Lenses for sliding head at low additional cost.—Box 5573, c/o "The Amateur Photographer." [9713]

**L**ATEST Double-claw Pathescope Projector, type C motor, group resistance, super attachment; as new; cost £13; for £8, cash.—Charnock, Chemist Bursough Bridge, Lanes. [9762]

## WHAT BECOMES OF THE NON-MINIATURES?

As is generally known, the firm of R. G. Lewis deals exclusively in miniature cameras. In the ordinary way the non-miniatures which we take in part exchange for these are immediately passed on to the trade. We have, however, during the last twelve months acquired a small selection of really exceptional outfits which we are offering for sale below.

The following eight cameras are 1935 models of the very latest type. They are in each case absolutely indistinguishable in any way from brand new. Several are actually unused, and with each camera we give a written guarantee of mechanical and optical perfection.

1935 LATEST 1-plate Soho Reflex, f/3.5 Ross Xpres lens, 2 filters, 2 special lens hoods, fitted Soho slow-speeds release,  $\frac{1}{2}$  to 3 sec., 3 double slides, F.P. adapter, silk changing-bag, pigskin case. Cost over £53. AS BRAND NEW...£25 0 0

1935 LATEST Unused  $1\frac{1}{2} \times 2\frac{1}{2}$  Soho Dainty Reflex, f/4.5 Ross Xpres, 11-in. f/5.6 Dallan Telephoto, 2 F.P. adapters, Riteway film holder, focussing magnifiers, antinuous release, 3 filters, best hide case. Cost £56 14s. 6d. AS BRAND NEW...£25 0 0

1935 LATEST 1-pl. T.-P. Junior Special Reflex, fitted with swinging front, f/4.5 Ross Xpres, 3 slides, F.P. adapter, focussing magnifiers, best leather case. Cost £21 10s. AS BRAND NEW £10 0 0

1935 LATEST  $3\frac{1}{2} \times 2\frac{1}{2}$  Ensign Special Reflex, f/4.5 Ross Xpres lens, 3 slides, F.P. adapter, roll-film holder, 2 filters, magnifiers, leather case. Cost £21. AS BRAND NEW...£10 0 0

1935 LATEST Ensign Speed Film Reflex, f/3.4 Aldis-Butcher lens, direct-vision finder, leather case. Cost £12 13s. 6d. AS BRAND NEW...£6 0 0

1935 LATEST 4-pl. Ihagee Sports and Press Camera, self-capping focal-plane shutter,  $\frac{1}{15}$ th to  $\frac{1}{1,000}$ th sec., f/3.5 Zeiss Tessar, F.P. adapter, leather case. Cost £47. AS BRAND NEW...£18 17 6

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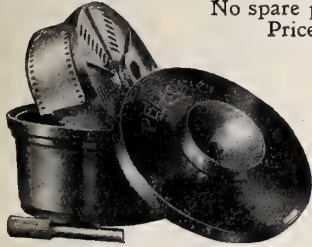
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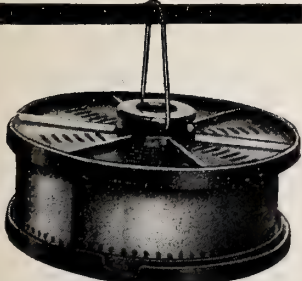
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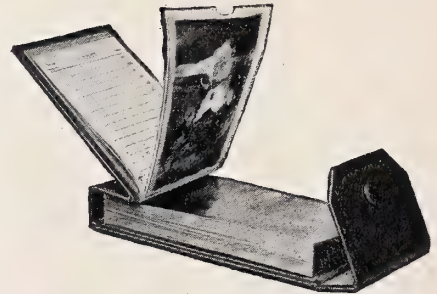
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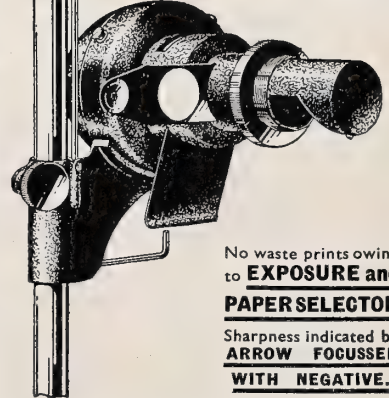
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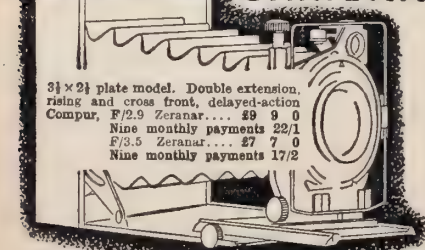
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slides. Fair **£1:18:6**  
condition. . . .

4.5×6 cm. Goerz Pocket  
Tenax, 7.5-cm. Dagor f/6.8,  
Compound 1/250th, 3 slides,  
F.P.A., case. **£2:7:6**  
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3½×2½ Ensign Cameo, Beck  
Mutar f/6.7, 5 speeds, 1 to 1/100th,  
T. and B., direct finder, 6  
slides. Good **£2:7:6**  
condition. . . .

3½×2½ Goerz Tenax, focus-  
sing 9-cm. Dagor f/6.8, Com-  
pound 1/250th, F.P. adapter,  
case. Fair **£2:15:0**  
condition. . . .

6½×4½ Sanderson Field, 7½-in.  
Busch anastigmat f/7.7, T.-P.  
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rise, cross and swing front,  
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1/250th, direct finder, 3 D.D.  
slides, F.P.A., case. **£3:12:6**  
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4.5×6 cm. Lilliput, focussing,  
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Compur 1/300th, direct finder,  
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Goerz Tenax, Zeiss Double  
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5×4 Sinclair Una, f/6.3  
Ross Homocentric Convertible  
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case. Good **£6:5:0**  
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3½×2½ Etui, f/4.5 lens, de-  
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sec., 12 slides, F.P. adapter,  
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7.5-cm. Ross Xpres f/4.5, 1  
to 1/200th, 3 D.D. slides, F.P.  
adapter, filters, case. Very  
good condition. . . . **£7:17:6**

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f/4.5, Compur 1/250th, 6 slides,  
F.P. adapter, case. Good  
condition. . . . **£7:17:6**

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sion, revolving back, rise, cross,  
drop and swing front, Compur  
1/200th, Zeiss Convertible Pro-  
tar (15-cm. f/6.5), (22-cm.  
f/12.5), 6 slides, F.P. adapter,  
case. Very **£12:15:0**  
good condition. . . .

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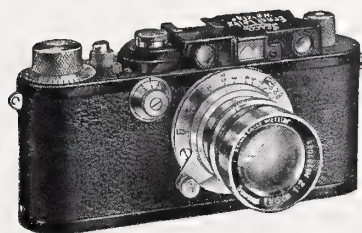
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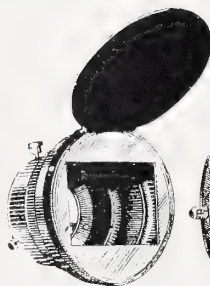
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# The AMATEUR<sup>3D</sup> PHOTOGRAPHER

& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, October 16th, 1935.

No. 2449.



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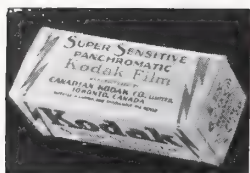
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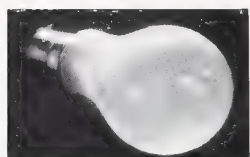
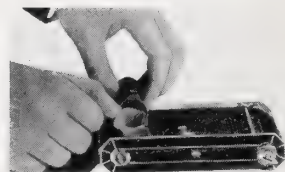
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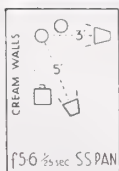
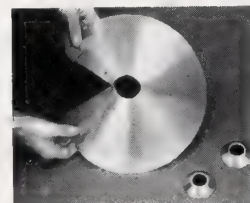
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16-mm. Model B Cine-Kodak, f/1.9 anas., long-focus Telephoto, interchangeable, L/case £18 18 0  
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Latest 6 x 6 Rolleiflex, f/4.5 Carl Zeiss Tessar, automatic, Compur, plate back, 3 slides, Proxar lens, L/case. As new..... £17 10 0  
1-pl. Sanderson Hand and Stand, all movements, triple ext., Cooke Series III f/6.5 anas., shutter speeded 1 to 1/100th, 3 D.D. slides, L/case..... £3 18 9  
3 1/2 x 2 1/4 Salex Compact Folding Pocket, double ext., f/3.8 anas., D.A. Compur shutter, 3 slides, F.P.A., case..... £4 18 6

SPECIAL SNIP.—1-pl. T.P. Reflex, f/2.9 Plaubel Anticomar, Dallmeyer 12-in. f/6 Telephoto, 6 slides. Cost £30 18s. £14 10 0  
Special End-of-Season Clearance of Prismatic Binoculars. Exceptional bargains at half manufacturers' cost. Write for special list.  
3 1/2 x 2 1/4 Icarette de Luxe Roll Film, D.E., f/4.5 Tessar, Compur, plate back, screen, 3 slides, L/case..... £11 7 6  
1-pl. Ensign de Luxe Reflex, revolving back, self-capping F.P. shutter, F.P.A., roll-holder, L/case. Cost £30..... £3 18 6

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"I may say the camera is more than up to my expectations, and must congratulate you on the fine way you dispatch your goods, it being in perfect condition."

J. W. C.

As new..... £17 10 0  
1-pl. Sanderson Hand and Stand, all movements, triple ext., Cooke Series III f/6.5 anas., shutter speeded 1 to 1/100th, 3 D.D. slides, L/case..... £3 18 9  
3 1/2 x 2 1/4 Salex Compact Folding Pocket, double ext., f/3.8 anas., D.A. Compur shutter, 3 slides, F.P.A., case..... £4 18 6

SPECIAL SNIP.—1-pl. T.P. Reflex, f/2.9 Plaubel Anticomar, Dallmeyer 12-in. f/6 Telephoto, 6 slides. Cost £30 18s. £14 10 0

Special End-of-Season Clearance of Prismatic Binoculars. Exceptional bargains at half manufacturers' cost. Write for special list.

3 1/2 x 2 1/4 Icarette de Luxe Roll Film, D.E., f/4.5 Tessar, Compur, plate back, screen, 3 slides, L/case..... £11 7 6  
1-pl. Ensign de Luxe Reflex, revolving back, self-capping F.P. shutter, F.P.A., roll-holder, L/case. Cost £30..... £3 18 6

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9 1/2-in. f/6.5 Beck Neostigmat, iris £3 3 0  
7 1/2-in. f/8 Series V Cooke Anastig. Lens, iris..... £1 12 6  
7-in. f/7.7 Ross Goetz Double Anastig. Lens, iris..... £1 15 0  
6 1/2-in. f/6.3 Ross Zeiss Convertible Anastig. Lens, having 1 1/4-in. in the singles £4 12 6  
7 1/2-in. f/6 Dallmeyer 3-loci Stigmatic Lens, iris..... £3 13 6  
8 1/2-in. f/4.5 Ross Xpres, in sunk mount..... £8 15 0  
8-in. f/2.9 Dallmeyer Pentac, in sunk mount. As new..... £13 13 0  
5-in. f/4.5 Texor, in sunk mount £2 7 6  
6-in. f/6.3 Dallmeyer Carfac, in sunk mount..... 15s. 9d.  
9-in. f/6.5 Dallmeyer Popular Telephoto Lens, iris. Unsoiled..... £4 12 6  
12-in. f/5.6 Dallon Telephoto Anastig. Lens, iris..... £7 7 0  
6-in. f/5.6 Dallmeyer Tele. Anastig. Lens, iris, suitable for V.P. Speed outfit £3 18 6  
4-in. f/3.2 Plaubel Anticomar, Compur shutter speeded from 1 to 1/200th and Time..... £2 17 6  
5-in. f/6.3 Clement & Gilmer Panorhstigmat, in Kollos speeded shutter..... 12s. 6d.  
5 1/2-in. f/6 Dallmeyer Stigmatic, in Unicorn fully-speeded shutter. 25s. 0d.  
4-in. f/4.5 Salex, in latest D.A. Compur shutter..... £3 5 0  
5 1/2-in. f/4.5 Aldis, in Kollos fully-speeded shutter..... £2 17 6  
Whole-plate T.E. National C.B. Field, high rising and swing front, swing and reversing back, 2-in. roller-blind shutter, 3 double book-form dark slides, turntable, tripod, canvas carrying-case..... £6 17 6  
Whole-plate D.E. Salex S.B. Outfit, rising and cross front, f/8 Ross Symmetrical lens, W.H. stops, double swing and reversing back, 2 double book-form dark slides. Perfect condition..... £8 6 0  
4-pl. D.E. Sanderson Semi-square Bellows Outfit, all movements, 2 double book-form dark slides..... £1 15 0  
4-pl. D.E. C.B. Field, high rising front with detachable lens panel, double swing and reversing back, 1 double book-form dark slide, solid base..... 17s. 6d.  
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4-pl. D.E. C.B. Field, high rising front, detachable lens panel, swing and reversing back, 3 double book-form dark slides, solid base..... 8s. 6d.  
16-mm. Model C Cine-Kodak, for use with 110-volt lamp..... £5 17 6

16-mm. Ensign Projector, 50-watt lamp, complete in original box..... £5 0 0  
Pathe Imp Projector, motor driven, super attachment..... £5 12 6  
Double-claw Pathe Projector, hand turn, added resistance..... £4 15 0  
Double-claw Pathe Cine Projector, with motor drive, super attachment, Hermagis anastig. lens, added resistance and travelling case. Cost £14..... £3 2 6  
Motor, for Pathe Imp Projector, A. new..... 15s. 0d.  
40 x 30 Beaded Silvered Screen, on rollers. Unsoiled..... £2 2 0  
Russian Iron Lantern, single drawer, 6-in. lantern lens, travelling case..... £2 10 6  
35-mm. Campro Cine Camera and Projector Combined, f/3.5 lens. A speculative lot..... £1 19 6  
45 x 107 Stereo Scopea Camera, f/6.3 Stylor anastig. lenses, speeded shutter, rising front, direct-vision finder, 6 single slides..... £3 15 0  
7 x 13 Stereo Nettel Focal-plane, f/6.3 Carl Zeiss Tessar lenses, shutter speeded from 1/10th to 1/100th and Time, direct-vision finder..... £6 15 0  
Changing-box for 45 x 107 Heidoscope..... £2 4 0  
F.P.A., for Heidoscope 45 x 107..... 8s. 6d.  
3 1/2 x 2 1/4 T.P. Reflex, f/4.5 Carl Zeiss Triotar lens, revolving back, 6 slides, F.P.A., leather case. Unsoiled..... £9 9 0  
3 1/2 x 2 1/4 Menior Folding Reflex, f/4.5 Zeiss Tessar, daylight loading, F.P.A..... £5 2 6  
3 1/2 x 2 1/4 Soho Horizontal Reflex, f/4.5 Ross Tessar lens, 3 double book-form dark slides, F.P.A. and case..... £6 17 6  
10 x 15 Nettel Deckrullo Focal-plane, S.C. shutter, speeded from 1 to 1/2,000th and Time, 7-in. f/4.5 Heliat anastig. lens, direct-vision finder, 6 slides, F.P.A., leather case..... £11 17 6  
4-pl. Ross Panros Focal-plane, shutter speeded to 1/800th and Time, f/4.5 Ross Xpres, 6 double slides..... £12 12 0  
3 1/2 x 2 1/4 Salex Focal-plane, f/4.5 anastig. lens, 2 slides, F.P.A..... £2 17 6  
3 1/2 x 2 1/4 Ihagee S.C. Focal-plane, f/4.5 Zeiss Tessar, 3 D.D. slides, F.P.A. £8 5 0  
4 1/8 cm. V.P. Salex Focal-plane, f/4.5 anastig. lens, 6 slides, F.P.A..... £3 3 0  
1-pl. Kershaw Hand and Stand, focal-plane shutter, f/4.5 Cooke anastig. lens, shutter speeded to 1/800th and Time, Mackenzie-Wishart, 6 slides..... £4 10 0  
1-pl. Single Extension Ikita, f/4.5 Lukos anastig. lens, Compur shutter, 4 slides..... £2 19 6

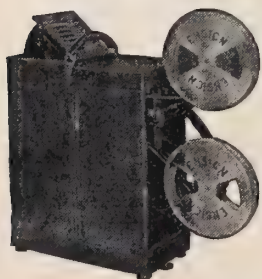
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16-mm. S.P. Home Talkie Projector, complete with stand, case, microphone, speaker and screen..... \$89 10 0  
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Permarec Home Recording Turntable, complete with 33-1/3rd and 78 straight-line tracking, A.C. and D.C., accommodating up to 16-in. disc, volume indicator. As new..... \$35 10 0  
16-mm. DeVry Model G, 200-watt, resistance and case..... \$11 15 0  
16-mm. Ensign Silent 16, 180-watt, resistance and case..... \$13 10 0  
16-mm. Kodascope Model B, 250-watt, self-thread, resistance and case..... \$22 10 0  
Ensign Super 16, 250-watt, still and reverse, resistance and case..... \$18 15 0  
16-mm. Kodascope Model C, 100-watt, with resistance..... \$8 15 0  
16-mm. Bolex Model C, 250-watt, and resistance..... \$13 12 6  
16-mm. Bell & Howell Film Model J.L. (all-gear), resistance and case..... \$59 0 0  
9.5-mm. Pathe 200-B Projector, complete..... \$11 15 0

9.5-mm. Coronet Projector..... \$1 10 0  
1-pl. Double Extension Kilito, 1/6.8 Aldis anastigmat, Compur shutter, 1 to 1/250th sec., 6 slides, F.P.A. and case \$12 6  
1-pl. N. & G. Sibly, 1/4.5 Ross Xpres anastigmat, N. & G. shutter, reflex holder, screen, F.P.A., roll-holder and case..... \$7 12 6  
3x4 cm. Dolly Camera, 1/3.5 Meyer anastigmat, Compur shutter, 1 to 1/300th sec., direct-vision finder..... \$3 17 6  
1-pl. T.P. Junior Reflex, 81-in. Ross Xpres anastigmat, rack focus, self-capping shutter, speeds to 1/1,000th, reversing back, 6 slides and case..... \$6 17 6  
Kodak Home Enlarger, complete with negative holder, paper holder, and electric fittings..... \$3 17 6  
6x6 Automatic Rollei-flex, 1/3.8 Zeiss Tessar anastigmat, Compur shutter, 1 to 1/300th sec., complete with leather case and Proxar lenses..... \$19 10 0  
1a Zeiss Icarette Roll Film, 1/4.5 Zeiss Tessar anastigmat, Compur shutter, 1 to 1/250th sec., radial focus, rising front, leather case..... \$7 17 6  
F.C. Popular Pressman, 1/4.5 Zeiss Tessar anastigmat, rack focus, focal-plane shutter, 1/10th to 1/1,000th, screen, 6 slides and leather case..... \$6 17 6

Leitz Model I Leica Camera, 1/3.5 Elmar anastigmat, focal-plane shutter, direct-vision finder and leather case..... \$10 10 0  
Leitz Model II Leica Camera, with coupled range-finder, Elmar anastigmat, focal-plane shutter, ever-ready case. As new \$21 0 0  
Voigtländer Brilliant Camera, 1/7.7 anastigmat, speeded shutter, full-size finder..... \$1 15 0  
V.P. Kodak, 1/7.7 anastigmat, speeded shutter, brilliant finder..... \$1 1 0  
V.P. Piccolette, 1/6.3 Zeiss Triotar anastigmat, Compur shutter, 1 to 1/300th sec., direct-vision finder..... \$3 3 0  
V.P. No. 1 Ensignette, 1/6.3 Ensign anastigmat, T. and I. shutter, brilliant finder 16s. 6d.  
3x4 cm. Ensign Midget, all-distance lens, speeded, brilliant finder..... 19s. 6d.  
V.P. Model B Kodak, Achro lens, T. and I. shutter, brilliant finder..... 11s. 6d.  
3x2 Model II Ensignette, Achro lens, T. and I. shutter, brilliant finder..... 7s. 9d.  
V.P. Kodak, Achro lens, speeded shutter, brilliant finder..... 11s. 9d.  
Five-20 Zeiss Super Ikonta, 16-on 31x21, 1/3.5 Zeiss Tessar anastigmat, coupled range-finder, Compur shutter, 1 to 1/250th sec., self-erecting front, leather case. Brand new condition..... \$14 17 6  
3x4 cm. Saker Roll Film, 1/3.5 Sakeron anastigmat, Compur shutter, 1 to 1/300th sec., self-erecting front, brilliant finder..... \$4 17 8  
3x4 cm. Voigtländer Perkeo, 1/4.5 Skopar anastigmat, Everest speeded shutter, delayed-action, self-erecting front, micrometer focussing \$4 2 6  
V.P. Plaubel Roll Film, 1/4.2 Plaubel anastigmat, Compur shutter, 1 to 1/300th sec., focussing adjustment, direct-vision finder..... \$4 2 6  
31x21 N. & G. Roll Film Sibly, 1/4.5 Cooke anastigmat, N. & G. shutter, 1 to 1/150th, rising and cross front, reflex holder \$8 17 6  
31x21 No. 7 Carbine, 1/4.5 Aldis anastigmat, delayed-action Compur shutter, rising front, radial focussing, brilliant and direct-vision finder..... \$6 17 6  
31x21 Hale Roll Film, Achro lens, Everest speeded shutter, focussing adjustment \$13 17 8  
31x21 Zeiss Super Ikonta, 1/4.5 Zeiss Tessar anastigmat, Compur delayed-action shutter, 1 to 1/250th sec., self-erecting front, coupled range-finder, leather case..... \$13 17 8  
1-pl. Roll Film, 1/7.7 Ensign anastigmat, Ibsor shutter, 1 to 1/100th sec., rack focus, brilliant finder..... 17s. 6d.

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"It is splendid, and I thank you heartily for all the trouble and care you have taken. I shall never fail to recommend the City Sale." A. H. L.

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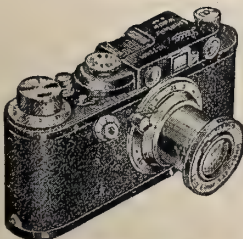
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You'll need a Leica through the winter months; it will enable you to carry on the odd work.

Model III, as illustrated, with 1/3.5 Elmar lens

**\$30:10:0**

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9-cm. Elmar 1/4 Anastigmat, iris \$7 17 6  
Waist-level Finder, for Leica..... \$1 2 6  
15x107 Ica Plasko Stereo, 1/6.8 Novar anastigmat, 6 slides, F.P.A. and case..... \$2 10 0  
5-cm. Elmar 1/3.5 Anastigmat, for Leica..... \$5 17 6  
9-in. Dallmeyer Press Anastigmat 1/3.5, sunk mount..... \$4 10 0  
1-pl. Goetz Tenax Folding Pocket, Dagor 1/6.8, Compound shutter, 6 slides and leather case..... \$3 3 0  
9.5-mm. Pathe Motocamera, Model B, 1/3.5 anastigmat and case..... \$4 17 6  
Deca Car and Home Radio Receiver. Excellent condition..... \$14 17 6  
52x40 Beaded Screen, in box..... \$1 10 0  
16-mm. Bell & Howell Filmco, Cooke 1/3.5 anastigmat, 2 speeds and leather case..... \$17 10 0  
9.5-mm. Kid Projector, complete with resistance to 250 volts..... \$1 17 6  
1-pl. T.P. de Luxe Reflex, Cooke 1/2.9, self-capping focal-plane shutter, revolving back, 6 D.D. slides, F.P.A. and leather case..... \$15 15 0

8x41 cm. Plaubel Minikina, 1/2.9 Anticomar, Compur shutter, focussing, 3 slides and F.P.A..... \$9 17 6  
9x12 cm. T.P. Press Focal-plane, Carl Zeiss Tessar 1/4.5, self-capping focal-plane shutter, quick-changing back and 6 slides..... \$15 15 0  
31x21 Nettel Focal-plane, Carl Zeiss Triotar 1/3.5, single metal slide adapter, 3 slides, F.P.A., roll-holder and leather case \$9 17 6  
31x21 Mentor Folding Reflex, Carl Zeiss Tessar 1/4.5, focal-plane shutter, F.P.A. and leather case..... \$6 17 6  
5x4 Sanderson Hand and Stand, Goetz Color Series IB 1/4.8, Unicorn shutter, 3 slides and case..... \$3 12 6  
Kodak Retina, 1/3.5 Xenar, Compur shutter and purse..... \$8 13 8  
9.5-mm. Coronet Cine Camera, 1/3.9 anastigmat, motor drive..... \$1 19 6  
31x21 Zeiss Ikon Maximar, double extension, Carl Zeiss Tessar 1/4.5, Compur shutter, 3 slides, F.P.A. and leather case. In condition equal to new..... \$8 17 6  
3x4 cm. Baby Ikonta, 1/4.5 Novar anastigmat, Dervall shutter, complete in purse..... \$3 3 0

1-pl. Apem Reflex, 1/4.5 T.T. and H. Apem anastigmat, focal-plane shutter, 6 slides, canvas case..... \$4 17 6  
9.5-mm. Campro Combined Cine Camera and Projector, complete with transformer..... \$2 2 0

9.5-mm. Pathe Cine Camera, 1/3.5 anastigmat, Motrix attachment and leather case \$1 17 6  
1-pl. N. & G. New Ideal Sibly, Cooke Aviar 1/4.5, N. & G. fully-speeded shutter, from 1 to 1/100th, double rising front, 6 slides, filter and leather case..... \$8 17 6  
3x4 cm. Foth-Derby Roll Film, 1/2.5 anastigmat, focal-plane shutter. Nice order..... \$6 6 0

9.5-mm. Alet Cine Camera, Meyer 1/2.8 anastigmat, motor drive. New condition..... \$8 7 6  
1-pl. Sanderson Hand and Stand, Ensign 1/7.7 anastigmat, sector fully-speeded shutter, 2 slides and leather case..... \$3 3 0  
1-pl. Klimax Folding Pocket, Ross Homocentric 1/6.3, Compound shutter, 6 slides and canvas case..... \$3 0 0  
1-pl. Lancaster Square Bellows Field and Studio, R.K. lens, roller-blind shutter, double extension 3 slides and case..... \$2 7 6  
1-pl. Ensign Folding Reflex, Cooke 1/4.5 Aviar, focal-plane shutter, 2 D.D. slides and F.P.A..... \$8 17 6  
1-pl. Sanderson Hand and Stand, long extension, Goetz fully-speeded shutter, 2 book-form slides \$3 0 0

31x21 Ensign Roll Film Reflex, Aldis Uno 1/4.5, focal-plane shutter and leather case. New condition..... \$4 17 6  
5x4 T.P. Press Focal-plane, Cenar 1/4.5, self-capping focal-plane shutter, 6 slides and leather case..... \$9 17 6  
14-in. Dallmeyer Large Adon Telephoto 1/4.5, iris..... \$3 12 6

1-pl. Ensign Reflex, Carl Zeiss Tessar 1/4.5, self-capping focal-plane shutter, 4 slides and leather case..... \$8 7 6  
45x107 Stereo Murer Focal-plane, pair of 1/3.5 anastigmat, focal-plane shutter, 3 slides..... \$2 5 0  
Ensign Midget, 1/6.3 anastigmat, complete in purse..... \$1 19 9  
V.P. Kodak, Landscape lens, speeded shutter and purse..... 9s. 6d.  
31x21 No. 1 Pocket Kodak, R.R. lens and canvas case..... \$1 3 6  
31x21 Vesta, 1/6.3 Ross Zeiss anastigmat, 3 slides and leather case..... \$4 10 0  
1-pl. Triple Extension Vicio, Aldis 1/6, T.P. shutter, 3 slides, tripod and case..... \$4 7 8  
Swift Monocular Binocular Microscope, coarse and fine adjustment, built-in mechanical stage, nose-piece, 4 objectives, 1/6th, 2/3rds and 1/12th oil-immersion, 25-mm. two pairs of eyepieces, Abbe condenser, analyser and polariser, in case. New condition..... \$41 0 0

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"I received the camera and would like to say how very pleased I am with it. It is certainly in excellent condition, and I could not have wished for anything better."

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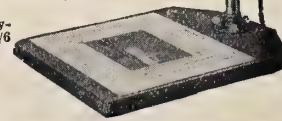
Enable you to commence enlarging with the utmost ease and simplicity. The condenser diffused lighting system employed ensures perfect quality grainless enlargements. Each model fitted with 1/6.3 Ensar lens.

For all miniature negatives, enlarges to 15x10..... \$4 10 0  
31x21 enlarges up to 15x12..... \$7 10 0  
1-plate model..... \$10 10 0

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With automatic focussing. Diffused illumination, gives soft, harmonious enlargements from 31x21 to 15x10 in. For use with your Leica lens..... \$16:6:6  
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The Contax has been designed with one end in view—the production of the perfect miniature negative. This end is attained by the microscopic definition given by the Zeiss lenses; by the exactness of the focussing permitted by the use of the long base patent rotating wedge distance meter; by the extraordinarily fine limits to which the whole of the mechanical work contained in the camera is worked; and the fineness of the grain of the modern film, in which connection the Zeiss Ikon Pernox is an outstanding example. The metal focal-plane shutter permitting exposure to a real  $1/1,000$ th second, and the wide range of Zeiss lenses place within the power of the Contax owner practically all branches of photography.

The handsome rectangular shape of the Contax makes it easy to hold steady, and the back of the camera is detachable for cleaning (an important point, because dust and particles of film emulsion will collect inside a camera and must be removed, otherwise negatives will suffer from pinholes) besides providing for the use of a ground-glass screen and slides for single exposures. It is even impossible to make, inadvertently, a double exposure with the Contax, because the act of winding the shutter automatically winds on the film.

The above photograph is an example of Contax stage photography. It is taken with ordinary lighting of the stage, without any auxiliary illumination.

The Story of the Contax and its lenses are contained in our books, "The Connoisseur and the Contax," and "The Ten Contax Lenses," both of which will be sent free on application.

The Contax can be obtained from most high-class camera dealers on the instalment system, name and address of nearest dealer on request.

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## & CINEMATOPHGRAPHER



EDITOR  
F.J. MORTIMER

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"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

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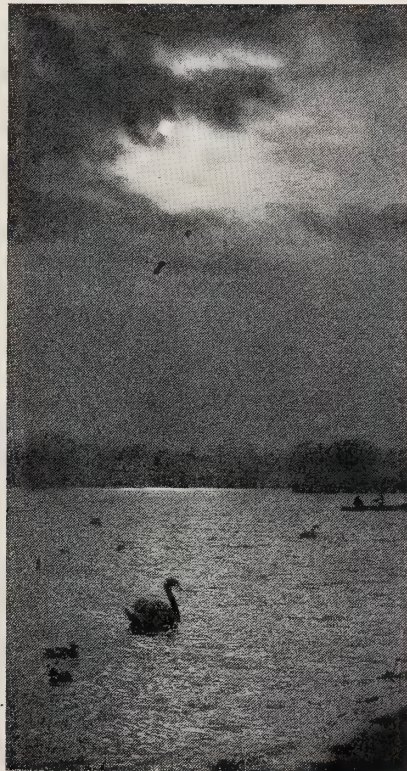
VOL. LXXX. No. 2449.

THE closing date for "The A.P." Annual Lantern-Slide Competition is drawing near. All packages containing entries should be in our hands by the last day of the month—Thursday, 31st. There can be no extension of this date as the slides will have to be unpacked, classified and judged without delay to permit of the prize set starting on its long tour in the second week of November. In addition to the conditions of entry that have been published every week, we would like to draw attention to one other point in the interests of the competitors themselves. It is: pay special attention to the careful packing of the slides before trusting them to the tender mercies of the post. Every year a considerable number of slides for this competition arrive broken—due in every case to faulty packing. A glass lantern slide is a fragile thing, and should be treated accordingly. Corrugated paper is cheap, and lots of it rolled round the box of slides—in two directions—will generally render the contents immune from breakage.

### Quick Dispatch.

Was ever anything so quick and busy as the Business Efficiency Exhibition at Shepherd's Bush? There are so many labour-saving devices that one begins to feel there can be no more labour to save. It was a little disappointing, therefore, to search carefully and find no adaptation of photography to office use. There is everything here that makes for mechanical ease and precision. Everything is duplicated, triplicated, manifolded; the telephone and dictaphone and every other kind of phone are at your service in all sorts of ingenious ways,

## TOPICS of the Week



LONDON LANDSCAPES (No. 38).

*An autumn afternoon on the Serpentine,  
Hyde Park.*

and there are card indexing, and mechanical accountancy, and goodness knows what. Yet apparently among these modern methods no employment has been found for photography, which is one of the neatest and most accurate duplicating methods going. Of course, so far as advertising is concerned, it is everywhere. Every stand bore testimony to it, either in the shape of enlargements on the wall or reproductions in the catalogue. Sometimes very ingenious uses had been made of photography, too. We like the man who brought in examples of Zoo photography, putting up, for instance, an exasperated look on the face of a lion, and under it, "Yes, but he hadn't used the — telephone attachment."

### Votive Offerings.

Mr. Arthur Pereira, who has been taking his camera, principally to get Dufaycolor pictures, into the islands of the South Seas, told his exhibition audience at the "Royal" the other night of his experience on the way there in Rangoon. There he visited the famous pagoda, and the great staircase up which everyone, the tourist photographer as well as the devout pilgrim, must go barefoot. These lead to where the images of Buddha gaze impassively at all the visitors alike. They also lead to the spot where the faithful cast their treasures—their jewels and their gold. And here, among the bracelets and the pendants and the turban ornaments and the massive earrings, Mr. Pereira noticed—some thirty-shilling cameras! One wonders what impelled the tourists to cast aside their chosen instruments. Was it also in an ecstasy of devotion, or was it in an extreme of impatience? Was it a



gesture signifying the attainment of Nirvana, the extinction of all desire, the emancipation of the spirit from all ambitions, even the innocent—or relatively innocent—one of making photographic records? And what did Buddha think of this offering? Here indeed was the West—for the cameras, we believe, were of American make—prostrate at the feet of the East.

### Photographing the Stars.

A well-known physicist in the States, Professor R. H. Goddard, of Clark University, Massachusetts, obtained leave of absence from his university as far back as 1930 and went into the desert of New Mexico, called in America the "sunshine State," to devote himself to perfecting a rocket method of reaching extreme altitudes. We now learn that Professor Goddard has perfected a giant rocket which travels at 700 miles an hour, and has been trained to photograph stars and come down to earth again, bearing the latent image for terrestrial development. Seven hundred miles an hour is pretty good going, even

to this speed-bitten generation, but, even so, at that rate it would take a fortnight non-stop to reach the moon, and, of course, a fortnight to come back, while as for the nearest star, other than the sun of course, to get a close-up of that would mean a journey of some unimaginable thousands of years, and by the time of the rocket's return the human race might have forgotten how to develop such prehistoric plates. But, in fact, the role of the rocket camera is not so ambitious. It is to go up for fifty miles into the stratosphere, and who can tell what panoramas of the heavens it may bring back once it is clear of the earth's atmosphere? Good luck to it!

### All Sharp.

The name of Jack Sussman keeps recurring in the news from the "other side" in connection with what is described as a "revolution in photography"—about the ten thousandth revolution in photography within living memory. Jack is a little man of forty, who was born in Russia, came to America in 1904, and has been for twenty-

five years gathering news events in every state. We are told that he even ran away from school at Brooklyn because he was more interested in cameras than in lessons. Unlike most Press photographers, he went into the optics of the thing, and the mathematics of it, and even mastered the technique of lens grinding. The result was seen, the other day, in New York City, when he demonstrated a new lens which gives a remarkable illusion of depth, making a three-dimensional photography possible. In perfecting his lens many months of work were necessary to get rid of edge-distortion. Now the lens says goodbye to all the limitations of ordinary lenses, whereby, if the foreground is sharp, the background is blurred. With Jack Sussman's lens, foreground, background, and middle distance are all equally sharp, so that, says an enthusiastic commentator, a tall chimney a mile away is as sharply photographed as the grin on the face of the urchin just underneath the camera. The Sussman system aims at introducing new possibilities into ciné work.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Photographic "Periods."

*In view of growing interest in Daguerreotypes I should like to have some rough idea of the "periods" of the earlier processes, just as we have "periods" in architecture. Can you give me a few points on the matter?*  
R. A. R. (Bristol.)

Architectural periods, approximately dating the "styles," were long; photographic periods, dating the chief "processes," were short. In both cases, however, there was considerable overlapping, and the periods are not sharply limited and defined.

Daguerre had made considerable progress with his method by 1837, and it was fully described and published in 1839. In 1840 it was found that the speed of his plates could be enormously increased by the addition of bromine to the iodine previously used, and from this year onwards the process was in vogue for professional portraiture.

As early photographs are often erroneously described as daguerreotypes, it should be understood that the name applies only to positive pictures on a copper plate with a polished silver surface. No photograph on glass or other base can be a daguerreotype.

Fox Talbot was getting photographs of a sort in 1835, and published details of his process, and exhibited specimen results in 1839. His Calotype process was being employed at the same time as Daguerre's process from 1840 right into the early fifties. The death-knell of both was rung by the introduction of the wet-collodion process in 1851. Plates for this work were sensitised with a nitrate of silver bath, and had to be exposed while still wet.

It had been discovered as early as 1839 that gelatine sensitised with potassium bichromate became more or less insoluble

in proportion to light action. Although this is not a "period" it is an important date, as the discovery mentioned led to the perfection at various times of many valuable processes—carbon, collotype, oil, gum, photogravure, etc.

By 1864 it was possible to use dry-collodion plates, which were obviously much more convenient than the wet plates. But by 1880 these had been superseded by gelatine dry plates, fundamentally the same as those in use to-day. The same sorts of emulsions were afterwards coated on to paper and to celluloid, as well as on to glass.

When it comes to printing processes it is, of course, possible to name dates for their introduction, but the list would be a long one. Within the comparatively short photographic era (roughly a century) some of these have not only been born, but have died out.

In colour photography such processes as those of Lippmann and Ives were followed by the important Lumière method (about 1904). This comparatively recent date may be taken as the beginning of practical colour work, now making rapid strides, especially in the realm of cinematography.

Also involved in the chronological history of photography are the innumerable introductions, improvements and developments in apparatus (mechanical and optical), accessories, chemicals, materials, etc. There must be remembered the beginnings of telephotography, microphotography, X-ray work, phototelegraphy, etc., etc.

It is evident that in photography these cannot be said to be "periods" as in architecture and other arts; but every year for the last century has made some (generally many) contributions to photography in its many forms. The bare enumeration of these would fill a large volume.



# WORK for the *Longer Evenings*

One of the greatest advantages of photography as a

hobby is that it provides interesting recreation for all times and seasons, even to those possessing the most modest of apparatus. Long evenings can be occupied by the amateur in many photographic ways besides using the camera itself, as indicated in the following article.

IT is safe to say that most amateurs at the commencement of the indoor season find themselves with a large stock of negatives taken during the lighter months, many of them unprinted, and still others almost unprintable, while yet others have been regarded as just passable records and no attempt has been made to produce good prints from them.

One of the first tasks, therefore, is to print from the good negatives at least small prints and to put these right away into an album. Never mind if they are pictorial or not; it is quite sufficient if they give a happy record, or even just recall an event in the past, and if they are horrors of bad composition—well, they may prove warning signs for work in the future!

## **Indifferent Negatives.**

Other negatives should be sorted into their respective classes. Thus those suffering from over-exposure—and these are becoming more numerous since the days of fast films—should be placed on one side for reduction, while those which are so thin as to produce only a dull, flat print may be put in another group for intensification.

It must be remembered that neither intensification nor reduction will produce the kind of negative that is equal to one correctly exposed and developed; but these processes often enable quite a good print to be obtained in the place of an indifferent specimen. It should also be remembered that in the case of reducing, few reducing agents work evenly, and therefore there is liable to be a change in tone values; while in intensification it is useless to try to improve a negative which already has little or no image impressed thereon. Negatives with large patches of clear glass or

celluloid will not print into nicely graded pictures no matter what you do to them, and usually these are best consigned to the dustbin.

## **Reducing.**

Two or three methods of reduction can be applied, according to the amount of reduction needed. The easiest method is by rubbing the negative with clean pads of cotton-wool dipped in Baskett's reducer, which is very simply made up by mixing 2 oz. of terebene, 2 oz. of olive oil and 2 oz. of Globe metal polish well together and then carefully straining the mixture. If Globe polish is unobtainable other metal polishes may be tried, but this is certainly the best for the purpose. It will be observed that after a few rubs the wool becomes black, and it should then be discarded and a new piece applied. Local areas can be reduced by this method rapidly and effectively.

For more drastic reduction, however, one of the simplest methods is to soak the negative first in plain water, then in a solution of plain hypo (not acid), then add to the hypo a few drops of 10 per cent solution of potassium ferricyanide. Only a small quantity of the latter should be used, as if it is increased too much it will make the negative too contrasty, and the last state will be worse than the first.

## **Intensification.**

The negative that gives a dull, flat print can be vastly improved by the chromium method of intensification. This is quite a simple process and consists of bleaching the negative in a solution of potassium bichromate—1 oz. to 25 oz. of water—to which has been added, just before use, an equal quantity of a solution of water 25 oz., hydrochloric acid  $\frac{1}{2}$  oz. The bleaching commences immediately, and soon

all trace of black is gone, leaving in its place a yellow stained film with the image quite plainly visible in deep yellow. The negative must be washed thoroughly until every trace of the yellow stain has been removed and only the yellow of the image can be seen. This is rather a long process and can be hastened by placing the negative in a very weak solution of potassium metabisulphite, and then thoroughly washing it afterwards. The plain washing method is to be preferred. The image is redeveloped now in a good amidol or M.Q. developer, and will show quite an appreciable improvement.

## **Selecting Enlargements.**

Only a small proportion of the average worker's negatives merit enlargement, but the worker should not be satisfied with first appearances. Often a negative will contain as many as three different pictures, which, together, offend the artistic eye, but, printed separately, produce pleasing results. By masking the print with two L-shaped pieces of card the amateur is able to rule off those pieces which show promise, and then the work of enlarging that portion of the negative can proceed. If the worker does not possess a masking carrier to his enlarger he can easily improvise a mask from very thin cardboard, and can also locally shade portions of the picture.

## **Spoilt Enlargements.**

It is a mistake to consign the spoilt enlargement to the dustbin, over-exposed or under-exposed, or fogged, even. Useful practice at retouching, local reduction, etc., can be put in on these pieces of bromide, and so the worker can become accustomed to using methods before he tries them out upon his more valuable efforts.



# Canals and Barges

A GOOD OUTDOOR AUTUMN  
SUBJECT FOR THE CAMERA.

By PERCY COX.

**N**EARLY every one lives within easy reach of one of our inland waterways, and there is ample material to be found along their banks to make it well worth one's while to pay a visit to one of the local canals for the purpose of picture-making.

The subject is an all-the-year-round one, but the present time is excellent for the purpose, particularly in the afternoon with a low sun and not too much foliage on the trees.

The winding waterways alone are sufficiently beautiful, especially in the countryside. Here the tree-lined towing paths and the quaint little humpbacked bridges make the canal a veritable paradise for the photographer. Added to all this, there are the barges and those Romany folk, the bargees, who eat, sleep and work aboard their small craft.

The barges are chiefly of two types, the horse-drawn and the steam propelled. Of the two, the horse-drawn type is the more picturesque. It, however, offers peculiar difficulties of its own to make it an awkward matter to get a satisfactory effect.

Most of the work has to be done from the towing path, which is usually fairly narrow, and the horse is sometimes as much as forty or fifty feet ahead of the barge. So that it becomes essential to use a fairly small stop to enable you to have both the horse and the barge in focus.

If the weather is inclined to be dull and this is not practicable, an alternative is to take up a position on the opposite bank, and take a more or less broadside view. Unfortunately, this again is not always possible, owing to the fact that a number of canals have only one towing path. This further difficulty can usually be overcome by



*From the Towing Path.*

trying to get your picture at a rather wide bend in the canal, where the barge very often overruns the horse, so to speak, thus lessening the distance between them.

The steam-propelled barge is much more easily dealt with. It is only necessary to take up a stand at some suitable place and await the arrival of your prey.

It is a good plan to wait near a bridge, say, thirty feet away, and focus on this, or set your focussing scale to this distance, as the case may be. The shutter can then be released as the boat passes under the bridge. Some very beautiful effects can be obtained in this way, with absolute assurance that the main object will be properly in focus.

## *Close-ups.*

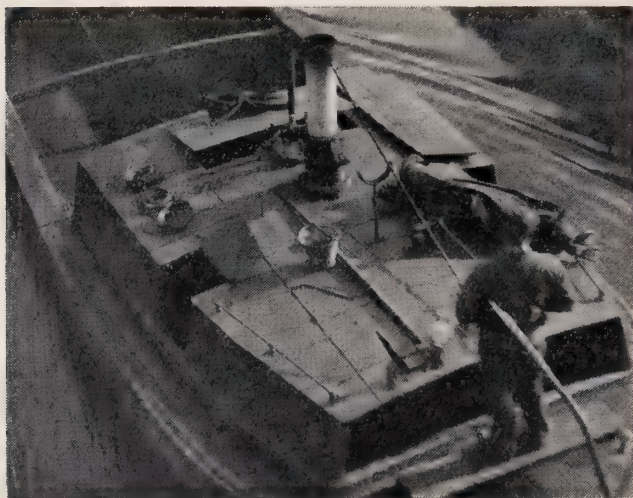
Most of the canals are so narrow that excellent informal portraits of the barge occupants can be obtained as the barge glides past. This can be done from the bank, by setting the focussing to about fifteen feet and standing near the water's edge to make the exposure. A word of warning to reflex owners here. Do not go too near the edge of the path with your head in the hood. Canals are fairly deep and new reflexes are not cheap.

Interesting photographs of the ultra-modern new view type can be obtained by taking up a position on one of the numerous bridges. Wait for a barge to come underneath, pointing your camera downwards. Do not expose until you have the man at the helm in full view, and the effect will be, to say the least, unusual. Remember, though, that when judging distances downwards most people are apt to underestimate.

And now a few words about the camera itself. Nothing special is required in the way of apparatus. The simplest camera can be made to produce results every bit as good as the most expensive outfit. Even for the steam barges, exposures need never be faster than a thirtieth of a second at thirty feet. In fact, when I spend an afternoon on the canal bank I leave my shutter set at this speed.

Panchromatic or orthochromatic plates or films are essential. Not only to get the correct rendering of trees, water, and the grassy banks, but also because most of the barges have decorative painting on them in brilliant shades of red and yellow.

Negatives should be kept on the thin side to bring out the fullest possible detail in the high-lights.



*From the Top of the Bridge.*



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24330. 5-15/16ths in. Beck Steinhilf f/8.3 Anastigmat Lens, sunk mount.

24336. 120-mm. Goerz Syntor f/6.8 Lens, sunk mount.

24242. 6-in. Beck Iostigmat f/4.5 in iris mount.

24319. 5-in. Ross Homocentric f/6.3 in iris mount.

24594. 6-in. Goerz Syntor f/6.8 in iris mount.

24230. 5-in. Ross-Goerz f/7.7 Anastigmat, in iris mount.

24361. 5-in. Ross Homocentric f/8 in iris mount.

24378. 9-in. Ross Zeiss Unar f/6.3 in iris mount.

20495. 9-in. Ross No. 3 C.D.V. Portrait f/3.5.

20496. 7-in. Rodenstock Portrait f/3.5.

21554. 11-in. Ross Rapid Symmetrical Lens f/8.

21576. 16-in. Dallmeyer Rapid Rectilinear Lens f/8.

29530. 4-in. Dallmeyer Telenegative Lens, rack and pinion mount.

28594. 40-mm. Goerz Telenegative Lens, rack and pinion mount.

29589. 12-in. Ross Portable Symmetrical f/16.

29590. 10-in. Swift Paragon Wide-Angle f/16.

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3511. 1-pl. Cameo, double extension, f/6.3 Aldis-Butcher lens, D.A. Compur shutter, 3 plate-holders, F.P. holder, case.

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24300. 7-in. Goerz f/6.8 Dagor Lens, in focussing mount.

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24832. 8-in. Ross Zeiss Convertible Protar Lens f/6.3, in iris mount.

24365. 5.3-in. Dallmeyer Convertible Stigmat lens f/6, in iris mount.

24716. 3-in. Krauss-Zeiss Tessar f/3.5, in iris mount.

24332. 6-in. Cooke f/5.6 Series IV Anastigmat Lens, in iris mount.

24116. 6-in. Goerz f/6.8 Dagor Lens, in focussing mount.

24353. 5½-in. Ross-Zeiss Convertible Protar Lens f/7, in iris mount.

28065. 5.3-in. Dallmeyer f/6 Stigmat Lens, in Unicum shutter.

28062. 5½-in. Beck Bystigmat Convertible Anastigmat Lens f/6, in Universal shutter.

27074. 13-cm. Carl Zeiss f/6.3 Triotar Lens, in Compur shutter.

27732. 7-in. Carl Zeiss f/6.3 Tele-Tessar Lens, in focussing mount.

28675. 6-in. Dallmeyer Dallion f/6.5 Telephoto, in Compur shutter.

28717. 4-in. Ross Teleros Telephoto Lens, for Leica camera.

19051. Pair "C.B." Prism Binoculars, 8 mags., leather case.

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39368. 4½ × 2½ Ansco R.F. Speedex, Dallmeyer Perfac anas. f/6.3, Acme shutter.

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24347. 8-in. Goerz f/6.8 Dagor Lens, in sunk mount.

24325. 8-in. Ross-Zeiss Convertible Protar Lens f/6.3, iris mount.

2851. 5 × 4 Tropical Sanderson, Goerz f/6.8 Dagor lens, Auto. shutter, 4 double plate-holders.

3500. 9 × 12 cm. Ica, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 6 plate-holders, F.P. holder, case.

3404. 1-pl. Adams' Vesta, Carl Zeiss f/4.5 Tessar lens, Compound shutter, F.P. holder.

5530. 3½ × 2½ Gandolfi Universal, revolving back, Dallmeyer f/6 Stigmat lens, Compur shutter, 3 book-form plate-holders, F.P. holder.

2774. 1-pl. Folding Klito, double extension, f/4.5 Lumar anastigmat lens, Compur shutter, 3 plate-holders, F.P. holder.

3444. 10 × 15 cm. Zeiss Ikon, double extension, f/4.5 Helioplon anastigmat lens, Compound shutter, 3 plate-holders, F.P. holder.

3456. 1-pl. Reitzschel, f/4.5 Linear anastigmat lens, Compur shutter, F.P. holder, case.

3550. 9 × 12 cm. Folding Tenax, double extension, 6-in. Goerz Dagor f/4.5 lens, Compur shutter, 6 plate-holders, F.P. holder.

40273. 4½ × 2½ Ia Special Kodak, Carl Zeiss f/6.3 Tessar lens, Compound shutter.

12251. 45 × 107 mm. Verascope, Carl Zeiss f/8 Tessar lenses, changing-box, leather case.

46218. 5 × 4 N. & G. Twin Lens, Carl Zeiss f/6.3 anastigmat lenses, changing-box, case.

46782. 3½ × 2½ T.P. Ruby Reflex, Cooke f/4.5 anastigmat lens, 6 plate-holders, leather case.

46777. 1-pl. Popular Pressman Reflex, Aldis-Butcher f/4.5 lens, 3 plate-holders, F.P. holder, case.

46289. Postcard Pressman Reflex, 12 single plate-holders, F.P. holder, case, without lens.

46342. 3½ × 2½ Grafex Reflex, B. and L. Tessar f/4.5 lens, changing-box.

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2624. Postcard N. & G. Sibyl, 6-in. Carl Zeiss f/4.5 Tessar lens, 6 single plate-holders, leather case.

2282. Postcard Gandolfi, teak body, double extension, f/5.5 Cooke Series III anastigmat, Acme shutter, 3 book-form plate-holders, case.

2264. Postcard Sanderson, Dallmeyer f/6 Convertible Stigmat lens, Compound shutter, 3 double plate-holders.

3371. Postcard Sanderson, 6-in. Goerz f/6.8 Series III anastigmat lens, Compur shutter, 6 double plate-holders.

3335. 9 × 12 cm. Patent Etui, Carl Zeiss f/4.5 Tessar lens, Compur shutter, F.P. holder.

3238. 1-pl. Newman & Guardia New Special Sibyl, Carl Zeiss f/4.5 Tessar lens, 6 plate-holders, case.

3675. 1-pl. N. & G. Sibyl de Luxe, double extension, Carl Zeiss f/6.3 Convertible anastigmat lens, 6 plate-holders, F.P. holder.

5341. 3½ × 2½ Folding Cameo, double extension, Aldis-Butcher f/4.5 anastigmat lens, also 9-in. Dallion Telephoto f/6.3, roll-film holder and case.

12384. 45 × 107 mm. Voigtlander Stereo Reflex, f/4.5 Voigtlander Heliar lenses, changing-box, F.P. holder.

45239. Postcard Ica Reflex, 7-in. Aldis f/3.5 anastigmat lens, 12 plate-holders.

45588. 3½ × 2½ Mentor Folding Reflex, Carl Zeiss f/4.5 Tessar lens, 3 plate-holders, F.P. holder, case.

45914. 5 × 4 or Postcard Thornton-Pickard Reflex, 6-in. Zeiss f/4.5 Tessar lens, 3 double plate-holders, case.

45161. 3½ × 2½ Grafex Reflex, revolving back, Krauss Tessar f/6.3 lens, F.P. holder, case.

46697. 3½ × 2½ Grafex, Ross f/4.5 Xpres lens, F.P. holder, case.

2025. 4.5 × 6 cm. N. & G. Baby Sibyl, Dallmeyer f/4.5 Serrac lens, 3 double plate-holders, F.P. holder, case.

2925. 1-pl. Goerz Tenax, double extension, f/4.5 Dogmar lens, Compur shutter, 3 plate-holders.

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3129. Postcard Adams' Verto, 6-in. Ross f/5.5 Combinable lens, Grafex roll-film holder, leather case.

3130. Postcard Sinclair Una, revolving back, 6½-in. Ross Zeiss f/6.3 Convertible anastigmat, Compound shutter, 6 double plate-holders.

3405. 1-pl. N. & G. Ideal Sibyl, Ross f/4.5 Xpres lens, F.P. holder, leather case.

3077. 1-pl. N. & G. Ideal Sibyl, Carl Zeiss f/4.5 Tessar lens, F.P. holder, pigskin case.

2782. 1-pl. N. & G. de Luxe Sibyl, double extension, Carl Zeiss Convertible Protar lens f/6.3, 12 plate-holders, F.P. holder, case.

3448. 1-pl. N. & G. Ideal Sibyl, Dallmeyer Serrac f/4.5 lens, F.P. holder, leather case.

5478. 3½ × 2½ Super Speed Cameo, f/3.5 Dallmeyer anastigmat lens, D.A. Compur shutter, 6 plate-holders, F.P. holder, case.

2637. 1-pl. Regular Sanderson, 7-in. f/6.8 Dagor, and a 5-in. Goerz Dagor lens, in interchangeable cells, Unicum shutter, 3 book-form plate-holders, case.

3472. 9 × 12 cm. Nettel Tessco, double extension, Zeiss f/4.5 Tessar lens, Compur shutter, 3 plate-holders, F.P. holder, leather case.

12385. 6 × 15 cm. Stereo Ideal, Carl Zeiss f/6.3 Tessar lenses, Compur shutter, 6 plate-holders, leather case.

45339. 1-pl. N. & G. Twin Lens Camera, pair of 8-in. Carl Zeiss f/6.3 Convertible anastigmat lenses, changing-box, leather case.

46032. 1-pl. Folding Mentor Reflex, Carl Zeiss f/4.5 Tessar lens, 3 plate-holders, F.P. holder, case.

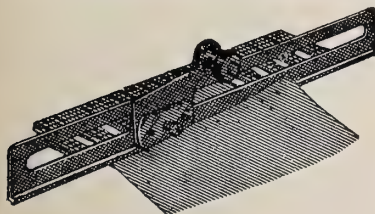
46142. 9 × 12 cm. Ihagee Folding Reflex, f/4.5 Veroplan lens, 12 single plate-holders, leather case.

46322. 1-pl. Model B Kodak Grafex, revolving back, f/4.5 Kodak anastigmat lens, F.P. holder, case.

46532. 3½ × 2½ Special Ruby Reflex, f/4.5 Ross Xpres lens, 3 double plate-holders, F.P. holder, case.

39814. Postcard Adams' Roll Film Vesta, f/4.5 Ross-Tessar lens, Compound shutter.

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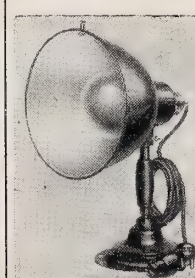
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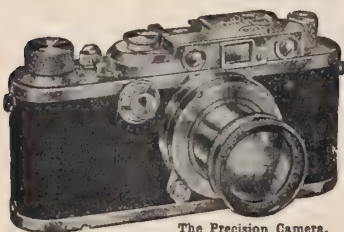
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Takes 8 pictures 3½×2½ or 16 pictures 2½×1½ on standard 3½×2½ roll films, 620 or 120 size.

New design base-board which ensures perfect rigidity. Unique trigger release fitted under the base-board. Supplied in 8 models



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F/4.5 Voigtlander anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B..... **£7:5:0**  
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Y7082. 6-in. 1/8 Dallmeyer Cine Telephoto Lens, in focussing mount..... **£8 0 0**  
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Z2067. 6×6 cm. Rolleiflex, 1/3.8 Zeiss Tessar, automatic winding, ever-ready case..... **£15 17 6**  
Z2065. 4-pl. Thornton-Pickard Special Ruby Junior, 1/2.9 Dallmeyer Pentac lens, 6 slides, F.P. adapter, leather case..... **£18 17 6**  
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Z791. 4½×2½ Zeiss Ikon Icarette Roll Film, 1/6.3 Zeiss Tessar, in Compur shutter..... **£5 0 0**

Z2203. 6½×4½ Goerz Anschütz Folding Focal-plane, 1/4.5 Goerz Dogmar, 6 double slides, leather case..... **£19 10 0**  
Z2759. 45×107 mm. Voigtlander Stereo Reflectoscope, 1/4.5 Hellar lenses, changing-box, F.P. adapter, leather case..... **£10 17 6**  
Z403. 3½×2½ Ensign Range-finder Roll Film, No. 7, 1/4.5 Kinar anastigmat, in Mulchro shutter, leather case..... **£8 5 0**  
Y2054. 3½×2½ Hagge Folding Reflex, 1/4.5 Meyer Veraplan lens, F.P. adapter, leather case..... **£14 10 0**  
Z5892. 3½-in. Dallmeyer Wide-angle Anastigmat, 1/6.3 for focussing, 1/11 for taking..... **£4 2 6**

X5890. 5-cm. Leitz Hektor 1/2.5 Anastigmat, coupled for Leica II..... **£7 10 0**  
Y7089. 16-mm. Agia Movex Cine Camera, 1/3.5 lens, leather case..... **£8 17 6**  
Z429. 3½×2½ Supreme Roll Film, 1/4.5 Meyer Trioplan, in 3-speed Vario shutter..... **£2 7 6**

Z1370. 3½×2½ Tropical Model Adora Folding Plate, 1/4.5 Zeiss Tessar in Compur, 3 slides, F.P. adapter, leather case..... **£7 17 6**  
Z2154. 4-pl. Thornton-Pickard All-weather Press Focal-plane, 6-in. 1/4.5 Aldis, 6 double slides, leather case..... **£11 17 6**  
Y2056. 4-pl. Tropical Model Soho Reflex, in tank, 1/4.5 Zeiss Tessar lens, 4 book-form slides, 2 plate-holders, leather case..... **£14 10 0**  
Z5892. 4-in. Dallmeyer New Popular Enlarging Lens, 1/4.5..... **£2 12 6**  
Z3064. 10-in. Dallmeyer Dallon 1/3.5 Telephoto Lens. New condition..... **£17 10 0**  
Z424. 3½×2½ Newman & Guardia Roll Film Sibyl, 1/4.5 Tessar lens, leather case..... **£8 17 6**

Z179. 3×4 cm. Baby Ikonta, 1/4.5 Novar, in delayed-action Telma shutter..... **£3 12 6**

Z2078. 3½×2½ Junior Special T.P. Reflex, 1/4.5 T.P. Cooke lens, also 1/6 Adon Telephoto lens, F.P. adapter, 6 slides, leather case..... **£10 17 6**  
Z2074. 3½×2½ Ensign Speed Roll Film Reflex, 1/4.5 Ensign lens, focal-plane shutter, leather case..... **£5 5 0**  
Y2008. 4-pl. Pressman Reflex, 1/2.7 Zeiss Tessar, 2 double slides, F.P. adapter, leather case..... **£14 17 6**  
Y3069. 2½ BisTelar Telephoto Lens 1/7.7..... **£3 17 6**

Z3063. 12-in. Dallmeyer Dallon 1/5.8 Telephoto Lens..... **£10 7 6**  
Z427. 3½×2½ Owl Roll Film, 1/4.5 Owl anastigmat, in Compur shutter..... **£3 5 0**  
Z188. 3×4 cm. Zeiss Ikon Kolibri, 1/2 Zeiss Biotar, in Compur shutter, with case..... **£13 10 0**

Z1372. 3½×2½ Zedellar Folding Double Extension Plate, 1/4.5 lens, in Compur shutter with delayed-action, 8 slides, leather case..... **£3 12 6**  
Z788. 4½×2½ Kodak III, 1/6.3 anastigmat, in Diomatic shutter..... **£3 5 0**  
Y2002. 5×4 Thornton-Pickard All-weather Press Focal-plane, 1/4.5 Dallmeyer, 6 double slides, F.P. adapter, leather case..... **£15 0 0**

Z2012. 4½×6 Ernemann Folding Reflex, 1/3.5 Ernemann Ernon lens, 6 slides, F.P. adapter, leather case..... **£10 17 6**  
Z2082. 9×12 cm. Ica Folding Reflex, 1/4.5 Zeiss Tessar lens, in focussing mount, 3 double slides, F.P. adapter, leather case..... **£10 17 6**

Z5885. 9-cm. 1/4 Elmar, coupled for Leica II or III..... **£9 15 0**  
Z3050. 18-cm. Zeiss Tele Tessar, in focussing mount..... **£3 10 0**  
Z1371. 3½×2½ Zeiss Ikon Maximar Folding Plate, 1/4.5 Zeiss Tessar, in delayed-action Compur shutter, 6 slides, F.P. adapter, leather case..... **£8 5 0**

Z180. 3×4 cm. Foth-Derby, 1/3.5 anastigmat lens, focal-plane shutter, 16 pictures on V.P. roll film..... **£3 19 6**  
Z2157. 4-pl. Soho Folding Focal-plane, 1/4.5 Ross Xpres, 3 double slides, F.P. adapter, leather case..... **£15 10 0**

Y2076. 4-pl. Adams' Folding Minix Reflex, Ross 1/4.5 Tessar lens, 3 double slides, F.P. adapter, leather case..... **£17 10 0**  
Z5886. 10.5-cm. 1/6.3 Leitz Elmar, coupled for Leica II or III..... **£8 15 0**  
Y2047. 4-in. 1/4 Dallmeyer Tele Lens, K 1 filter and matched finders..... **£8 5 0**

Y762. 4½×2½ Zeiss Ikon Icarette, 1/4.5 Zeiss Tessar, in Compur shutter, case..... **£8 17 6**  
Z1012. Postcard Zeiss Ikon Roll Film Nire, 1/4.5 Zeiss Tessar, in Compur shutter, adapted also for plates, 3 slides, focussing screen..... **£10 10 0**

#### THE ENSIGN MIDGET Magnaprint Enlarger

F/6.3 Ensign enlarging lens, specially designed condensers for enlargements up to 15×12 in., chart giving various sizes. Will also take half-V.P.K., Leica, or other small negatives. Complete with electric timing. Lens lamp.

**£4:10:0**



Also supplied to take the standard Leica lenses..... **£4:10:0**  
Nine monthly payments of 10s. 7d.



#### THE ZEISS IKON SUPER IKONTA

530 Super Ikonta with the New Rapid shutter.

No. 530. Takes 16 pictures on standard 3½×2½ roll films. Fitted 1/3.5 Zeiss Tessar anastigmat, in Compur shutter, speeds 1 to 1/500th sec., T. and B., self-erecting front, built-in range-finder, ensuring critical focus for every picture..... **£18:12:6**

Nine monthly payments of 43/6.  
No. 530/15. Takes 3 pictures 4½×2½ or 16 pictures 2½×2½, 1/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/400th sec., T. and B..... **£20:17:6**  
Nine monthly payments of 48/8.

#### SPECIAL OFFER

Weston Meters UNIVERSAL or LEICA MODELS (State pattern required).



Latest pattern new and unsoiled..... **£4:17:6**

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#### The Multi-speed EXAKTA

Self-capping focal-plane shutter, speeds 12 to 1/1,000th sec., T. and B., delayed action 1/10th to 6 sec.

Fitted 1/2.8 Zeiss Tessar anastigmat, metal focussing hood, with magnifier, simple focussing, 3 ft. to infinity. Takes standard V.P. films. Double exposures an impossibility. Nine monthly payments of 64/2.



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# Amidol—a Perfect Developer

By  
I. L. YOUNG.

MUCH has been written on the subject of amidol as a developer, but it has never been in high favour as compared with metol, hydroquinone, pyro, etc., owing to its lesser keeping qualities. Also it is not practical to make it up into concentrated stock solutions, as the solution will keep in good working order for only a few days.

Pyro, metol, hydroquinone and paramidophenol can be made up into concentrated solutions with good keeping qualities, and only require dilution with water for use. For this reason these developers are given preference over amidol. Yet this developer can be made up ready for use by a mere novice in less than two minutes by a method which will be explained later.

## Advantages.

If the amateur takes the trouble to give it a fair trial, amidol will be found to be one of the finest developers that can be used for the development of plates, papers or films; it will give results equal to if not better than any other developing agent, including those specially advocated for fine grain.

It has the further advantage that owing to no alkali being used in the formula, frilling of the negative is entirely eliminated when used at high temperatures. When used at low temperatures, where metol-hydroquinone formulae would be inactive (owing to the hydroquinone ceasing to function at 50° Fahr. and lower), amidol will work perfectly except that it takes a little longer to develop than at normal temperatures.

It can be used for tank development as well as dish, and in each case will give clean, bright negatives of very fine grain.

## Simplicity.

The chemicals required for this excellent developer are but two, amidol and sodium sulphite (anhydrous). If tank development is to be undertaken we will require the addition of potassium metabisulphite. This is not absolutely essential, but is to be recommended in the diluted form of developer used in a tank.

All we need, therefore, on our dark-room shelf is two bottles, one containing amidol and the other sodium sulphite (anhy.). With these two chemicals and some hypo for fixing

In the following article the author draws attention to the applications of amidol as an easily compounded and good all-round developer for plates and films in addition to its well-known advantages for bromide paper.

we are prepared to turn out first-class work at a moment's notice. We need have no worries as regards the keeping qualities of the solution as only sufficient is made at a time for the work we are to do. The developer can be prepared in less than two minutes, and it is not necessary to use scales as the chemicals are measured in a dry minim measure-glass, thus eliminating the time spent in weighing.

The writer has practised this method of development in India and used it in various parts of that country throughout all seasons of the year, in the Himalayas and on the Plains, and not once has there been a failure. Water which is fit to drink is pure enough for photographic use, therefore wherever one may find oneself, and provided one has a small supply of the chemicals mentioned, development can be accomplished.

True, when travelling one has not a dark-room, but a dark-room is at hand at night if all lights are extinguished and the dish used for development is covered during the process of development. A little stray light from the moon will never cause any trouble regarding fogging, provided it does not fall directly on the sensitive material; in any case a dark corner at night is always available.

## Water-Bath Development.

Amidol will also bring up an under-exposure to that of a full time exposure if the water-bath system is employed. This may be worked as follows: Divide the time proper for development into ten equal parts, immerse the plate or film in the developer for two-tenths of the total developing time, then two minutes in plain water, then a further three-tenths of the total time of development in the developer, and a further two minutes in the water bath, completing the process by immersing for five-tenths the total time of development in the developer and then again into the water bath for two minutes.

The developer is made by pouring amidol into a dry minim measure-glass to the 20-minim mark and sodium sulphite (anhy.) on top to the 80-minim mark. The two powders are then poured slowly into 4 oz. of water and stirred well. In this we have a developer ready for use in

less than two minutes and capable of yielding the finest negatives or prints.

It is advisable that each separate plate, film or print has fresh developer and is not developed in a solution that has already been used. One ounce is sufficient for  $3\frac{1}{2} \times 2\frac{1}{2}$ ; one and a half ounces for  $3\frac{1}{2} \times 4\frac{1}{4}$ , etc.

First wet the plate, film or print in plain water, pour away the water and apply the developer. With prints,  $\frac{1}{2}$  oz. is sufficient to develop a  $3\frac{1}{2} \times 2\frac{1}{2}$  print in a dish of that size, and 1 oz. will be found ample for a quarter-plate print if used in a quarter-plate dish. The amounts for larger sizes can be estimated from this.

## Acid Amidol for Tanks.

For tank development potassium metabisulphite should be used in the proportion of 44 grs. to each 20 oz. of solution. No scales are required if one dissolves 1 oz. potassium metabisulphite in 9 oz. 3 drs. of water, using 440 minims of this solution in 20 oz. of water. All that is necessary is to use this metabisulphite solution to make the developer. First pour out 4 oz. and add the amidol and sulphite as before, then dilute to two or three times its bulk with the metabisulphite solution. The developer is then ready for use, requires no bromide and has no staining action.

When used with vigorous gaslight paper the contents of the minim measure should be poured into 3 oz. water instead of 4 oz. For soft and normal gaslight paper and bromide papers ordinary strength should be used.

The Watkins factor when used for bromide paper is 12.

If desired, the metabisulphite solution may be used in place of plain water for negatives and prints, the only difference being that it acts a little slower.

Amidol ranks in a premier position for developing bromide paper, giving excellent gradations and a deep blue-black deposit without stain.

Although it is a quick and powerful developer it is safe in bringing out all detail without fog, and giving good density. The worker who tries it for the first time will be delighted with the power and control obtainable and the printing quality of the negatives obtained.



# ILLUSTRATE your

*An all-the-year-round subject for the Amateur Photographer.*



*A Knight of Poitiers—Doddington Castle.*

**H**AVE you ever thought of taking a set of photographs to illustrate all that is most beautiful and unique within the borders of your own county? Here is a real and useful application of amateur photography.

The amateur who tries it will find there is immense interest in keeping a look-out for likely subjects, noticing lighting effects at different times of day and at different seasons, and gradually acquiring satisfactory pictures.

It is a subject that can be dealt with at all times of the year; a fine day in autumn or winter will yield just as good pictures of many outdoor subjects as a day in summer.

Mounted in an album, a set of prints illustrating the county, titled and briefly described, will create an unexpected amount of interest, and at the same time pleasure to yourself and your friends. It is astonishing how we all read about, visit and photograph foreign countries or other parts of England, but ignore the heritage at our very doors.

Having once steeped yourself in the lore of your own county, not only does it make every journey in it full of

possibilities, but you will find yourself wanting to share your store of information.

The photographs will prove an excellent basis for articles and for lantern lectures to guilds and societies which are out to encourage local knowledge and local pride; also you can lend them to exhibitions, like those arranged by branches of the Council for the Preservation of Rural England.

The advantage of taking photographs nearer home is that you can bide your time or pay a return visit under better conditions. It is also easier to be accompanied by a suitable model whenever a little human interest would be an advantage.

If your county is already much described and photographed you can set yourself to obtain real pictures where others have been content with conventional postcard views, or to



*A Cheshire Preaching Cross—Nether Alderley.*



*Stacking Peat at Lindow Moss.*

discover entirely fresh subjects. If, on the other hand, it is comparatively unknown then you have all the thrills of pioneering, and your stock of photographs will be of unique value.

Every county is sure to have some exclusive features in its scenery, architecture, historical and literary associations, customs, occupations or sports. Books about them are easily obtained from public or reference libraries or by post from the county library.

It is a good thing to have a loose-leaf book and gradually acquire interesting notes under any heading likely to offer pictorial scope. When you have a definite object in view and know your

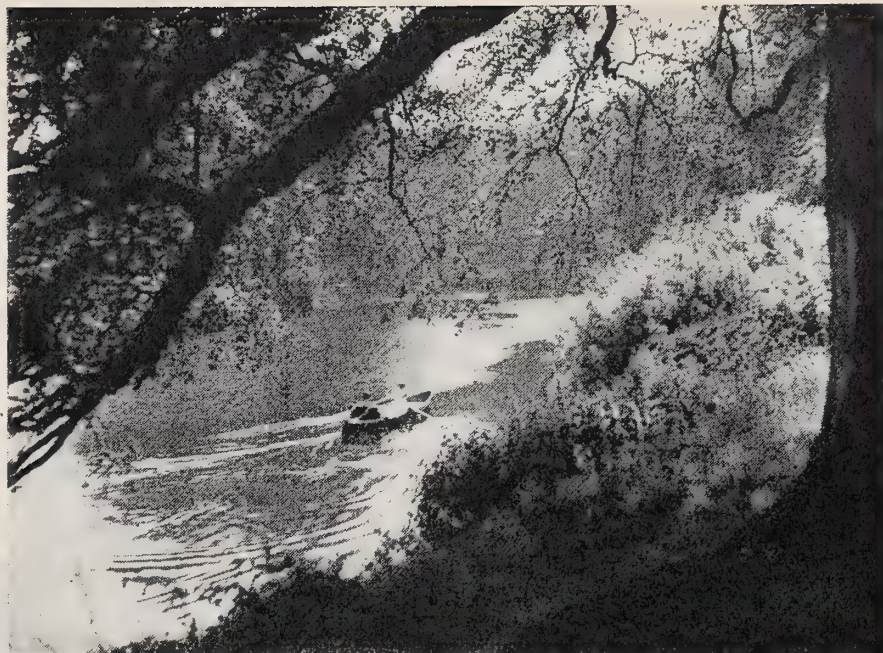


# own County

By WINIFRED M. COMBER.

subject it is much easier to obtain access to places where the public in general is not admitted.

The accompanying photographs will show how I am putting all this into practice in Cheshire, and will serve as a guide to other "A.P." readers living elsewhere. No. 1 is of the ruins of a fourteenth-century castle situated in a private park and known to very few people. It has figures of five Cheshire knights and squires who covered themselves with glory at the battle of Poitiers (1356), holding a lane against an overwhelming French force and earning the unstinted praise of the Black Prince. The church at



*A reach of the River Dee.*



*The Church at Lower Peover.*

quite a number of men stake out claims and spend their evenings cutting, drying and stacking peat for sale.

No. 7 shows the treacherous estuary described by Charles Kingsley in his tragic ballad, "The Sands of Dee." Mrs. Gaskell, author of "Cranford" and "Mary Barton," spent her childhood in Knutsford, and was buried in the little

Lower Peover (No. 4) is considered one of the most perfect specimens of black-and-white timber work in the entire country, and the interior is quite in keeping.

No. 3 recalls the Hebrides, but was actually taken on Lindow Moss, which is ten miles from Manchester. Here



*The Sands of Dee.*



*The Chapel at Knutsford.*

Unitarian Chapel shown in No. 5. It was built in 1689, and at first the Sunday service lasted from nine till four.

No. 2 shows a typical preaching cross of which the upper part was probably destroyed during the Reformation, and is now smothered by a thorn said to be associated with that of St. Joseph of Arimathea at Glastonbury. A few photographs can always well be devoted to the beauties of natural scenery. No. 6 shows a reach of the River Dee as it approaches Chester. This was taken in summer; the others at different times of year.



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

In a recent issue of "The A.P." a correspondent was advised to use oil of almonds as a preservative for photographic paste. Readers should note that the "essential oil of almonds" is indicated and not the ordinary almond oil which would have no preservative action.

The opening of the winter session of the G.E. Mechanics' Institution Photographic Society on Wednesday, October 2nd, was marked by a pleasing ceremony in the presentation of a suitably engraved attaché case to Mr. H. W. Bennett, to mark his forty years' association with the Society. In making the presentation on behalf of the members, Mr. F. G. Perry, the General Secretary of the Mechanics' Institute, paid high tribute to the untiring services rendered to the Photographic Society of the Institute by Mr. Bennett. He said he could not recall a single instance in that very long period of association with the Society when Mr. Bennett had failed "to turn up." This probably constitutes a record.

The Catalogue of the Fourth South African Salon organised by the Johannesburg Photographic Society has just come to hand. Judging by the entries that were sent in from all parts of the world it can be regarded as a considerable success. The Gold Plaque this year was awarded to H. A. Scherrer (Indianapolis), the Silver Plaque to A. Campana-Bandranas (Barcelona), and the Bronze Plaque to L. Misonne (Belgium). Congratulations to all concerned.

**Stolen.**—During the night of October 4th the office of the Herts Institute of Agriculture, Oaklands, St. Albans, was entered and two cameras were

stolen: (1) Plaubel Makinette 3×4 cm. Roll Film Camera (16 on V.P. size), f/2 Supracom lens in Compur shutter; camera had on it an improvised lens hood and was contained in a zip-fastener tobacco-pouch. (2) 3×2 in. Voigtlander Roll Film Camera, f/4.5 Heliar, 8-cm. focus, old type Compur, in a press-clasp soft leather case; both cameras in "as new" condition. Any information regarding these should be sent to the County Police, Fleetville, St. Albans, Herts.

The International Exhibition of Nature Photography, organised by our contemporary *Country Life*, will be officially opened in the Whale Hall of the British Museum (Natural History), South Kensington, S.W.7, at 12 noon, on Wednesday, October 16th, by the Earl of Onslow, President of the Society for the Preservation of the Fauna of the Empire. The object of the exhibition is to show the advance nature photography has made during recent years, and should be of considerable interest and educational value. It will remain open every day from 10 a.m. to 6 p.m. (Sundays, 2.30 p.m. to 6 p.m.), from the 16th October to the 30th November. Admission is free. Over 1,200 photographs of birds and mammals will be shown, including examples from all our colonies as well as from the United States, Poland, Japan, etc., etc.

Many serious amateur photographers who are interested in photo-electric exposure meters—particularly the Weston meter, should note that the Camera Company, of 320, Vauxhall Bridge Road, S.W.1, are offering a limited number of these meters in new condition, but at considerably reduced prices, at their current sale. Full particulars will be supplied on application to the above address.

The Hon. Secretary of the Ilford Photographic Society has asked us to point out that considerable confusion and delay is being experienced through intending members addressing their letters to Eastern Avenue, Romford, instead of Eastern Road, Romford. Eastern Avenue is the name given to that portion of the new Southend Road which runs through the town, and it is some distance from the Secretary's address. There are still vacancies for new members—whether beginners or advanced workers, and enquiries will be welcomed. Address—L. S. Shaw, Hon. Secretary, 39, Eastern Road, Romford, Essex.

Interest in motor boating grows apace, and the Marine Section at Olympia increases in attraction yearly. All who would like the fullest possible particulars of the exhibits would do well to make sure of obtaining the two Special Show issues of *The Yachting World* dated October 18th and 25th. Not only do these deal fully, by means of description and illustration, with the exhibits, but are invaluable for reference purposes after the show.

The Sutton and District Movie Makers intend to start a "still" photography section under the direction of Mr. Howard Bateman of their Club, and invite anyone who is interested to communicate with the Hon. Secretary, Desmond F. Sheen, 32, Brighton Road, Sutton, Surrey, who will be pleased to give full particulars.

The "Kingston-upon-Thames and District Photographic Society" has changed its somewhat cumbersome title to the "Kingston Camera Club." It holds weekly meetings on Mondays, and a dark-room for members has been opened at 55, Surbiton Road, Kingston-upon-Thames. The annual subscription is 10s., and amateurs residing in the district should get in touch with the Hon. Secretary, V. W. Barnes, 1, Cadogan Road, Surbiton.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

*The Amateur Photographer* Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, October 31. Rules in issue of September 25.

California Pacific International Exhibition, San Diego.—May 29–November 11. Miss Ruth Kilbourne, Secretary, Exhibition Headquarters, Balboa Park, San Diego, Cal., U.S.A.

Paris International Salon.—October 5–20. Secretary, M. E. Cousin, 51, Rue de Clichy, Paris.

Irish Salon (to be held at Mansion House, Dublin).—Open, November 2–9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Rotherham P.S. International Exhibition.—Open, October 16–19. Hon. Exhibition Secretary, E. George Alderman, Ruardean, Newton Street, Rotherham, Yorks.

Indian International Salon (promoted by Camera Pictorialists of Bombay).—Open, November 17–30. Hon. Salon Secretary, F. R. Ratnagar, Central Bank Building, Fort, Bombay, India.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Canadian International Salon, National Gallery of Canada, Ottawa.—November 6–21, and afterwards in

other Canadian cities. Entry forms and further particulars from Exhibition Secretary, Canadian International Salon, National Gallery of Canada, Ottawa, Canada.

Seventh Western International Photographic Salon.—November 23–30. Entries close, Monday, October 28. Particulars and entry forms from the Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 10; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

IXe International Kertsalon Fotografische Kring "Iris".—Open, December 22–January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris," 69, Ballaerstraat, Antwerp.

Third (Second International) Wilmington Salon of Photography.—Open, January 6–26, 1936. Last day for entries, December 15, 1935. Particulars and entry forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Scottish National Salon.—February 8–29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

Ilford Photographic Society.—Annual Photographic Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

City of London and Cripple Gate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16–21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

VIIe Salon International D'Art Photographique de Bruxelles, 1936.—Open, from March 21–April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Maréchal, at Brussels 3, Belgium.

Darwen Exhibition of Photography.—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.



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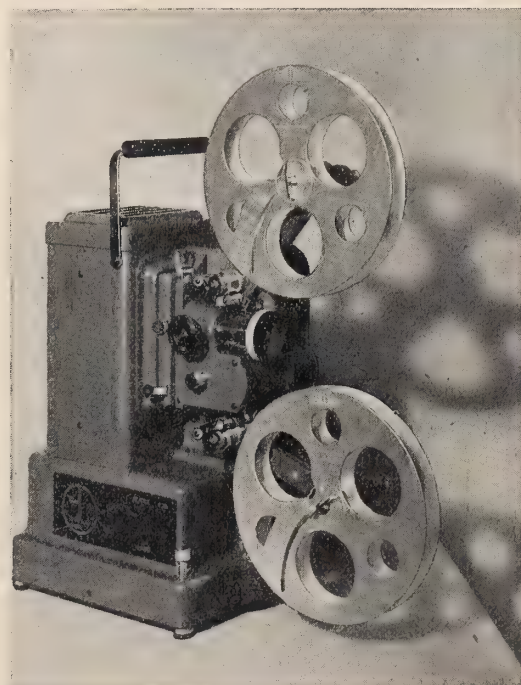
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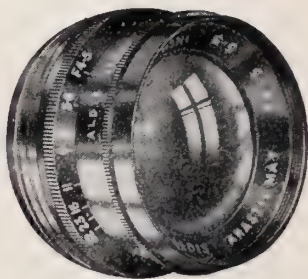
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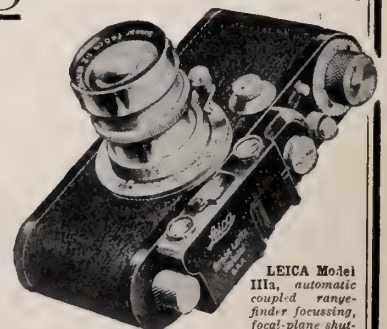
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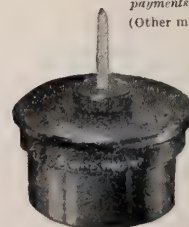
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# how I make my EXHIBITION PICTURES

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No. CCCIII.

Mrs. LAURIE  
BLACK.

From information communicated to our Special Representative.

"PATTERN, light and shade, and quality are the three things I always want to see in a finished picture; subject matter comes fourth—a long way behind. Therefore it naturally follows that I very rarely use my camera when the sun is not shining more or less brightly.

"Broadly speaking, the part seems to me very much greater than the whole, and frequently the true meaning of one's picture can be adequately suggested without the inclusion of either a great deal of 'subject' or of unnecessary detail. The more one uses a camera with such ends in view the more one sees pictures at every turn, but

often, unfortunately, when the subject is unphotographic at the time, or when the camera is at home.

"Because of my love of light and shade, and their subtle rendering, I have no interest in producing a print which is not an absolutely straight reproduction of the subject. Therefore all my prints are unfaked enlargements on the paper that best suits the negative. I have never in my life printed-in a sky.

"I know nothing about the academic rules of composition, and care for them still less; but a picture has to please *my* sense of balance and spacing, and this seems to work out all right in the long run. I always endeavour to get the picture, the

whole picture, and nothing but the picture on the negative, and it is very rarely indeed that I use a part of the negative only. This naturally leads up to some technical details.

"Working in this way a reflex camera is my ideal tool—an old warrior of a  $3\frac{1}{2} \times 2\frac{1}{2}$  T.-P. reflex, with a Cooke 5-in. f/4.5 lens which is interchangeable with a soft-focus lens. This is the only camera I ever use, and I would not part with it for untold gold. I use Agfa Isochrom film packs almost exclusively, and work with a K 1 or K 2 cut gelatine filter, which can be slipped between the components of the lens.

"The negatives are developed in a large tank with pyro-metol-hydroquinone; and one fill of this tank lasts a summer, with the addition of strengthener from time to time. I use a home-made vertical enlarger, and print on chloro-bromide paper whenever possible, with ordinary bromide as a reserve for awkward negatives. The papers I prefer are Kodopal and Kodak Royal.

"I find I can sometimes get very interesting effects with slight grain, giving almost the effect of a print from a paper negative, by using Kodaline and printing through the back of the paper, not forgetting to put a sheet of black paper under it to avoid reflection from the easel.

"I belong to the Torbay Camera Society, and two circulating portfolios, which I find a great incentive, particularly because in this way one has opportunities of seeing other people's work and experiments."

(A further example of Mrs. Black's work is reproduced on one of the centre Art pages.)



PATTERN.

Mrs. Laurie Black.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THAMES SUNSET," by K. M. Trathen.

FROM the many impressions that have been produced of this stretch of the Thames, this effort is distinguished by two things, the first being the fact that the bridge is seen in silhouette, and the second that the subject has been treated as a foreground study.

The first of these two features lends a sense of simplicity to the arrangement, and the second, in differing from the normal impression, creates an element of novelty, and conveys the idea of an original and individualistic point of view. It is fully warranted, as a departure from the usual thing, by the fact that the main attraction is led up to and indicated from the lower portion of the print, the centre of interest lying in the tug (1) and the splash of light with which it is surrounded. In these circumstances, the bridge (2) becomes a part of the setting, but, while of not inconsiderable importance, it is relegated to its proper place in the scheme, partly on account of tonal treatment, and partly by reason of its placing.

Being seen against the light, its tones are simplified and it appears as a flat mass of even depth. The distinctions of detailed differences in value, such as would be manifest under a side or frontal lighting, are merged and lost in the one uniform tone. So that, while the fine shape is retained, it is freed from the assertiveness that might have been evident if its detail had been visible. It is subordinated to its true function as an element, though significant, of the setting for the prime feature—the boat. This, unquestionably, is the most important item in the picture. Not only does it provide the only dark of any real depth, but its strong tone is most powerfully emphasised by the surrounding light. The remainder of the picture consists of varying degrees of half-tone, and, in these quiet harmonies, such a forceful combina-

tion of extremes of contrast inevitably compels the attention.

Its importance is further stressed by its force of position, and, altogether, it is sufficiently dominant to create that degree of unity that is necessary to ensure a well-arranged composition. That feeling is helped, of course, by the way the lines of the picture lead up to the point (1)—as indicated

for, instead of coming straight down the picture as it would if the water were smooth, it is spread out into a most acceptable form, and, besides, is of assistance in furnishing some of the leading lines.

It could be wished, nevertheless, that the rendering in the immediate foreground were a little less blurred and the out-of-focus effect avoided by the use of a smaller stop, accompanied, if necessary, by a suitable adjustment of the focussing distance. An out-of-focus background, if the principal object is sharply defined, may be tolerated on occasion, but a fuzzy foreground is too obvious to be permitted. No doubt a similar effect will be guarded against in the future, and another thing that needs to be watched is the way the depth of tone in the tug—the hull particularly—is reduced by halation. Where a strong light comes up against a dark, a certain spreading of the light is inevitable. It may arise through halation, which is caused through light being reflected from the back of the plate, or through irradiation, or spreading of light within the film or sensitive emulsion itself. The former may be considerably minimised by the use of backed plates, and the latter by limiting the extent to which development of the negative is carried.

Now that the negative is made, however, neither of these expedients is available, but it is possible by retouching on the negative, and, if necessary, on the print, to prevent it from so markedly disfiguring the subject, and the needed correction might well be essayed.

Rubbing down with Baskett's reducer seems to suggest itself as the most convenient method; but, apart from this, the subject has been very well seen and admirably executed. The against-the-light effect is most attractive, and, from the technical point of view, the work is sound and of excellent quality. "MENTOR."



in the sketch—but the prime factor is the undoubted principality of the tug.

The composition seems very finished and complete, and the long foreground is justified, in a measure, by the suggestion of originality already mentioned, but, to a greater extent, by the way it is diversified and embellished by the wash of another boat—presumably that from which the subject was taken—or, possibly, one that had passed. The wash is responsible for the way in which the light is reflected,





THAMES SUNSET.

*(From the Advanced Workers' Competition.)*

BY K. M. TRATHEN.





"THERMAL BOUQUET."

(From "The A.P." Colonial and Overseas Competition.)

By GASTON MERCIER.  
(S. Africa.)



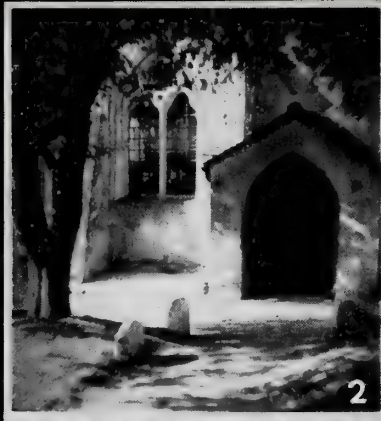


REFLECTIONS.

(See article, "How I make my Exhibition Pictures.")

BY MRS. LAURIE BLACK.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"A Wet Day at Rochester."  
By E. R. McNaughton.

2.—"Sunshine."  
By A. King.

3.—"Gateway, St. Patrick's Hall, Reading University."  
By Ronald Siddle.

4.—"Real Morocco."  
By Miss H. Wesson.

5.—"The Home Office."  
By H. Kingston.

6.—"Joan of Arc, Winchester Cathedral."  
By Lester Gardner.

7.—"Old Street in Normandy."  
By E. H. Littledale.

8.—"Patio of Medersa, Ben Youssef, Morocco."  
By Guy M. Emerson.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

EXCEPT for the fact that there is something of an excess of foreground and a corresponding lack in the upper parts, No. 1 of the prints reproduced on the opposite page—"A Wet Day at Rochester," by E. R. McNaughton—is nicely arranged, and, without doubt, the impression of rainy weather lends a measure of pictorial attraction.

### Sunshine and Rain.

It seems to represent nature in a despondent mood, and, though it may arouse an artistic emotion, it is one of melancholy rather than joyfulness. It is quiet rather than assertive, and, while it has a beauty, it is somewhat overshadowed by the more immediate response that is elicited by some of the others.

Possibly its attraction is minimised by a suggestion of flatness in its tones, and there is no doubt but that there is a lack of vigour and a desirable degree of contrast that might have been obtained by the choice of a printing paper of more contrasty character. Moreover, there is a certain blankness in the deepest tones that seems to indicate a measure of under-exposure, although, in the absence of the negative, it is impossible to confirm this.

If the negative shows no deposit in the darks and these are represented by clear glass or unobscured film, it is a sure sign that the fault is present, and, though the substitution of a more vigorous paper would improve the general appearance, it could not possibly reproduce detail that did not exist in the negative.

Nevertheless, the subject does convey a good impression of a rainy day, and, in so far, may be regarded as successful. No. 2, "Sunshine," by A. King, represents a more joyous effect, and in its brightness there is an immediate appeal.

### Strength and Weakness.

Here again, the subject was very well seen, and, in its arrangement, there is little ground for serious criticism, but, just as the former was inclined to flatness, in this instance the inclination is in the opposite direction and the print is somewhat too vigorous. The obvious remedy is

the reverse of that recommended for the other. A softer type of paper would provide lesser contrast and a greater degree of harmony, but, unless the paper were much too soft, would retain all the vigour and brightness necessary to keep the impression of sunshine.

A rendering that just about steers a middle course between the lack and excess of vigour displayed by these two prints is No. 4, "Real Morocco," by Miss H. Wesson, where there is plenty of strength, where the sunshine finds full expression, and where there is none of that feeling of exaggeration that the other two excite.

The figure, too, has been wonderfully well caught, and, as the centre of interest, his figure serves extremely well. Strictly speaking, the sunlight on his robe should be the brightest light, whereas, at present, that on the wall on each side of the arch is stronger, but, if another print be made, the necessary adjustment might be made by local control during printing.

### Valuable Shadows.

The part that is played by shadows in showing up the sunshine is well displayed in this example, and, altogether, it is a remarkably successful effort in its class.

Still, the pun employed for the title—*vide* our remarks in last week's issue—is to be deplored, for something more appropriate and less tricky could very easily be substituted. Another subject of not dissimilar type—both contain an archway—is to be seen in No. 3, "Gateway, St. Patrick's Hall," by Ronald Siddle. Here, unfortunately, the sunlight, although present, does not tell nearly so well, and, as will doubtless have been already gathered, the primary reason is a deficiency of shadow.

The gateway itself is in full light; the vista seen through it is equally well lit; and the only significant shadow is the small one seen through the base of the archway. This is obviously not enough to force up the sunlight, particularly as it is not very strong in itself.

It rather seems as though the only chance of getting a real effect of sunshine is by the choice of a much earlier hour for making the exposure.

This choice of time, when possible, is often very important.

### Time and Theme.

If the wall composing the arch were shown in shadow and the vista in sunshine, the latter would tell with good effect. Such a state of affairs might be expected to obtain some hours before, and it is then that the theme would be seen at its best.

No. 8, "Patio of Medersa," by Guy M. Emerson, compares very favourably with the print just discussed, for there is, at all events, quite a reasonable proportion of shadow tone. In consequence, the sunlight seems to stand out very well; though, had it been found possible to include another shadow on the extreme left, not only would the sunlight gain in attractiveness, but the composition would seem better balanced.

In this respect, No. 7, "Old Street in Normandy," by E. H. Littledale, shows to advantage, for on each side there is an element of shadow, the main effect of light being in the distance. The sky, however, is almost totally devoid of tone, and, on this account, competes so strongly with the sunshine as to render its attraction negligible.

### Competing Elements.

For the same reason, the sunlight on the buildings in "The Home Office" (5), by H. Kington, fails to draw the attention as it should, and, from experience, the only way to make certain of a sufficiency of tone in the sky is to employ panchromatic emulsions suitably screened, and to take care that the lighting is such as to illumine the subject more than the sky.

Alternatively, as was done in Nos. 2, 4 and 8, the sky could be excluded altogether, but this is avoiding the difficulty rather than surmounting it.

Similarly in No. 6, "Joan of Arc," by Lester Gardner, it is felt that the interest ought to centre in the group of statuary, but, owing to the brighter light of the windows above, they attract a greater share of the attention. It might be possible, by moving a little to the left, to cover up the windows with the pillar behind the statue, and to show it against a darker setting. "MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### FILTERS FOR BEGINNERS.

THERE is no doubt that a great many beginners sooner or later become anxious about the use of filters, especially when they see comparative photographs taken "with" and "without." They come to the conclusion that they really must have a filter, and innocently ask what sort to get, and what difference it will make to exposure times and results. This is all very well, but I would advise the beginner not to get too excited about it.

The whole question of different kinds of sensitive materials, and the use of appropriate filters in various circumstances, is difficult and complicated, and many aspects of it do not really concern the beginner's work at all.

We may, however, consider some of the simple facts.

As I have pointed out more than once, we want our photographs to look reasonably "natural." We know there is something very much amiss if we find a bright yellow flower come out black in the print, or a blue sky white. These are familiar examples.



Fig. 2.

The general idea is that very often the tones of the print, from black through many shades of grey to white,

do not fairly represent the "brightnesses" of the objects as the eye saw them. The "tones" do not correspond to the colours.

An ordinary plate—such as all plates once were—is more or less "blind" to greens, yellows and reds. An orthochromatic (isochromatic) plate is not so blind to greens and yellows, but it is to reds. A panchromatic plate is sensitive even to reds. But all three types of plates are too sensitive to ultra-violet, violets and blues.

We can make all sorts of modifications by making the light rays which pass through the lens to the plate also pass through a "filter." This may allow some of the colour rays to pass fully and freely, while it keeps others out partly or completely.

If we shut out some of the rays which would otherwise affect the plate it is clear that we must increase the exposure time to allow the remaining rays to do the necessary work. The extent of this increase is represented by the "factor" of the filter. This factor is not always by any



Fig. 1.



means the same even for the same filter, which may require a higher or a lower factor according to the character of the plate and of the light. For example, with an Ilford Soft Gradation Pan. plate the "Gamma" filter has a factor of 4 by daylight, 5 by arc light, and 3 by half-watt light. On another kind of plate these factors for the same filter might be very different. Filter factors may range from 1 to 3,000!

This is a mere sample of the difficulties involved. What is the poor beginner to do about it all?

My advice is that at first he does very little. He should take a very short step in the right direction, and he will find it so useful that later on he will wish to go farther, and will find no difficulty about it.

In the great majority of cases the beginner works by daylight, with ordinary roll film which is orthochromatic. His chief trouble is that the blues are rendered too light in his prints. He gets white skies and cannot "keep" his clouds. If only the blue sky would come out a shade or two darker the bright yellowish clouds would stand out better. Just so. All he has to do is to slip a pale yellow filter on his lens. With most roll films it may mean no more than

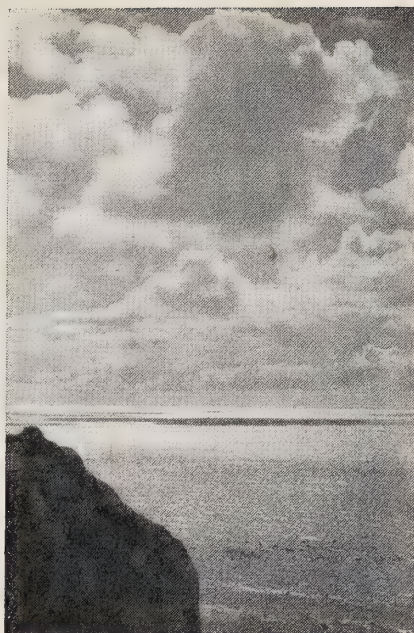


Fig. 3.

doubling the exposure; he can use  $f/8$  instead of  $f/11$ , or give  $1/25$ th of a second instead of  $1/50$ th.

Fig. 1 was taken without a filter, Fig. 2 with a yellow one. In the reproductions there is very little

difference; in the originals there is more, but nothing sensational. The most obvious difference is that the blue of the sky is some shades darker in Fig. 2, and the very small clouds present are recorded as they appeared.

Fig. 3 had much more need of the filter, as the bright light blue of the sky would not have been held back as it is, and the contrast would have been lost. It is when the subject includes blues that would come out too light in tone that the simple filter proves its value. If there are no such important blues the filter need not be used. Many skies can be rendered quite well without it. Nor should the filter be used when it is desired to record the effects of haze and mist.

It is advisable to try various subjects both with and without the filter, and to study the results carefully to see what differences, if any, are apparent. There is no other way of learning when to use the filter. Next it will be well to try experiments with a deeper yellow filter, and so learn when this can be used to advantage. There will be plenty to do before worrying about panchromatic material, and green, red and other filters. Anyhow, try a pale yellow one first.

W. L. F. W.

## IN THE DARK-ROOM

By "FLEETWING."

**N**OW that the dark evenings are here, many beginners who have in the past been content with just "button-pressing" (horrible expression), will try their hand at developing and printing. They will soon find that they have been missing more than half the pleasure which photography affords, to say nothing of the saving in cost of the production of the finished photographs.

This article is not intended to teach developing and printing, for these subjects are being dealt with frequently in the pages of "The A.P.", but the following hints for those just starting dark-room work may prove useful.

The author has found that it pays the amateur to purchase his requirements from a real photographic dealer, and not one who deals in films, etc., as a side-line. You will find that the majority of good dealers are always willing to assist the beginner, and by choosing one and getting to know him, you will have the benefit of his personal attention.

If possible, a room or large cupboard should be set aside and used as a dark-room exclusively. This is not a luxury, for ease in working will make for better results. If you do not wish to go to the expense of fitting a large sink in the dark-room, two tables will answer the same purpose. Tables can be picked up quite cheaply at second-hand shops, but select those which are not too low, but by which you can stand up and handle the dishes, etc., comfortably. The tables may be covered with lino; this will prevent any spilt liquids dripping through the table on to and staining the floor.

If the tables can be definitely kept for photographic purposes it is a good plan to nail a narrow fillet of wood round the edges of the top before covering with the lino. This will make the table-top into a shallow tray that will retain any water or chemical solutions that may overflow.

If running water is not available in the room a good supply in a couple of enamelled bathroom jugs should be kept handy, to be readily found in the dark. A large bucket should be placed conveniently under the table for waste.

Preliminary washing of plates, films or prints after fixing can be conducted in the dark-room and completed elsewhere, say the bathroom, where there is running water.

With regard to the dark-room illumination, it is folly to purchase a cheap dark-room lamp; get a good one which you know will be safe. Any good dealer will be pleased to supply a catalogue of dark-room lamps and equipment.

When working, see that the developer and hypo dishes are as far apart as possible. Have the water supply next to the hypo dish so that you can transfer the fixed films, plates or prints direct into the water without passing them over or near the dish containing the developer. A minor detail, but nevertheless important, is that it is a good plan to have two towels in the dark-room, marked "Hypo" and "Developer." These are for use when you are at work to assist in making clean prints by keeping your hands free from the chemicals when handling unexposed paper, etc. Mark your bottles and dishes and always keep them for the same liquids. Wash and clean all dishes after use, also measures; they will soon become stained if you neglect them.

A cupboard, fitted with a door, in which to keep plates, films, and papers, is very useful, and will keep out the photographer's greatest enemy—dust.

In conclusion, when you have finished an evening's work in the dark-room, don't forget to put away packets or boxes of unexposed paper, etc. A clean and tidy dark-room is a pleasure to work in and will assist in making the hobby of photography all the more enjoyable.



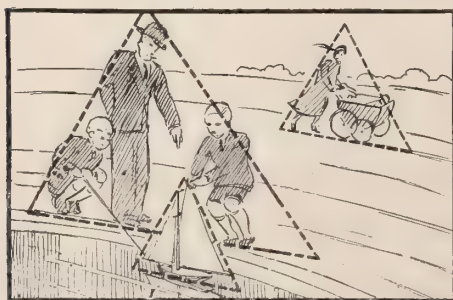
# Picture Points

## for Beginners, by RICARDO.

### More Examples of Triangle Construction

READERS who saw last week's series of "Picture Points" will recognise that the first sketch, which was an improvement on one of a similar construction, has now been further improved. It will be remembered that by making a more interesting group inside the main triangle and by slightly altering the position of the yacht, the second triangle, we had a more pleasing arrangement of the same subject matter.

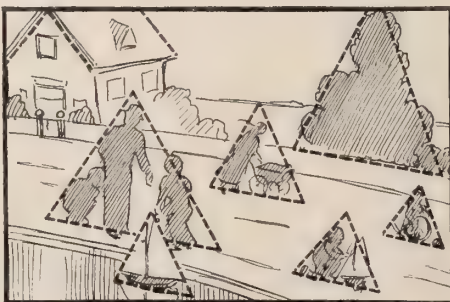
Bearing in mind that a group of three items as two and one, is invariably better than a group of two together, let us introduce a third item, the nurse and perambulator, still maintaining a triangle construction in itself. This grouping is further illustrated by the diagrams on the right of this page.



We now have a more interesting picture with a pleasing repetition of the triangles varying in size, grouping and subject matter.

Let us now see the effect of introducing more triangles. In the

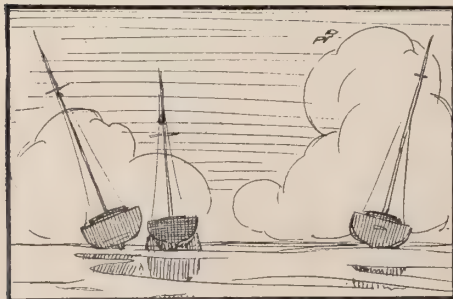
second sketch we can count no fewer than seven such shapes and it will not be disputed that the idea of repeating the shapes in order to get variety is now carried to the extreme and so defeats its own purpose.



### Sloping Lines in the Picture

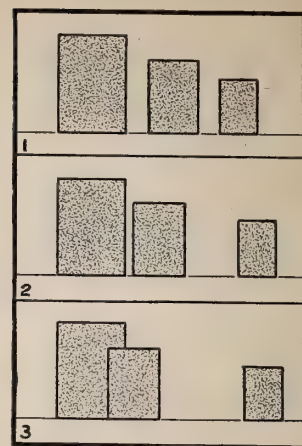
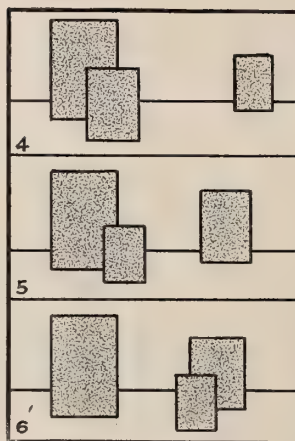
PREVIOUSLY in this series, we have dealt with many factors that contribute towards maintaining interest in the picture. We have now a problem of sloping "verticals" when they appear near the edge of the picture. Although the illustrations deal with boats, the principle applies to most of the subjects where such similar sloping lines occur.

In both sketches the positions of the hulls are approximately the same on the horizontal line and, although the masts slope in different directions, outwards in the left-hand sketch and inwards in the sketch on the right, both have good balance, and it is difficult to say which is the more pleasing.



But, if in the right-hand sketch the same three boats were wider apart and almost touching the edges of the print, the tendency would then be for the eye to follow the downward direction of the masts out of the picture, even though the hulls seem large and dark enough to prevent this. The remedy is to turn the direction of the masts outwards as seen in the left-hand sketch, in order to maintain interest in the picture.

Now let us imagine the boats in the left-hand sketch much nearer to each other. A V-shaped formation is the result, making the composition weak and unstable in the centre of the picture. So it will be seen that each sketch shows, approximately, the limit to which its sloping lines can go in relation to the edges and centres of the print.



### A Simple Exercise in Grouping

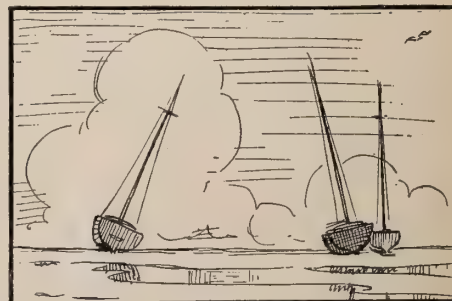
TO make a pleasing group of several objects and maintain good balance and composition at the same time, seems to be a bewildering process for many novices. If, however, it is tackled in a simple way as shown in the sketches, many of the difficulties will disappear and a good idea of balance will be gained.

For simplicity's sake, we will take three simple shapes, No. 1, each equal in tone, and keep the largest, called A, on the left throughout the experiment and vary only the positions of B, the next largest, and C, the smallest.

No. 1 being far too regular to be pleasing, let us move B a little to the left. Notice now, in order to restore horizontal balance, C is moved to the right. This is better than No. 1, but the narrow gap between A and B is ugly, so we will overlap the two. Their combined weight seems a little heavier so C is moved slightly to the right.

This is more effective, but we can make the common base line much more interesting. No. 4 shows the same grouping, but because the base lines are at variance, and a third dimension and vertical balance are introduced, it is more effective. In No. 5 we see the effect of changing over B and C, and because of the now lighter weight on the left, B now on the right must be moved in a little.

Let us now see the effect of moving C over to B. We still have good balance and grouping, but it divides the interest between the two masses and is not nearly so interesting as 4 or 5.





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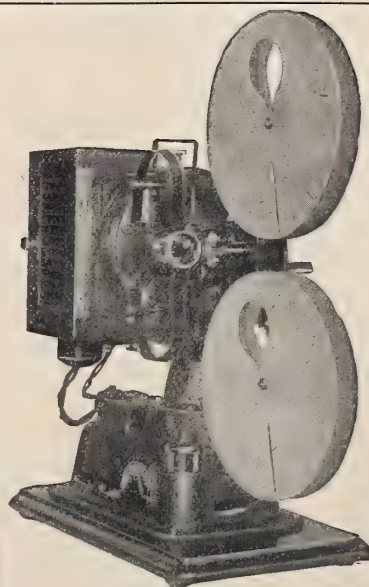
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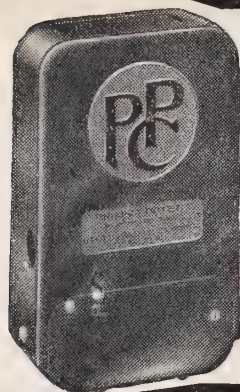
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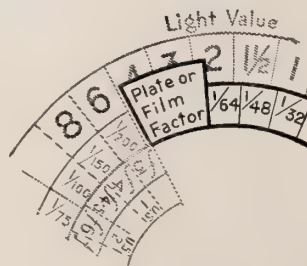
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# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## A Ciné Camera at Croydon

By

M. A. LOVELL-BURGESS.

AVIATION is the one subject which has power to engross all young people, and the amateur cinematographer who can show an aviation film—even without a Jean Harlow, Clarke Gable or Wallace Beery featuring in it—is sure of an audience.

That being so, it is surprising that so few amateur cinematographers make use of the free photographic facilities afforded by aerodromes, such as Croydon Aerodrome. It is true that there are camera restrictions at Government air-ports, but these do not apply at municipal or civil aerodromes. And permission is readily given to individuals or groups to go over the Croydon Aerodrome in charge of a guide. It is a tour well worth making and well worth recording.

To make a really successful aviation film you need to be air-minded. That is not to say you must be a qualified pilot, or even one who has "been up," but you must be able to capture in film something of the thrill and wonder of it all.

When I took my camera to Croydon Aerodrome last month, an aeroplane had just left for Gaza, in Palestine, with a consignment of Treasury notes. (Gaza was in ruins the day when Abraham went by with his flocks.) As I stood on that wide, sunlit sweep of cement, which seemed to be almost a second sky, my guide pointed out a tiny speck in the sky, and told me it was the Paris 'plane, which was "due in." In a few minutes the 'plane was circling twice over the aerodrome—a precaution which is always taken before landing—and soon the giant silver 'plane stood glittering before us. It made a beautiful picture, especially when, half an hour later, it set out again, skimming for half a mile or so over that vast area of cement and field like a white ship, before taking once more to the blue heights.

Between this arrival and departure came the blue-and-silver Royal Dutch air-liner out of that vast, empty sky, and for a few minutes it was Dutch which was being spoken. But your film would, of course, include not only the arrival and departure of the big air-liners, but also those little monoplanes which shoot up and away like so many blue butterflies.

Other shots for your film would include the working of the signals, passengers ascending or descending the gangways, the booking-office, the vast

hangars with their medley of aircraft, the workshops, where a member of the party could be filmed examining aircraft mechanism in detail, together with a few illustrations of how wind-resistance on the newest aeroplanes is reduced to a minimum by such streamline devices as door-handles let in flush with the structure, and covered with outer "doors" of fabric. A few shots of the varying interiors of machines can be made if someone will hold the door open for you. Some of these interiors are spacious, as in the Dutch air-liners, for example, which are upholstered in blue leather, with chromium fittings and brown veneered woodwork.

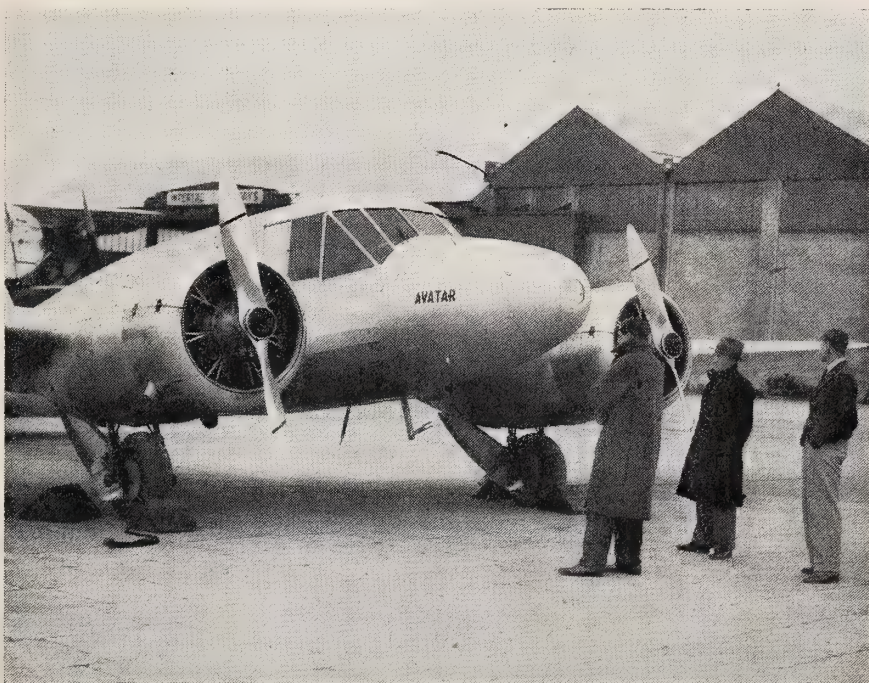
Remember that a few odd shots of silver wings or whirling propellers are invaluable when you come to the editing of your film, and want to convey, by simple montage or cutting, that touch of imagination which will make the whole thing "live" in the minds of those who see it.

The lordly pilot on his way to the control tower, the very young Imperial

Airways guide, in his dark blue uniform and white peaked cap, the engineers racing in their brightly-coloured motor tractors from aeroplane to aeroplane, are all part of the lively scene, as are the groups of passengers taking refreshment on the wide balcony of the adjacent hotel.

From this balcony, and from the central flat roof-top which is open to visitors, some fine camera angles of the aerodrome as a whole can be obtained. Varying angles and close-ups give a certain vitality and redeem a film from flatness.

Take a filter with you in case there should be a few clouds in the sky. Remember the sky is a big part of your subject and dramatise it for all it is worth. When you are not very sure of your continuity it is a good thing to take plenty of still close-ups which you can use when editing to fill up gaps. A close-up of the large diagram, complete with model aeroplanes, which tells the pilot the prevailing weather conditions, would be useful in this connection.



*An air-liner making ready to start at the Croydon Aerodrome. A phase of the subject referred to in the article on this page.*



Of course, you and your camera will go up on one of those five-shilling "flips." To get a picture of the earth below you, with the Crystal Palace looking like a child's toy, and the shadow of your aeroplane flying adventurously far below you over the fields and houses, it is necessary to slide back the little window and to support your camera

against the structure of the machine.

On Sundays and holidays crowds of people pay one penny to go on to the little piece of private ground adjoining the aerodrome where they can watch not only the official comings and goings, but also the whole process of the five-shilling flip. You will, of course, include some shots of these people, and also

of those on the other side of the fence about to make their first aerial adventure in the company of an amused pilot.

"Last scene of all" should be an impression of the aerodrome at dusk, when the great lights flare out, and the coloured signals flash, and aeroplanes with red and blue lights on their wings, turn again into the darkness like jewels.

## Music for Your Evening Displays By "COMPUR."

This article stresses the fact that films do not go easily with just any kind of music. The music, and indeed any form of sound, should strive to blend with the film—to become a further dimension, an integral part of it.

**S**ILENT practice still predominates in sub-standard cinematography—and this, it might be suggested, is all to the good. Yet it has long been recognised that film displays are capable of tremendous improvement by the addition of sound. Back in the early days, for example, before the introduction of "talkies," professional firms engaged special staffs to write up musical accompaniments for their silent productions. These "scores" were then released with the films themselves, local orchestras playing through the same accompaniment at any time or place of showing.

It is not suggested, however, that amateurs should model their technique upon this. In the first place, the music from which these early selections were compiled was restricted to a limited number of stock pieces—Schubert's first B Minor movement being worked to death for the heavy dramatics, whilst the characteristic pieces of a well-known coloured composer suffered an equal fate for the lesser emotions.

Now the effect of using such easily recognisable tunes was to divert the attention of spectators from the visual images—nor must this fault be committed by the amateur projectionist of 1935.

### An Essential Need.

The need to-day (in amateur and professional fields alike) is for an effective accompaniment that will not set audiences off whistling or humming after the manner of pre-"talkie" selections. And this having in mind the dreadful thoroughness with which radio broadcasting has familiarised us with most compositions in nearly every class, is apt to take a bit of filling.

Obviously, the best solution to the problem lies in using (a) the less familiar movements of classic compositions, and (b) extracts from newer works that have not yet become sufficiently well known to inspire unwanted interest.

### Practical.

Amateurs who are somewhat favourably situated can, it is true, obtain the assistance of a few skilled musicians capable not only of assisting in the compositions, but also of playing them through special performances. Professionals, indeed, show a growing tendency towards the adoption of this practice, several smaller presentations of the Film Society and the symphonic "Dood Water" (which subsequently earned a season at the Academy) being built up in this way.

But the majority of amateurs cannot count on this valuable assistance. Even where they are able to compose suitable sound-scores, they have still to overcome the difficulties of presentation—and there is little doubt that the electrically amplified gramophone represents the best proposition for the enthusiast whose facilities are only ordinary.

Failing the possession of an amplifier, results better than none at all may be obtained from efficient gramophone reproduction.

### Records.

Records may be played to private gatherings without need for the payment of royalties or special fees—and this means that all or any records may be used to keep the standard of technical execution as high as possible.

Mention has already been made of the need for avoiding hackneyed or stereotyped compositions, and it is

now possible both to qualify and to amplify this. I say qualify, because in W. E. Dick's remarkable scenario for "Primrose Path"—the manuscript of which has just passed through the writer's hands—quite a lot of use is made of a very hackneyed tune called "What'r you gonna do when love comes?" Now in this case the selection is exceedingly good. For Dick wishes to stress the hackneyed nature of the theme he is dealing with. And he successfully relies upon this patience-trying tune to help him out.

Actually, this tune becomes part of the film itself—which is just what every amateur accompaniment should aim at being. There should be no awareness that the music is "just something going on at the same time as the film." The music, and indeed any form of sound, should strive to blend with the film—to become a further dimension, an integral part of it.

Mention of other forms of sound immediately suggests effects. Now there is an extremely good variety of effects records available, and many of these can at some time or other be successfully used as film accompaniment. But not in the "direct" method favoured by the professional cinema—which thinks it is necessary that we should both see and hear the victim being murdered. Rather let us develop a technique in which sound can create independent images simultaneously with the unfolding of the visuals.

Murder your victim if you like—there are some amateurs whose taste still runs to it; but don't do it with revolver effects as well as with the camera. Cinema film costs a frightful lot of money...

## "The Cinema in School"

**T**HE value of the film in the classroom has long been endorsed by the leading schoolmasters of the day, but the technique of intelligent teaching with ciné apparatus with its vast resources has yet to be fully mastered in this country, to derive the greatest possible benefit. Teachers who have not themselves been taught by the ciné camera are in the best position to appreciate the many pitfalls that beset the would-be ciné pedagogue, and should welcome a new handbook by W. H. George who is a teacher of many years' standing and also a sound ciné technician.

Throughout its nineteen chapters it is safe to say that the author has not missed anything connected with ciné education. From the teacher who wants to know about the child's reaction to the film, to the man who wishes to make

his educational films, this book covers the entire ground.

The author has much more than a superficial knowledge of ciné education. His psychological experiments and conclusions with children of all ages, in their likes and dislikes, their outlook, and the ultimate effect of this new form of memory training are highly interesting and of real practical use. His analysis of the films, both silent and sound-track, that are most suitable for children of different ages should be helpful and save much unnecessary expense and trouble.

Fully illustrated with photographs and diagrams and appended with a glossary of technical terms, this book is recommended to those who wish to derive the best out of their ciné teaching.

It is published by Pitman, 3s. 6d. net.



# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## TROUBLE WITH ROLL-HOLDER.

SIR,—Your correspondent's trouble is a fairly common one with roll-holders and is due to the axes of the two reels not being parallel, this causes the film being wound on the empty reel to crowd on one side and pucker and buckle the film so that it does not lie flat in the holder.

This is the reason why makers of cameras with large-aperture lenses, where focussing is very critical, advise the use of plates.

It would be worth while to scrap a film of the make generally used and try same in the roll-holder in daylight, and see that the film lies nice and flat when being wound with the slide withdrawn.

The reason why distant views are out of focus and close-ups not affected is that focussing is more critical for distant views, and the small amount of deviation from a true plane does not affect the definition in close-ups so much.

The remedy is to alter the side plate carrying one of the axes so that the two reels are parallel.—Yours, etc.,

W. E. LYON.

## "THE GENESIS OF AN EXHIBITION PICTURE."

SIR,—Although it is difficult to judge a picture from so small a reproduction as a whole-page in "The A.P. & C."

I cannot help thinking that Mr. G. L. Hawkins has gone to a great deal of trouble to produce his final effort, "Copper Beech and Silver Birch." In fact, I would go so far as to say that the final picture does not warrant all this effort. I am not one of those misguided workers who, simply because he is not clever enough to do likewise, will deplore so much drawing on a positive; but when it comes to adding foliage that did not exist, and which, I feel sure, must be evidenced as handwork in the large original, then it becomes neither a drawing nor a photograph.

At the same time, I must confess that Mr. Hawkins has produced a wonderful result from what appears to be a very bad original negative. Each one to his taste; but was it worth the effort? It would have been so much simpler to have again visited the locality on a suitable day, and got the whole thing in the negative by the use of a suitable plate and filter. Getting one's impression into the picture by means of handwork is O.K. by me. In fact I do this myself, for the camera cannot do so. I would not waste valuable time on a negative which would not give a good enough print without having to doctor it with transparencies, and handwork thereon.

But what I really set out to say was, let us have more of these articles giving information as to how certain pictures were produced. Mr. Hawkins is to be thanked for the candid notes on his picture, and I, for one, have learned several valuable hints. The mere fact that the original and worked-up example are reproduced together, shows the aspiring tyro how his efforts can be converted from mere records into pictures.—Yours, etc.,

CLARENCE PONTING.

## THE WEEK'S MEETINGS

### Wednesday, October 16th.

Bethnal Green C.C. "Contact Printing." G. Wright.  
Birkenhead P.A. Criticism of Competitions.  
Birmingham P.S. (Ciné). Talk on Sets in Amateur Photoplays. A. G. Greaves.  
Brighton and Hove C.C. Programme of Talking Pictures. (Wintersgill & Co.)  
Bristol P.S. "Eyes and No Eyes." C. L. Clarke.  
Croydon C.C. "Magic in Trees." Richard St. Barbe Baker.  
Edinburgh P.S. "Rudiments of Sub-standard Ciné Photography." J. S. Dunlop.  
Handsworth P.S. Discussion on Members' Problems. A. H. Pinfield.  
Northallerton and D.P. and C.S. "Gaslight Printing." (Johnson & Sons.)  
Partick C.C. "A Talk on Lenses." J. M. Cuthbertson.  
Rotherham P.S. 46th Annual Exhibition.  
S. Suburban and C.P.S. Lecturettes by Members.  
Worcestershire C.C. "Lantern-Slide Making." Fred Green.

### Thursday, October 17th.

Armley and Wortley P.S. "Wild Life of Meadow and Wood." A. Gilpin.  
Ashton-under-Lyne P.S. Lantern-Slide Making. Demonstration.  
Aston P.S. "Table Top." By Members.  
Barnsley P.S. Annual Dinner, Royal Hotel.  
Birmingham P.S. (Instructional Section). Invitation Evening.  
Bury P.S. "Kirkcudbright." T. B. Howell.  
Camberwell C.C. "Tower of London." W. Tyler.  
Cardiff C.C. Landscape Competition. Criticism.  
Gateshead and D.C.C. Portraiture (Working Night). Members, bring own cameras.  
Hammersmith H.H.P.S. "The Zoo." F. W. Bond.  
Hull P.S. Portraiture—Practical Work. R. E. Booth.  
Keighley and D.P.A. Y.P.U. "On and Around the Cotswolds." E. S. Maples.  
N. Middlesex P.S. "The Dead Cities of North Africa." Major C. Howard.  
P.S. of Ireland. Special General Meeting. Opening of Society's Clubroom.  
Richmond C.C. Lantern-Slide Making Demonstration. P. A. Belcher.  
Wimbledon C.C. "Development—How and How Not." J. A. Drake.  
Woolwich P.S. "A Wanderer in Ceylon." A. L. Fairbank.

### Friday, October 18th.

Bethnal Green C.C. Practical Work.  
Colne C.C. Ciné. "Round the Coast of England." E. S. Maynard.  
Harrogate P.S. Quality in Bromide Prints. (Y.P.T.U.) John P. Oakes.  
Huddersfield N.P. and A.S. "Pictorial Work with an Enlarging Lantern." H. G. Grainger.  
King's Heath and D.P.S. Members' Slide Night.  
Leigh & L.S.P.S. Home Portraiture. W. Whitworth.  
Leytonstone and Wanstead C.C. One-Man Show. L. V. Jessop.  
Newcastle and D.A.C.A. Dance.  
Photomicrographic Society. Short-Focus Anastigmat Objectives. A. E. C. Smith.  
St. Helens C.C. Exposure and Development. M. Bunney.  
Shropshire C.C. Enlarging Night.

### Saturday, October 19th.

Accrington C.C. Social.  
Desborough and D.P.S. Competition—any Subject.  
Hackney P.S. Outing—the Forest.  
Hammersmith H.H.P.S. Criticism of Monthly Competition. G. C. Weston.  
Ilford P.S. London Night Outing.  
Northamptonshire N.H.S.P.S. Autumn Ramble to the Firs and Harlestone.  
Rugby and D.P.S. Bromoil Demonstration.  
S. Suburban and C.P.S. Whole-day Outing to Westerham.

### Monday, October 21st.

Blackpool and Fylde P.S. "Chemicals." R. S. Turton.  
Bradford P.S. "Contact Printing." E. Bottomley. "Enlarging." J. F. Mather.  
Derby P.S. The Midland Counties P.F. Portfolio and Slides.  
Erdington and D.P.S. Discussion Evening.  
Kingston C.C. Colour Filters. (Ilford, Ltd.).  
Lancaster P.S. "Unusual Enlarging." T. Lee Syms.  
Leeds C.C. "Picture-making in the Field with a Camera." Herbert Bairstow.  
L.C.C. Staff C.C. "Table-top Photography." C. Howard.  
Newcastle (Staffs) and D.C.C. "Hither and Thither." P. C. Dutton.  
Oldham E.P.S. L. and C.P.U. Prize Slides.  
St. Helens C.C. "North Lancashire Border." G. A. Forman.  
Shropshire P.S. "Old Shrewsbury." H. E. Forrest.  
S. London P.S. "Portraiture." Sam Logan.  
Walsall P.S. "Successful Picture-making for Beginners." E. A. W. Cave.

### Tuesday, October 22nd.

Birmingham P.S. "Pictorial Relativity." F. W. Lawton.  
Blackpool and Fylde P.S. L. and C.P.U. "Lantern-Slide Making." W. Duxbury.  
Grimsby P.S. "Amateur Cinematography." R. Haigh.  
Hackney P.S. "Elementary Photographic Chemistry." L. O. Maskell.  
Halifax P.S. Competitions; Negative and Print to be shown. H. Bairstow.  
Harrow C.C. "London Docks." Kenneth Baker.  
Leamington and D.P.S. Ciné Evening. Ciné Section Members.  
Leeds P.S. "The French and Italian Riviera." S. E. Bottomley.  
Leicester and Leicestershire P.S. "Photography of To-day." M. Pethick.  
Manchester A.P.S. "Child Portraiture." E. Bramwell.  
Nelson C.C. Slide-Making Competition.  
Newcastle and Tyneside P.S. "Leica Photography." G. B. Macalpine.  
Monklands P.S. S.P.F. Slides.  
Portsmouth C. and Ciné C. "Lenses and their Manufacture." (Dallmeyer.)  
Rugby and D.P.S. Competition Evening—"Outings."  
St. Bride P.S. "Composition." R. E. Jordan.  
Sheffield P.S. "Lantern-Slide Making." W. H. Hardcastle.  
Small Heath P.S. Bromoil (Demonstration). Frank Smyth.  
Stafford P.S. "Lantern Slides." R. W. A. Burgess.  
Streatham and D.P.S. "Compromise in Exposure and Development." N. F. Horne.  
Warrington P.S. "Portraiture." F. G. Curson.  
York P.S. Technical Demonstration Night.

### Wednesday, October 23rd.

Bethnal Green C.C. "Kings in Exile." (Zoo Studies.) G. E. W. Herbert.  
Birkenhead P.A. Lecturettes: "Mounting," J. Anglesey. "Finishing," W. H. Miner.  
Birmingham P.S. (C.S.). "Ciné Gadgets." R. J. Dutton.  
Brighton and Hove C.C. "Anecdotes, plus some puzzles." Geoffrey E. Peachey.  
Bristol P.S. "Romance of Bird Life." W. Jack.  
Coventry P.C. "Charles Kingsley's Land." F. W. Pilditch.  
Croydon C.C. "Wash in Running Water, one Hour." G. W. L. Carter.  
G.E. Mechanics' I.P.S. "Hypo to Exhibition Print." J. H. Clark.  
Handsworth P.S. "Portraiture." J. Saffied.  
Ilford P.S. "What we did with our 5s. Camera." (Balston and Wells.)  
Kodak Works P.S. "Kodachrome." F. B. Phillips.  
Northallerton and D.P. and C.S. Marcus Adams' Portfolio. Criticisms. D. MacLennan.  
Partick C.C. Visit to Mr. W. W. Weir's Studio.  
S. Suburban and C.P.S. "Miniature Cameras." Harold Burdekin.  
Worcestershire C.C. "Cameras of 1935." W. Hodson.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1." and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Under-Exposures.

I have seen in your journal articles dealing with football photography where exposures of  $1/2000$  to  $1/5000$  sec. are given in order to arrest movement. Using a meter I find that even in fairly favourable conditions the exposure at the same aperture works out at  $1/20$  of a second. Can you explain this wide difference?

F. J. C. (London.)

The advisable exposure indicated by a meter has to be ignored in high-speed work. Good negatives are certainly obtained with exposures that are very much under normal. The fastest sensitive material is used, and very often the developer is one that gives an image with considerable stain, such as pyro-soda with very little sulphite. The negatives are naturally thin, but show sufficient detail to give a print that is satisfactory for the purpose when made with an enlarger on to a contrasty bromide paper.

## Circle of Confusion.

What is meant by a "circle of confusion"? Does it differ from "circle of diffusion"?

Q. B. B. (Walsall.)

The "circle of confusion" is an optical term used to denote the nearest approach to an absolute focus point of a pencil of light. For example, if we were to make an exposure on the smallest possible point of light, the diameter of its true image on the negative would be the diameter of the circle of confusion given by the lens used. Thus, a lens giving a small circle of confusion will give better definition than a lens with a larger circle of confusion. Some of the highly-corrected photographic lenses in use to-day claim to give a circle of confusion as small as  $1/5000$  inch. The two terms of confusion and diffusion mean the same in this case.

## Hypo Solution.

How do I make up a ten per cent solution of hypo?

W. I. (Hastings.)

Place one ounce of hypo crystals into a measuring jar and fill up with water to make ten ounces, inclusive of hypo. Although this is not strictly correct since the crystals in this case are measured by weight while the water is in fluid ounces, it is sufficiently accurate for general photographic use.

## Graduated Filters.

What is the correct position of an adjustable graduated sky filter with regard to its distance from the lens and the placing of the yellow tint?

C. F. D. (Harrogate.)

If a graduated sky filter is placed very close to the front of the lens, the difference of the yellow and clear portions of the filter will not make such a marked division on the negative as would be seen if the filter were placed farther from the lens. The yellow portion should always be placed uppermost when the filter is in front of the lens, no matter if the camera is held horizontally or vertically. The vertical adjustment of the filter varies with the lens in the same ratio of the sky to remainder of subject. For example, if the view-finder shows one-third sky then the yellow portion of the filter should cover the lens by approximately one third.

## Rising Lens Panel.

Can you please tell me the advantages of a rising and cross front fitted to a camera?

L. M. (Westcliff-on-Sea.)

The use of a rising front is to enable you, when necessary, to cut off a certain amount of the foreground and add a corresponding amount to the upper part of the picture. What is called a cross front acts as a rising front when the camera is used the other way round. Our own opinion is that the rising front is a most useful adjunct to any camera.

## Film Reversal.

Is there any method of reversing a roll-film negative into a positive from which to make negative prints?

J. A. P. (Hemel Hempstead.)

No ordinary roll film is suitable for reversal. Your best plan would be to make a negative in the ordinary way, and from that to make a positive on another plate or film. If you use this positive for printing on paper you will get a negative picture.

## Glazing Solution.

Can you give me the formula for a good glazing solution?

J. L. (Lanarkshire.)

The usual glazing solution is 1 oz. of artists' ox-gall to about 100 oz. of water. In this the prints are soaked for a minute or two and transferred straight to the slabs. As we have often pointed out, we ourselves prefer the same treatment with a 10 per cent solution of formalin.

## Ciné Work.

Can you recommend me a book dealing with 9.5-mm. ciné apparatus and technique?

F. J. (Woolwich.)

A book that tells you all you wish to know about 9.5-mm. ciné work is "Motion Pictures with the Baby Ciné," by Harold B. Abbott, obtainable from our publishers, post free, price 2s. 8d.

## Rapid Fixing Bath.

What is the formula used by many photo agencies for a quick-acting hypo solution for both negatives and prints?

E. McK. (Edinburgh.)

The following has been suggested: Commercial sal ammoniac, as used for electric batteries, 1 oz.; hypo, 4 oz.; water, 1 pint. This bath fixes in about half the usual time, but its use is not recommended excepting for emergencies.

## Blocking-out Background.

How can I remove the background from a negative of a piece of machinery, so that the subject appears on a white background only?

K. T. (Letchworth.)

You must cover the whole of the background of the negative with something that is quite opaque. Much of this can be done by means of a paper mask, cut so as to show the machine and its immediate surroundings, and stuck down on the negative on the glass side. Then paint a thin edging all round the outlines of the machine on the emulsion side. Straight lines can be ruled with a ruling pen, and certain parts can be followed with the aid of the fret-cut wood instruments known as French curves. Finally, paint over the spaces between the outlines and the mask. Suitable mediums are indian ink, or (better still) "Photopake."

## Rinsing Negatives.

Why must one rinse the negative in plain water between developing and fixing?

G. D. (Wolverhampton.)

It is not absolutely necessary to rinse the negative if an acid hypo bath is used, since the presence of the acid will neutralise the alkaline that is carried over with the developer in the emulsion. This presence of acid thus helps to keep the hypo solution fresh. Some workers aver that a rinse is always advisable, even though an acid hypo bath is used, as it helps to prevent the formation of grain which is so detrimental to miniature negatives.



# The Amateur's Emporium

## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—The Amateur Photographer and Cinematographer "is on sale throughout the United Kingdom every Wednesday morning."  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Beaumour, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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#### SALE AND EXCHANGE: AMATEURS ONLY—

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Ad Office, Dorset House, Stamford Street, S.E.1, not later than first post **FRIDAY** for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**EXAKTA** Vest Pocket Size Reflex, Zeiss Tessar lens f/3.5, focal-plane shutter, speeds 1/25th to 1/1,000th, perfect condition; listed £19; bargain, £10.—Box 5570, c/o "The Amateur Photographer." [9704]

**COMPLETE** Focal-plane Press Outfit for Sale; particulars.—Robert Kane, Ballymoney, Co. Antrim. [9789]

**TRICHROME** Colour Camera, 3-pl.; cost £250; accept £50, or offer.—Fraser, The Jetty, Ducks Walk, East Twickenham, Middlesex. [9805]

**VOIGTLANDER** Superb, Skopar f/3.5, perfect, lens hood, minimum fold tripod, ever-ready case, Optochrom developing tank; bad sight only reason disposal; cheap, £14/10.—Box N.D., c/o 95, Bishopsgate, E.C.2. [9806]

**T-P.** Reflex, takes 3½×2½ film packs in adapters (2), 5½-in. f/4.5 Cooke, reversing back, back focussing screen, tripod, filters, etc.; fitted for flash-bulb synchroniser; cost over £19; take half or offer.—13, Bentcliffe Avenue, Leeds. [9808]

**3½×2½** Special D.E. Cameo, f/4.5 Zeiss Tessar, 32 in D.A. Compur, speeded 1 to 1/250th sec., Distar lens, 6 metal slides, F.P.A., R.F.H., and solid hide case, also film-pack tank, £6/17/6, or exchange for Rolleicord.—Box 5609, c/o "The Amateur Photographer." [9810]

**VOIGTLANDER** 3½×2½, Voigtar anastigmat f/7.7, shutter 1/25th to 1/100th, cable release; good condition, £1/15.—Adeney, 49, Granchester St., Cambridge. [9812]

**ZEISS** Ikonta, 16 on 3½×2½, f/3.5 Novar in D.A. Compur, 1 to 1/300th, in soft purse, also Zeiss distance meter; as new, £6/17/6.—Below. [9812]

**ENSIGN** 4-pl. Folding Reflex, quick-wind F.P. shutter, 3 double slides, F.P.A., solid leather case, no lens; perfect condition; cost over £30; £3/5.—Below. [9812]

**VERASCOPE** 45×107, Zeiss Tessars f/4.5, variable shutter, rising front model, reflex and direct finders, changing-box for 12 plates, plate back and 6 slides, filters, supplementary lenses, in special leather case for outfit, perfect, £6/10.—Redmond, 126, Stow Hill, Newport, Mon. [9814]

**PRESS** Goetz Anschütz 3-pl., Ross Xpres f/4.5, synchronised Sashalite, top scale, wire finder, 6 D.D. slides, extension back, case; nearly new, first £15.—Thiel, 103a, Streatham Hill, S.W.2. [9825]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**LEICA** Model I, non-interchangeable, Elmar f/3.5 lens, perfect order, £8/10.—Tapper, 3, Gordon Place, London, W.8. [9832]

**RETINA**, f/3.5, Compur, leather case, lens hood, green filter, long release, tripod, Leudi meter, 2 rolls pan. film; also Ensign Midget Enlarger, f/6.3, masks, dishes, print trimmer, 2 chromium plates, roller, quantity gaslight and bromide paper, etc., £12/10 the lot; write for details.—Shaw, 61, Higheross St., Leicester. [9834]

**3½×2½** Double Extension, f/2.9 Xenar detachable, D.A. Compur, rise, cross, 8-in. f/8 interchangeable, 12 slides, F.P.A., self-erecting screen, £6/15.—Roberts, 20, Capon Close, Swaythling, Southampton. [9835]

**VOIGTLANDER** Brilliant, f/7.7, ever-ready case; as new; cost 52/6; sell 37/6.—Briston, 29, Southend Avenue, Newark. [9836]

**V.P.** Roll Film Baby Sibyl, Ross Xpres f/4.5, filter, leather case; good condition, £5/5.—Box 5645, c/o "The Amateur Photographer." [9842]

**1-PLATE** T-P. Camera and stand, as new, R.B. 2 shutter and 2 lenses, case.—J. B. Hay, 19, Southampton Buildings, Chancery Lane, W.C.2. [9822]

## CAMERAS AND LENSES

**1-PLATE** Victo Camera, full triple extension, f/7.7 Beck anastigmat, 8½-in., double rise and cross front, roller-blind shutter, 3 double book-form slides, 3-fold tripod and case, £2/15.—Below. [9842]

**WHOLE-PLATE** Field or Studio Camera, double extension, square bellows, rise and cross front, 8½-in. Cooke f/6.5 anastigmat lens, roller-blind shutter, 3-fold tripod and carrying box, 3 double book-form slides, £3.—Below. [9842]

**3½×2½** Folding Roll Film, bakelite, f/11 lens, 15/-; 3-pl. Magazine, f/11 lens, 12 sheaths, in good order, 4/6; or exchange the above two for 3½×2½ p.ate.—F. Hand, 212, Langsett Rd., Sheffield, 6. [9847]

**BABY** Ikonta 3×4 cm., Novar f/6.3, Derval shutter, excellent condition, 45/-; also Carbine Daylight Developing R.F. Tank, V.P.K. size, new, 10/-; Diaphot Exposure Meter, new, 3/-.—38, Roundpond, Melksham. [9848]

**8×6½** Camera, 4 slides, 2 leather bags, tripod, 5½-in. wide-angle lens; 3-pl. Camera, 3 slides, tripod, case; 3-pl. Camera, lens, 4 slides; Kodak Postcard, Ross-Goerz lens, roll film, 6 double slides, 2 leather cases, sundry dishes and chemicals; Shuttle Hand Camera for 12 plates; set of Busch Aplanat Lenses in Unicum shutter, 6 to 20 in. focus.—Sowden, Westview, Baldwin Lane Clayton, Bradford. [9851]

**1-PLATE** T-P. Junior Special Reflex, Cooke f/4.5 lens, slides, brand new 1935 model; unused bargain, £6/10.—Below. [9854]

**SUPER** Balda Folding Camera, Meyer f/2.9 anastigmat, Compur shutter, 1 to 1/500th, delayed action, takes 16 on 3½×2½ film; unused bargain, £7/10.—Jettas, New Market St., Blackburn. [9854]

**POPULAR** Pressman Ensign Reflex, 4½×3½, Zeiss Tessar f/4.5, 15-cm., pack and plate holders, complete, as new, leather case, £9/9, or nearest offer; deposit system.—Box 5651, c/o "The Amateur Photographer." [9856]

**LEICA** IIIa, Chromium, f/2 Summar, 1 to 1/1,000th, ever-ready case, Leitz pan. filter, Zeiss Helios electric cell exposure meter; outfit only purchased three weeks ago and unused; cost over £50; can be seen London, £35 cash, or very near offer.—Box 5655, c/o "The Amateur Photographer." [9860]

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# USED

**BARGAINS, mostly like new. 7 days' approval against remittance.**

**Hire purchase and exchanges considered.**

Superb Mirror Reflex, Skopar f/3.5, D.A. Compur, parallax adjust., 12 pictures 2 1/2 x 2 1/2. Like new. £12 12 0  
 3 1/2 x 2 1/2 Zoidal Plate, f/4.5, Compur, double ex. £3 8 0  
 3 1/2 x 2 1/2 Mentor Latest Metal Reflex, f/4.5, D.A. Compur, very compact, slides, case. Cost £25. £12 12 0  
 3 1/2 x 2 1/2 T.P. Reflex, Cooke f/4.5, latest 1/10th to 1/1,000th, latest hood, revolving back, slides. Hardly used. £10 17 6  
 Korolle Reflex, f/2.9 Speed Meyer, 12 pictures. £10 17 6  
 9 1/16-mm. Bolox D.2, f/1.6, 200-watt, stop slide, resist. £25 10 0  
 Exakta, Pentax f/2.9, multi-speed, latest. £17 17 0  
 Brilliant Mirror Reflex, f/4.5, Compur Rapid. £24 17 6  
 Victor Bronze Turret Camera, f/2.9, 3-lens turret head, visual focus, multi speeds, latest type. Unmarked. £35 0 0  
 8 x 20s Prism Binoculars, case. Bargain. £8 17 6  
 400-ft. Aluminium Reels, brand new, 10-mm. or 16-mm., 5 for 10s. 6d.  
 Zeiss Latest Photo-electric Exposure Meter, case. £3 3 0  
 Weston Cine Photo-electric, circular model, compact. £3 3 0  
 Reflex Hide cases, 3 1/2 x 2 1/2 and 1-pl., slightly soiled. £19s. 11d.  
 T.P. 3 1/2 x 2 1/2 F.P.A., latest light trap. Like new. £8s. 11d.  
 T.P. Stevens Screen 3 1/2 x 2 1/2. As new. £14s. 6d.  
 16-mm. Zeiss Splitter. £6s. 6d.  
 B.J. Almanaca, paper. 1935. £1s. 6d.  
 3a Kodak Range-finder Roll Film, Zeiss Tessar f/4.5, Compur, plate back, coupled focus, case. Cost £24. £17 6  
 Filmo 70 DA, f/1.8, turret head, visual focus, latest type, hide case, all thick bronze. Cost £85. Like new. £49 10 0  
 3 1/2 x 2 1/2 Coronet Roll Film, f/3.5, latest self-erect. £1 9 6  
 3 1/2 x 2 1/2 T.P. Rubette No. 2 Reflex, f/4.5 Dallmeyer, latest compact model, revolving back, slides. Real bargain. £9 17 6  
 3 1/2 x 2 1/2 Ensign Roll Film Reflex, Ross Xpres f/4.5, latest 1/15th to 1/500th, latest hood. Unmarked. Bargain. £8 17 6  
 3 1/2 x 2 1/2 Zeiss Ideal Plate, 4 1/2-in. Zeiss Tessar f/4.5, D.A. Compur, double ex., clip-on quick-action slides. Cost £17. Snip. £15 0 0  
 1a Nagel Roll Film, Xenar f/4.5, D.A. Compur, self-erect. £4 4 0  
 3 1/2 x 2 1/2 Super Ikonta, Tessar f/4.5, 1 to 1/250th. Like new £13 13 0  
 16-on-3 1/2 x 2 1/2 Dallmeyer Roll Film, f/3.5 D.A. Compur, all hand made, very small, compact. Lovely outfit. £8 17 6  
 16-mm. Ensign Camera, f/1.9, 3 speeds, 50-ft. or 100-ft. As new £14 14 0  
 1-pl. Salex Press Pocket, f/5.5, 1 to 1/1,000th, slides. £47s. 6d.  
 Few 3 1/2 x 2 1/2 Soho Roll Film Folding Camera, f/11. New. £7s. 6d.  
 16-on-3 1/2 x 2 1/2 Certo S.S. Dolly Roll Film Plate, f/2.9 Speed, D.A. Compur, 12 or 16 pictures, and V.P. plates. £8 17 6  
 Metrophot Photo-electric Exposure Meter, case. £35s. 0d.  
 Contax, f/2.8, slowest shutter used. £10 17 6  
 1a Tropical Carbine Roll Film, Ross Xpres, Compur. £4 4 0  
 16-mm. Ensign Projector, f/1.8, 100-watt. Cost £26. Bargain. £7 15 0  
 1-pl. Miroflex Press and Folding Reflex, Tessar f/4.5. £18 18 0  
 3 1/2 x 2 1/2 Wirgin Roll Film, f/4.5, D. action, 3-speed, self-erect., all insid. hinged back, latest type. As new. £2 17 6  
 16-mm. Bolox Projector, f/1.8, 100-watt resistance. Snip. £5 17 6  
 3 1/2 x 2 1/2 Rollex Roll Film Slides, various. £9s. 6d.  
 3 1/2 x 2 1/2 Ensign Range-finder Roll Film, Zeiss Tessar f/4.5, D.A. Compur, radial focus, rise, cross front. £10 10 0  
 50 x 40 Pebbled Silver Projection Screen. New. £14s. 6d.  
 3 1/2 x 2 1/2 Ensign No. 7 Latest Roll Film, f/4.5, latest Mulich. £3 9 6  
 1/100th, rise and cross front, wire under. £3 9 6  
 3 1/2 x 2 1/2 Icarotte Roll Film Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., rise, wire under, slides. Snip. £9 17 6  
 3 1/2 x 2 1/2 Ernemann Roll Film Plate, f/6.8, 7-speed. £19s. 11d.  
 V.P. Icarotte, Tessar f/4.5, new Compur. Like new. £8 17 6  
 Fotoflex Mirror Reflex, f/3.5 6 speed, 13-pictures. £7 15 0  
 3 1/2 x 2 1/2 Range-finder Making, f/2.9, Plaubel f/2.9, D.A. Compur, coupled focus, slides. Cost £39 10s. Like new. £29 10 0  
 3 1/2 x 2 1/2 T.P. Reflex, Cooke f/3.5 Speed, latest 1/10th to 1/1,000th, latest hood, revolving back, slides, case. £8 17 6  
 Exakta, Tessar f/2.8, multi-speed. As new. £19 19 0  
 6 x 6 Rolleiflex, f/3.5 Tessar, automatic. As new. £14 14 0  
 16-mm. Siemens Camera, f/2.8, case. Cost £31. Like new £19 19 0  
 3 1/2 x 2 1/2 T.P. Vertical Rubette No. 1, Dallmeyer f/4.5, latest 1/10th to 1/1,000th, very thin and small. As new. £7 15 0  
 16-mm. Victor Projector, f/1.8, 750-watt, bronze latest, automatic film tips, all movements, rusted case. Like new. £45 0 0  
 V.P. Kodak Nagel Roll Film, Tessar f/4.5, new Compur. £4 17 6  
 16-mm. Simplex Water Camera, Dallmeyer f/2.9. £15 15 0  
 3 1/2 x 2 1/2 Tourist Plate of Luxe, Hellar f/4.5, Compur, and Telephone Interchanging, double ex., case. Cost £25. £9 17 6  
 16-mm. Filmo 70 Camera, f/3.5, 100-ft., case. Unused. £14 14 0  
 5-in. Kodak f/7.7, in shutter, auto enlargers. £7s. 6d.  
 3 1/2 x 2 1/2 Both Water Plate, Meyer f/3.5, D.A. Compur, double ex., rise, cross, slides, case. Lovely outfit. Like new. £7 7 0  
 Exorh Walking-Stick Cine Unipod, perfect movies. £17s. 6d.  
 4 1/2 x 3 1/2 Zeiss Ikon F.P.A.'s, single slide type. New. £6s. 11d.  
 2-in. Dallmeyer Wide-angle Latest f/6.5, 3 1/2 x 2 1/2. As new. £3 7 6  
 9-in. Dallmeyer f/6.5 Telephoto. Cost £21. Like new £3 7 6  
 Cinecraft de Luxe Reflex, auto 16-mm. Ensign. As new. £32s. 6d.  
 9 1/16-mm. Cinecraft de Luxe Reflex, 9 1/16-mm. As new. £29s. 6d.  
 3 1/2 x 2 1/2 Duxof Reflex, Dallmeyer f/4.5, 1/10th to 1/800th. £4 17 6  
 1-pl. Ensign Folding Reflex, f/4.5, 1/10th to 1/1,000th. Cost £36. £5 17 6  
 3 1/2 x 2 1/2 N. & G. Sibyl Plate, Xpres f/4.5, 1 to 1/200th. £5 17 6  
 16-mm. Ensign Turret Camera, f/1.9 model. Cost £50. Snip. £27 19 0  
 Ensign Silver Midet, f/6.3, case. As new. £37s. 6d.  
 1-pl. Ensign Reflex, f/4.5, 1/10th to 1/1,000th, revolv. back, deep hood, long extension, slides. Real bargain. £24 17 6  
 3 1/2 x 2 1/2 Welta Range-finder Coupled Roll Film, Meyer f/4.5, D.A. Compur, hinged back, optical finder, self-erect. £7 15 0  
 9 1/16-mm. Faiba Mito-camera, Zeiss Tessar f/2.7. Cost £19. £5 17 6  
 16-mm. Kodak B.B. f/2.5, latest model, hide case. As new. £7 15 0  
 45 x 107 Changing-box and 12 Slides, Ica. Like new. £4s. 0d.  
 60 x 45 Beaded Screen, leather auto. erect. case. £7 7 0  
 16-mm. Kodak C Projector, f/1.8, 100-watt resistance. Snip. £8 17 6  
 V.P. Kodak, f/7.9. As new. £12s. 6d. Lios Exposure Meter, 9s. 6d.  
 Chain Stand Camera Steadiers, case. New. £2s. 9d.

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**EDWIN GORSE,** 86, ACRINGTON ROAD, BLACKBURN.

## CAMERAS AND LENSES

**L**EICA III, Elmar f/3.5, standard E.R. case, slip-on No. 1 and pan. filters, Universal finder, extensible hood, Elmar f/4, 9-cm., Correx tank 16 oz., Etire case for Leica with 3 lenses, Focomat Enlarger, complete with lens and 10 x 8 masking board; all as new; cost £80; accept £60. —Box 5656, c/o "The Amateur Photographer." [9861]

**R**OLLEIFLEX, f/3.5, Rapid shutter, E.R. case, sun hood, filter; used once, £17, or offers.—Below.

**L**EICA III, Summar lens, chromium, E.R. case, sun hood, filter, antinuous release; all new, £30 or offers.—Barclay, 68, Queens Drive Glasgow, S.2. Tele., 1790 Queens Park. [9862]

**M**AKINA II, coupled focussing, f/2.9 Anticomar, 3 slides, F.P.A., R.F.H., hood, filter, 2 leather cases, £30; cost £48/10.—Knox, 35, Harriet St., Glasgow, S.3. [9863]

**S**x 4 Soho Reflex, 14-in. Dallon f/5.6, listed £47; exceptional condition; first offer above £18 accepted.—West Winds, Dorchester, Dorset. [9864]

**A** GENUINE offer of a Zeiss Super Ikonta, 3 1/2 x 2 1/2 (8 or 16), Zeiss Tessar f/4.5, normal Compur (1/250th), together with leather case and lens hood; purchased in August last, carefully used and in absolutely first-class condition and order; cost £19; for £12/15.—BM/PXOJ, London, W.C.1. [9865]

**6** 3-IN. Cooke f/2.5 Anastigmat, £9/15; 2c 8 Kodak Special, range-finder, Homocentric anastigmat, Kodamatic, 55/-; Zeiss Dekarem Binoculars, cost £25/15, £19/19; all unsold.—Mortimer-Lewis, 16, Bonsor Rd., Folkestone. [9869]

**E**NSIGN Speed Film Reflex, tropical model in teak, f/4.5 Aldis-Butcher, focal-plane shutter, 1/25th to 1/500th, focussing magnifier, Heydes' exposure meter, leather case; perfect condition, £5.—Warry, Bank Buildings, Ventnor, I.W. [9870]

**T**-P. Reflex 3 1/2 x 2 1/2, Cooke f/3.5, Stevens' screen, 3 D.D. slides, case; new a month ago, £8.—Below.

**O**FFERS for the following Anastigmats: Dallmeyer Projection f/1.8, 2-in.; Beck Bynar f/6, 6-in.; Ruby f/6.3, 7-in.; Foyer f/6.8, 7-in., all in sunk mounts.—Learyde, Queens Rd., Ashton-on-Mersey. [9874]

**9** x 12 cm. Etui, f/4 anastigmat, Compur, 6 slides, F.P.A., £7.—Davis, Bolckow Rd., Grangetown, Yorkshire. [9875]

**3** 1/2 x 2 1/2 Self-erecting Supreme, f/3.8 anastigmat, f/3.8 D.A. Compur, 1/250th sec., brilliant and D.V. finders, lens hood; excellent condition, £4/15.—Howse, R.N. College, Dartmouth. [9876]

**L**EICA Model II, f/3.5 Elmar, ever-ready case; perfect, £17; Leica-Meter, 15/-, £29s. 6d., Coleshill Rd., Birmingham. [9878]

**L**EICA III, Summar f/2 lens, angle finder, case, £26, or offer; phone after 7.30.—Lawson, Park 7070. [9879]

**1935** Ensign Carbine 3 1/2 x 2 1/2, Compur, f/4.5 Ensign, leather case, £3.—Darcy, 16, Harper Rd., Liverpool. [9880]

**3** 1/2 x 2 1/2 Zeiss Ikon Maximar, Tessar f/4.5, Compur (not D.A.), double extension, rise, cross, frame finder, screen, F.P.A., in leather sling, case, £5/15.—Below.

**M**IRAX Enlarger, with 3 1/2 x 2 1/2 adapter and Neron lamp, complete, 40/-, the lot, £7/7; also F.P.A. for T.P. 3 1/2 x 2 1/2 Junior Reflex, 7/6; also Agfa Speedex 3 1/2 x 2 1/2 Roll Film, f/8.8, self-erecting, new, 25/-.—15, Norfolk Rd., Brighton. Phone, Hove 2470. [9881]

**L**EICA Model III, f/3.5 Elmar; absolutely as brand new, £23/10.—Below.

**M**ENTOR, f/3.5 Tessar, Compur, 16 on V.P.K., Helical focussing, 3 weeks old, £10/10.—Below.

**I**HAGEE, V.P.K., f/4.5 lens, Compur, helical focussing; as brand new, £6.—Below.

**L**EICA Model I, f/1.5 Meyer, f/3.5 Elmar, complete in ever-ready case, £19/10.—Llewellyn Gibbons, 30a, London Rd., Bromley, Kent. [9882]

**M**UST Sell.—4 1/2 x 6 cm. V.P. Roth Reflex, Meyer f/3 Trioplan, shutter 1/10th to 1/1,000th and time, revolving back, double extension, 6 metal book-form D.D., F.P.A., leather case; beautiful outfit; cost £40; perfect, sacrifice, £6/10.—Western, 17, Entwistle St., Darwen, Lancs. [9884]

**P**OSTCARD Bargains.—Pressman Reflex, Aldis f/4.5, 6 slides, F.P.A., £4; Folding Klito, f/6.8, double extension, 1 to 1/300th sec., F.P.A., 6 slides, 30/-; excellent condition.—S. Gaw, Bangor, Belfast. [9887]

**Z**EISS Ikonta 520, Tessar f/3.5, Compur, 1 to 1/300th, 16 on 3 1/2 x 2 1/2, as new, £7.—Jordan, 27, Grange Rd., Aston, Birmingham. [9888]

**R**UBY Horizontal Reflex, 3 1/2 x 2 1/2 Plates, F.P.A., and accessories including filters, slides, etc.; offer secures.—117, Hurlingham Rd., S.W.6. [9895]

# GAMAGES

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**"IHAGEE ULTRIX"**  
**CAMERAS**  
**Substantially Reduced**



2 1/2 x 3 1/2 Folding Roll Film Cameras, fitted f/4.5 Ihagee anastigmat, delayed-action Compur shutter, rapid and absolutely rigid self-erecting movement, brilliant reversible and direct-vision finders, hinged back, pressure plate and simple loading device. Brand new and guaranteed.

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The Zeiss "Galan" possesses the well-known features which have given Zeiss Binoculars the distinction of being without equal throughout the world—brilliant illumination, large field of view, perfect definition. Light in weight and small in size, therefore ideal for horse and dog racing, sport, hiking, etc.

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Model III Leica, f/3.5 Elmar, ever-ready case. As brand new. List £32 **£19:17:6**

Leica Angular View-finder, chromium. As new. **£1:5:0**

Zeiss Ikon Kolibri, f/3.5 Tessar, Proxar lens, filter and case. **£6:17:6**

3 1/2 x 2 1/2 Wirgin Folding Plate, f/2.9 Hermagis, D.A. Compur, double extension, rise and cross, 3 slides, F.P. adapter. New **£7:12:6**

Zeiss Deltrintem 8 x 30 Prism Binoculars. New condition. List £15. **£10:17:6**

Latest Contax, f/3.5 Tessar, coupled range-finder, slow-speed shutter. As brand new. List £31 **£21:17:6**

★ Gamages definitely make the highest allowance for Cameras, Binoculars, Telescopes, Projectors, etc., in part exchange for other apparatus. Easiest of Easy Payments, too.

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## CAMERAS AND LENSES

**£50** Challenge de Luxe Tropical 5x4 Camera, brass bound, teak wood, triple extension, universal movements, Dallmeyer Stigmat f/6, Compound shutter, telephoto attachment, 6 double slides, Mackenzie-Wishart slide, case, 12 envelopes, roll-film adapter, velvet-lined leather case; perfect condition; best offer, or exchange Miniature Outfit.—Cormack, 265, Bellahouston Drive, Glasgow. [9890]

**NEWMAN & GUARDIA** Reflex, 3½x2½ (de Luxe model), rising front, revolving back, double extension, focussing magnifiers, 6 D.D. slides, 2 changing-boxes, Zeiss Tessar f/4.5, leather case, £15/10.—Below.

**LA** Roll Film Graflex Reflex, Dogmar f/4.5, leather case, £4/10.—Below.

**NOXA** 3-pl. Vertical Enlarger, 6-in. condensers, Ross Goerz anastigmat, baseboard and easel to 20x16, electric fittings, £5; between 7 to 9.30 p.m., Wednesday or Thursday, or appointment.—Irving, 15, Biscay Rd., Hammersmith, W.6. [9891]

**BALDAX**, latest model, 8 or 16 on 3½x2½ Meyer Trioplan f/3.5, Compur, 12 secs. delayed action, leather case; cost £9/9; first £5/15.—60a, Stapleton Rd., S.W.17. [9892]

**1-PLATE** Camera, double extension, T.-P. shutter, 2 lens, 1 D.D. slide, 15/-, perfect.—Liddle, 2, Batchelor St., Chatham. [9896]

**G**IVING Up.—1-pl. Sanderson, lenses and other accessories too numerous to mention; full particulars on application to—S. J. Harbour, White Hart St., East Harling, Norwich. [9897]

**3½x2½** Agfa Speedex, as brand new, never been used, velvet-lined case, £5/10.—Romiley, Bramhall Lane, Stockport. [9898]

**LEICA** Model II, f/3.5 Elmar, perfect condition, £17; 3½x2½ Contessa Nettel Focal-plane, f/4.5 Tessar, 6 double slides and case, £9.—34, Grimsdyke Rd., Hatch End. [9899]

**1-PLATE** Roll Film Goerz Tenax, f/4.5 Dogmar, 4 Compur; beautiful condition; cost £15/15; sell, £3/15.—1, Coulsdon Rise, Coulsdon. Phone, Downland 411. [9901]

**AS** Brand New.—Zeiss Super Ikonta, two on 120, f/3.5 Tessar, Compur 1 to 1/500th sec., automatic focussing; list £18/12/6; first £12 secures; deposit system.—Box 5665, c/o "The Amateur Photographer." [9903]

**LEICA** IIIa, with f/2 Summar, ever-ready case; as new, £33.—Box 5668, c/o "The Amateur Photographer." [9905]

**45/-** 16-on-120, Vidanar f/4.5, Vario, D.V. finder, cash only; unmarked.—Box 5669, c/o "The Amateur Photographer." [9906]

**EBNER** 3½x2½ Roll Film, Zeiss Tessar f/4.5, Compur D.A., very neat and compact, made of bakelite; Leitz Distance Meter, scaled in metres; both for £6.—Box 5671, c/o "The Amateur Photographer." [9908]

**SUPER** Ikonta, latest 3½x2½ model, Rapid Compur shutter and f/4.5, limp case; as new, £12/10.—Box 5672, c/o "The Amateur Photographer." [9909]

**LEICA** Model III, chromium, f/2 Summar, brand new condition, ever-ready case; only used few times, £29/10; deposit system.—Box 5674, c/o "The Amateur Photographer." [9911]

**ZEISS** Super Ikonta, as new, Tessar f/3.5, 530L, £12, nearest.—Bell, 16, Dean St., Oxford St., W. [9913]

**THREE** Folding Plate Cameras, with speeded shutters, rising fronts, dark slides: 3½x2½, Aldis f/7.7, double extension, F.P.A., as new, 30/-; 10x15 cm. and P.C., f/6.8 lens, double extension, 15/-; 1-pl. f/8 R.R. lens, 7/6.—Box 5676, c/o "The Amateur Photographer." [9914]

**XENON** f/2, f/4.5-cm., DRP Compur, £15, including case; reasonable offer considered; cost £20.—Edwards, 86, Green Lane, Ilford. [9829]

**SUMMAR** Lens f/2, collapsible, coupled; as new, £10; deposit.—Box 5666, c/o "The Amateur Photographer." [9903]

## Trade.

**ALLENS** Great One-week Sale Offer.—Definitely for one week only: Nagel Volland, Tessar f/3.5, Compur, £6/19/6; Brilliant, f/4.5, £3/19/6; Case, 6/-; Pathe Motocamera (£10/10 model), £3/15; Exakta (original model), Tessar f/3.5, case and Dallmeyer Telephoto, £12/17/6; Multi-speed model, Tessar f/2.8, £19/17/6.

**ALLENS**—Ross Teleros f/6.3, 17-in. (three-power), £9/17/6 (cost £22); Ombrux Meter, £2/7/6; Old Type Rolleiflex, Tessar f/3.8, £6/19/6; N. & G. Reflex, Cooke Aviar f/4.5, £16/10; Ensign Auto-Range, Ensar f/4.5, Mulchro, £5/17/6; Kodak Retina, with zip case and filter, £6/19/6.

This advertisement continued in third column.

## "SERVICE" GEM

New Improved Model in Unbreakable Bakelite.

Fine grain black finish.

Takes 16 pictures on standard 2½x3½ roll films, fitted with f/2.9 Steinheil Cassar Anastigmat, delayed-action Compur shutter, speeded from 1 to 1/250th sec., T. and B. Direct optical viewfinder, leather bellows, focussing adjustment. Price £6 15 0

Or 12 equal payments of 11/9 per month.

Velvet-lined Leather Case.....7/6  
Ever-ready Case.....12/6

## THE "SERVICE" SUPERB

With F/3.5 or F/2.9 Lens.

Delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B., double extension, rising and cross front, direct wire and brilliant viewfinders, back-hooded focussing screen, wire release, 3 metal slides.

F/3.5 Zeranar in Compur, £6 15 0

F/2.9 Meyer Trioplan in Compur £9 17 0

Extra Slides 2/3

F.P.A.....7/6

Leather Case, 12/6

Roll Film Adapter 7/6

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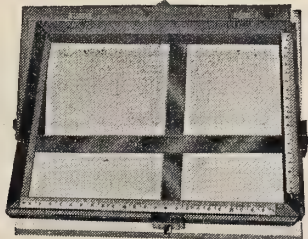
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Special Neron 200-watt Lamp.....£0 7 6  
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Suitable for vertical or horizontal Enlargers, taking all sizes up to 10x8 in., fitted with metal adjustable mask giving perfectly clean white border of varying width.

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Phone: Holborn 0664 (3 lines).

Established 1889.



289, HIGH HOLBORN, LONDON, W.C.1

## CAMERAS AND LENSES

Trade.

This advertisement continued from first column.

**ALLENS**—Albada Finder, 18/6, fit Super Nettel; Zeiss Contameter, £5/19/6; Voigtlander Prominent, £15/19/6; Superb, £10/19/6; Heliar f/3.5 model, £11/15; Tele-Makina Lens for Makina II, £7/19/6; Automatic Rolleiflex 6x6, f/4.5, £13/19/6; F/3.8 model, £14/19/6; 4x4, f/3.5 model, £14/17/6.

**ALLENS**—Soho Dainty Reflex, Ross f/3.5 and A Telephoto, £22/19/6 (cost over £50); Case, fit Exakta, 18/9; Super Ikonta, Tessar f/4.5, £12/19/6; Rapid Compur model, £14/17/6; also £30/15, Tessar f/4.5, £13/17/6; Case, 10/6; Filter, 7/6; Proxar Lens, 10/6.

**ALLENS**—Ikonta 520, Tessar f/4.5, £6/19/6; 3½x2½ T.-P. Reflex, Aldis f/3, £8/17/6; Ensign Midget, 22/6; Ensign Midget Developing Tank, 6/9; Box Tengor and case, f/6.3, 25/-; Baby Ikonta, Novar f/3.5, Compur, £5/17/6; Tessar f/3.5 model, £6/19/6.

**ALLENS**—Super Nettel, Zeiss f/3.5, £16/19/6; Ihagee Roll Film, 3½x2½, f/4.5, D.A. Compur, 97/6; Range-finder, 21/-.

**ALLENS**—Foth-Flex, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £8/19/6; Makina II, f/2.9, £27/10.

**ALLENS**, the Miniature Camera Specialists: A write for cash bargain clearing list.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087]

**NEGRETTEI** and **ZAMBRA**, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

**3½x2½** Ensign Auto-Range Roll Film Camera, 34 reversible and wire-frame finders, focussing adjustment, focal-plane shutter, 1/15th to 1/500th, fitted Ensar anastigmat f/4.5, leather case; as new; list price £12/10; our price £7.

**9x12** and 1-pl. extension, reversible and wire-frame finder, spirit level, Dominar anastigmat f/4.5, F.P.A.; as new, £6.

**POSTCARD** Ensign Roll Film and Plate Camera, rising front, reversible finder, fitted Aldis anastigmat f/6.3, Ensign sector shutter, 1 to 1/100th, portrait lens, 1 slide, £3.

**3½x2½** Thornton-Pickard Junior Special Reflex, 32 focussing, rising front, sky-shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, Dallmeyer anastigmat f/4.5, F.P.A., 6 Isochrom film packs, canvas case, £7/10.

**1-PLATE** Folding Pocket Camera, double extension, 4 rising and cross front, reversible finder, fitted Plaubel Anticomar f/4.2, Compur shutter, 1 to 1/200th, 4 slides, roll-holder, leather case, £2/5.

**9x12** and 1-pl. Zeiss Ikon Trona Folding, double extension, high rack rising and cross front, reversible and wire-frame finder, Tessar f/4.5, Compur shutter, 1 to 1/200th, F.P.A., leather case, £6/15.

**1-PLATE** Ensign Roll Film Camera, rising and 4 cross front, reversible finder, fitted Aldis-Butcher anastigmat f/4.5, Compur shutter, 1 to 1/200th, £3/15.

**3½x2½** Standard Agfa Folding, focussing, reversible and wire-frame finder, fitted Agfa anastigmat f/6.3, speeded shutter, 1 to 1/100th, 3 slides, £3.

**1-PLATE** Newman & Guardia Imperial Sibyl 4 Folding, rising and cross front, N. & G. reflex finder, fitted Tessar f/6.3, speeded shutter, 1 to 1/100th, 12 single slides, F.P.A., leather case, £6/17/6.

**NO. 2C** Autographic Kodak Junior, reversible finder, Kodak anastigmat f/7.7, speeded shutter, £1/5.

**16-MM.** DeVry Type G. Projector, Dallmeyer Projection lens f/1.8, complete with resistance and travelling case; fine order, £8/15.

**WANTED** to Purchase for Cash, High-class Apparatus.

**NO** Sale Lists issued; enquiries by post will receive prompt and careful attention.

**EXCEPTIONAL** Deferred Payment Terms; Repairs by experienced workmen; estimates free by return post.

**DEVELOPING**, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

**NEGRETTEI** and **ZAMBRA**, 122, Regent St., W.1. [0010]

**3½x2½** Super Ikonta, f/4.5 Zeiss Tessar lens, £13.—Harold Barton, 163, Lord St., Southport. [9900]



## CAMERAS AND LENSES

Trade.

**C**AMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathescope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9164]

**R**EFLEX-KORELLE, Victor f/3.5 lens, just received; price, £8/18/6; exchanges with cash.—B. Salter & Son, 34, Castle St., Shrewsbury. [9845]

## EXCHANGE AND WANTED

**W**ANTED.—Focussing Telephoto Lens, normal length 6-in.—28, Prospect Park, Scarborough. [3690]

**W**ANTED.—Justophot and case; plate tank with film sheaths and roll-film tank for 3½×2½ (3½×2½); all perfect order.—Write, Davies, 198, Sutton Rd., Kidderminster. [9803]

**W**ANTED.—Vertical Electric Enlarger, 1½×1½, e.g. recent Baby Miraphot, complete outfit.—O'Riordan, 50, Darnell Rd., Edinburgh. [9811]

**E**XCHANGE 5-in. Taylor-Hobson W.A. Lens for 4-pl. Condensers, mounted, or sell, 20/-—39, Ninth Row, Ashington. [9813]

**W**ANTED.—For Deaf Club in Scotland, 9.5 and 16 mm. combined or 16-mm. Cinema Projector; quote lowest offer.—T. Sutherland, 655, Shettleston Rd., Glasgow, E.2. [9820]

**W**ANTED.—Zeiss 3½×2½, Tessar f/4.5 lens, Compur shutter, also Avo Exposure Meter.—H., 75, Grand Avenue, Worthing. [9824]

**E**XCHANGE.—4½×3½ Zeiss Trona (1934), f/4.5 Tessar, D.A. Compur, T. B., 1 to 1/200th sec., rise, cross, double extension, direct and reflex finders, 6 slides, leather case; wanted—smaller Roll Film Camera with plate back and similar optical equipment.—Keesey, Alvechurch, Birmingham. [9826]

**P**OSTCARD Reflex wanted, without lens; state full specification, no fancy prices.—Kendall-White, 31, Philip Victor Rd., Birmingham, 21. [9827]

**W**ANTED.—Stereoscopic Reflex, sell Autograph Kodak Junior, 25/-—Frank Firth, Bingley, Yorks. [9828]

**W**ANTED.—16 on 3½×2½ Film Camera, with first-class lens; also Silent Shutter for portrait lens; also Photo-electric Exposure Meter.—Box 5638, c/o "The Amateur Photographer." [9830]

**E**XCHANGE.—4-pl. Focal-plane, f/4.5 lens, 6 D.D. slides, leather case and 3½×2½ Enolde Roll Film Camera, f/4.5 lens, for good Rolleicord.—Hardy, 3, Lancaster St., Blackfriars, S.E.1. [9837]

**W**ANTED.—F/4.5 Lens in Compur, 4-in. focus or less; for sale or exchange, 4-pl. Folding Klito, f/7.7, 6 single slides, F.P.A., 20/-—Brindle, Craigmere, Meadowgate, Urmston, Manchester. [9833]

**R**OLLEIFLEX 6×6, with accessories, 8 exposures, wanted, perfect; cheap.—Box 5646, c/o "The Amateur Photographer." [9840]

**W**ANTED.—Complete Set of "Practical Photography."—Box 5644, c/o "The Amateur Photographer." [9841]

**7**×13 Roll Holder for Verascope, latest model, not automatic counter.—Adams, 11, Drake Rd., Westcliff-on-Sea. [9844]

**W**ANTED.—1-pl. Horizontal Condenser Enlarger, cheap; write only details.—16, Upper Grotto Rd., Twickenham. [9846]

**W**ANTED.—3½×2½ Roll-Film Camera, f/4.5, must be perfect; cheap; full particulars.—Ell. Penlea, Poole Rd., Wimborne, Dorset. [9849]

**W**ANTED.—Telephoto Lens, also Tripod for 4-pl. Reflex.—L. Mills, 28, Whitworth Rd., Ilkeston, Derbyshire. [9853]

**A**NASTIGMAT 4½ or 12 cm. wanted; preferably Heliar or Plasmal; not ancient; lowest price.—Box 5652, c/o "The Amateur Photographer." [9857]

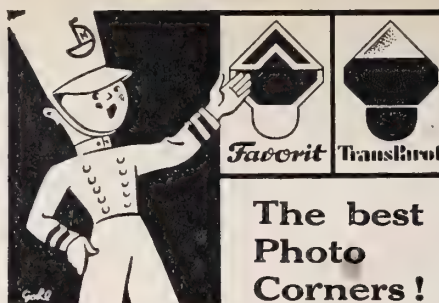
**W**ANTED.—Rolleidoscope 6×13 Stereo Camera.—Box 5653, c/o "The Amateur Photographer." [9858]

**E**XCHANGE.—Unused Leica IIIa, Chromium, Summar f/2, for Model II, without lens; cash adjustment; seen London.—BM/BRUN, London. [9865]

**W**ANTED.—Lens about 8-in. focus, f/6.3 or larger, in speeded shutter.—Jones, 52, Lawrence Rd., N.15. [9867]

**T**HREE-VALVE S.G. Radio, Wufa speaker, Mullard valves, buzzer vibrator eliminator, etc., as new, also Ecko K18 eliminator, many other parts; exchanges invited; wanted, Reflex or f/4.5 lens, 7-in. or longer.—Tarrant, 25, Trinity St., Borough, S.E. [9872]

**W**ANTED.—4-pl. Watson's Acme Camera, with or without lens; must be in good condition for cash.—Sunnyside, Lymington, Folkestone. [9877]



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**E**XCHANGE.—Kodak Vertical Enlarger, for good Lecture Lantern.—Jones, 22, Brunswick Rd., Buckley, Chester. [9889]

**W**ANTED.—Vest Pocket Camera, good lens, cheap.—Docker, 176, The Grove, S.E.5. [9894]

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**T**ALKIES.—Pathescope 17.5-mm. Sound-on-Film Talkie Projector, complete equipment, photo-electric cell, valves, speaker, 2 lamps, film coupon, instructions; perfect unsoiled condition; genuine bargain, £37/10.—G. W. Allen, 38, Silverwood Rd., Peterborough. [9893]

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## CINEMATOGRAPH APPARATUS

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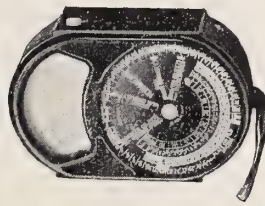
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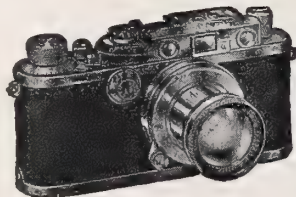


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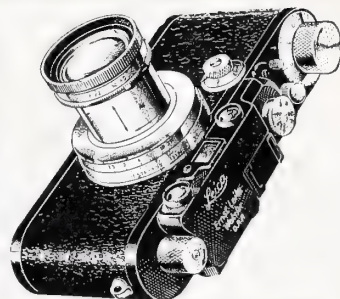
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| 9-3 1/2 x 2 1/2 Ihagee R.F. and P. Camera, f4.5 Zoodellar Convertible lens, Compur shutter, double ex., rising front, 3 slides and F.P.A. Cost £12 12s. £5 17 6 | 19-Elmar f3.5 W.A. 3.5-cm. Uncoupled Leica Lens. Cost £8 10s. £4 0 0   |
| 10-3 1/2 x 2 1/2 Dallmeyer Film and Plate Camera, f2.9 Pentac lens, Compur shutter. Cost £15 15s. £9 9 0  | 20-Elmar f4.5 13.5-cm. Tele Lens, uncoupled, for Leica. Cost £13 5s. £5 5 0  |
| 11-Sinclair 35-mm. Cine Camera, 2-in. f3.5  | 21-No. 9 Dallmeyer 6-in. f4.5 Tele Lens, suitable for 70A or 16-mm. similar cine camera. Cost £8 ..... £4 14 6   |

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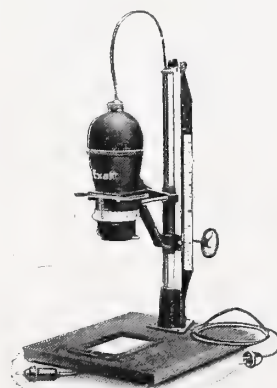


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# The AMATEUR<sup>3D</sup> PHOTOGRAPHER

& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, October 23rd, 1935.

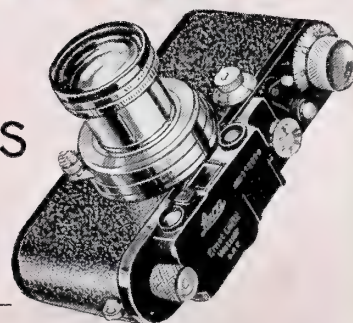
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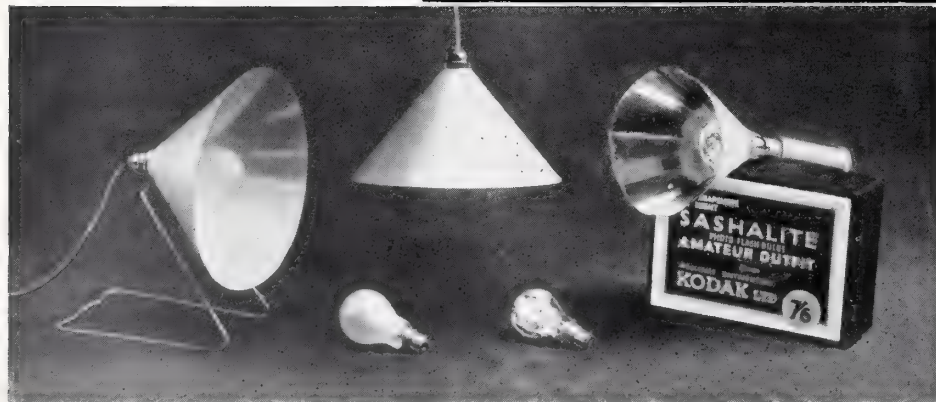
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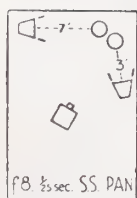
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How this picture was made. Two "Photofloods" in "Kodaflectors" provided the light. Exposure:  $1/25$ th sec. at f8 on Kodak "S.S. Pan" Film.

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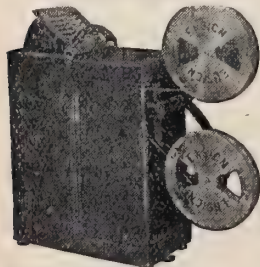
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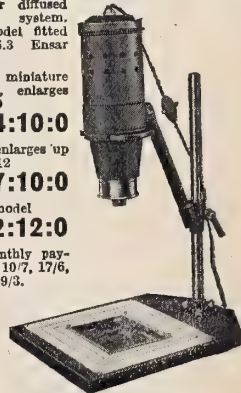
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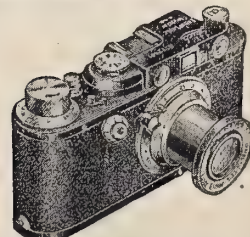
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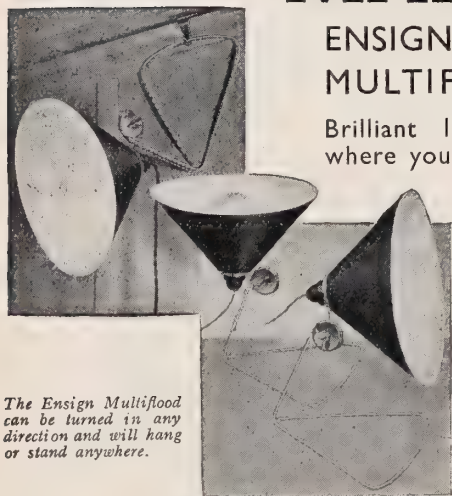
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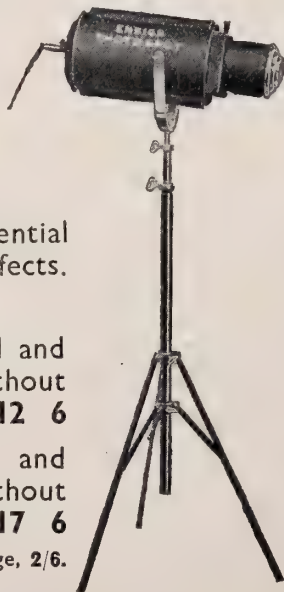
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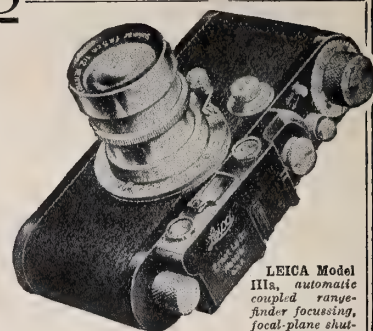
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WEDNESDAY, OCTOBER 23RD, 1935.

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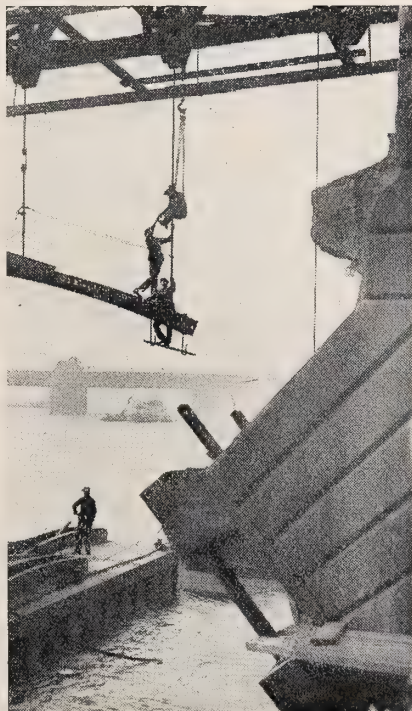
Vol. LXXX. No. 2450.

THE lantern season, and the season for home cinematography, has now fairly started, and a glance at our list of society meetings, published in "The A.P." every week, indicates the steadily-growing number of lantern lectures given throughout the country. We have already commented on the growing interest in lantern-slide work, and there is every indication that the home cinematograph is also growing in favour, although more slowly. During the autumn and winter months, therefore, the projection side of home cinematography occupies the attention of thousands of amateurs, and even those who do not possess a taking camera, but have a projector, frequently put forward an attractive evening's entertainment with films that can be hired. The next issue of *The Amateur Photographer and Cinematographer* will be a Special Lantern and Ciné Number. The contents will be devoted largely to amateur cinematography, both taking and projecting, and to the optical lantern and lantern slides. A guide to all the apparatus that is available on the market for this purpose will be a feature, and many practical articles will be included. The issue will appear on Wednesday, October 30th, and our readers are advised to order their copies of this Special Number as early as possible.

### From the R.P.S. Chair.

The presidential address of Mr. Robert Chalmers to the Royal Photographic Society was like a pleasant breeze from the north. Disdaining manuscript Mr. Chalmers talked for an hour on earlier and later experiences of pictorial photography. Incidentally, he pointed out that there is much more straight

## TOPICS of the Week



A THAMES SNAP.

*Waterloo Bridge is slowly but steadily  
vanishing.*

photography now than there used to be. The big exhibitions contain a much larger proportion of straight work than was the case twenty or thirty years ago. The old gibe of faking is outworn, and this not because photographers have suddenly become converted to a higher moral standard, but because photographic material is now so much more amenable that it gives them all and more than all that they want without having to resort to devious methods. He mentioned the statement—probably true but impossible to verify—that there are in this country from three to five million users of the camera; yet probably all the photographic associations of whatever kind have not twenty thousand attached to them. Mr. Chalmers felt that the societies ought to "touch" a larger number of these outsiders, and he mentioned that in his own town of Sunderland they kept an eye open for promising local work, such as perhaps got reproduced in the newspapers, and tried to make the worker one of themselves. Mr. Chalmers gave some account of his own early pictorial education. He has been a great picker-up of second-hand books on the subject. His first book was by Abney, published fifty-seven years ago, a textbook of the science of photography, but with one "arty" chapter, probably not written by Abney, but perhaps by H. P. Robinson. One early work on landscape photography, which he purchased for a shilling, contained no hints whatever on the subject announced in its title, but it did teach him how to mend a broken bellows, and also had an interesting chapter on how to read the barometer. So perhaps the shilling was well expended.



**Before the Photographic Era.**

Mr. Robert Chalmers's researches into old literature led him to give two interesting predictions, if they may be so called, from works published long before the days of Daguerre and Fox Talbot. The first was from Archbishop Fénelon, of France, a writer somewhat of the H. G. Wells vein, who suggested how some mythical people got a reproduction of a portrait or a beautiful view or any other object. "Water was placed in great basins of gold or silver, and the object desired to be painted was placed in front of that water. After a while the water solidified and became a glass mirror, on which the image was fixed." That is all there is about it! That was in 1690, and in 1760 we have De la Roche, writing in a similar spirit of fancy, stating that a subtle viscous substance had been compounded which quickly dried and became hard. A piece of canvas was coated with this compound and placed in front of objects it was desired to depict. At first the canvas acted just like a

mirror; all objects, near and remote, which light had the power to portray, could be seen in it, but the canvas did what no mirror was able to do, it held the image fast through its adhesive properties. The canvas was then placed in darkness to harden.

**Exports and Imports.**

The excellent idea of Capt. A. C. N. Dixey, M.P., in proposing a system of scholarships to encourage technical advances in cinematography is inspired by the hope that we shall be able to grow our own technicians in this field without needing to import them from the States. But in photography itself, which is the mother and father and nurse and guardian of cinematography, we should say there have been more "exports" from this side than "imports" ever since the brains of C. E. K. Mees were drafted into the American industry now nearly thirty years ago. A. J. Newton and, for a time, F. F. Renwick, and many other names come to mind.

**The Length of the Lecture.**

The orthodox time for a lecture is one hour. No one knows how it came about. Probably it is a tradition derived from the universities, where anything longer than an hour would be considered intolerable by the students. The lectures at the Royal Institution begin and end at the stroke of the clock. We have, of course, known many lectures for which an hour was far too long, but lately we have listened to at least two lectures each of which went on for two hours, and when at the end of an hour and three-quarters or so the lecturer remarked apologetically that his time was up, he was urged unanimously to continue. Probably if it was a question of the voice alone, without anything to interest the eye, an hour would be long enough. But when a lecture is accompanied by lantern slides or films or demonstrations it may easily go beyond the time limit without boring anybody. On the other hand, there is a good deal to be said for travel lectures lasting a snappy half-hour.

# READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

**Hardening Solution.**

*You recently advised a reader about hardening negatives after development. Is there a reliable method of hardening before development? If so, will it work with prints as well as plates and films? What temperature will be safe?*

L. T. L. (Cambridge.)

We know of nothing better for the purpose than a solution known as Ilford Tropical Hardener, introduced some quarter of a century ago, and now manufactured by Messrs. Johnson and Sons. Dealers can supply it in 3-oz. and 6-oz. bottles. It can be used for all plates and films and for most bromide and gaslight papers.

For a temperature up to 90° Fahr. the solution is effective in a strength of 1 part stock and 7 parts water, but should be strengthened to 1 part and 4 parts for higher temperatures up to about 100° Fahr. When the working bath is prepared the plate or film is immersed dry, and subjected to the action of the bath for three minutes, after which a brief rinse is necessary. Development, fixing and washing can then be proceeded with, and there is no fear of softening, blistering or frilling.

When the stronger solution has been used the normal development time generally has to be increased by one-half; with the weaker solution, by one-third. As the solution keeps indefinitely, and can be used over and over again, the cost of the treatment is negligible. The time taken for the preliminary treatment is made up many times over, as considerable heat can be safely applied to expedite the drying of negatives or prints. The treatment therefore has its advantages even when work is being done under conditions of normal temperatures; at high temperatures it is invaluable.

**Negative Emulsions.**

*Could you give me an elementary idea of the composition of the emulsion on a plate or film, and of how the negative image comes about? It is a mystery to me.*

R. R. B. (Leith.)

It is quite easy to grasp the simple facts, although emulsion making is a highly technical business.

Suitable gelatine is soaked in cold water till swollen, and then made into a solution with more water, gentle heating, and stirring. In this gelatine solution is dissolved a certain quantity of bromide.

Next a given quantity of silver nitrate is dissolved in water, and added slowly to the gelatine-bromide solution, in which silver bromide is at once formed, and with stirring becomes equally distributed through the "emulsion" in the form of minute crystals. The silver bromide being sensitive to light a "safelight" must be used for these operations.

The quantities of the ingredients in an emulsion have to be most carefully balanced according to its purpose, and the emulsion is "ripened" by the application of heat. The higher the temperature and the longer the time, the greater the speed—within limits. The emulsion is coated on to glass, celluloid or paper, and dried.

When light acts on the emulsion there is no visible effect on the silver bromide, but some change has been made, so that when a suitable solution (developer) is applied the bromide separates from the silver, which is left in the form of minute metallic particles. This occurs in proportion to the light action and the development time, and thus the image is formed.

This is a bare outline of the matter, and many details have been omitted entirely so as to make the main idea stand forth. Many difficult problems arise, and some of them have not yet been satisfactorily solved.



# The Contrast, Surface, and Colour of the Print

The range of papers provided at the present time provides the photographer with a very definite means of controlling his effects in the final result. The factors which perplex the beginner are dealt with in the following article, which should be read by all who make bromide prints.

IN these days when most photographers make use of a camera of small size, and rely upon enlargement for the production of prints many times the size of the original negative, the choice of bromide paper is a matter of considerable importance.

There is now such a wide variety of paper that the needs of almost any negative are met, and the most fastidious photographer has no cause to complain either of the variety or the quality offered him. The beginner, however, is likely to be perplexed as to which paper will prove most suitable for his purpose.

Modern bromide papers provide not only for the needs of negatives of specific type, but they allow the photographer to exercise control over the contrasts of the print, while the different surfaces and colours again offer alternatives enabling any desired effect to be produced.

## Speeds and Contrast.

The first point that needs consideration is the speed of the paper. There are no fixed standards, and the products of one maker are not comparable with those of others. All the leading makers of bromide papers, however, issue at least two grades—(1) "rapid" or "normal," for negatives with a good range of contrasts and medium density, of the type recognised as the best for enlarging, and (2) "slow" or "vigorous" paper, intended for those negatives that are thin or weak in contrast.

There are also other papers between these grades which are made to give the best prints from negatives which are not exactly suited to either, or for the purpose of giving stronger or softer contrast, for the needs of special subjects.

The use of a paper of the correct

grade affects the colour of the print as well as its technical quality. For example, a rapid paper used with a thin negative results not only in the print being weak in contrast, but it will also be of a poor colour.

On the other hand, if the print is made upon a paper too hard and contrasty for the negative, the shadows will be black and the highlights blank paper.

## Surface and Definition.

The photographer who would make the best prints cannot afford to ignore the important part played by the surface of the paper. This is not a matter of some surfaces being "artistic," but the surface of the print controls the rendering of the details of the subject. They can be shown with almost microscopic sharpness, or they can be suggested rather than defined.

For example, if the beginner is able to make several prints from the same negative, other things being equal, he will find that in a glossy print almost every detail is clearly shown. In a smooth matt-surface print the details are less clear. If a rougher paper is used the finer details are lost, while in the case of a very rough paper, such as is used for very large prints or for those subjects which are on the large scale, still larger detail disappears and the entire effect is "broader."

Although no fixed rules are possible, it may be said that, apart from those cases where the utmost amount of detail must be shown (as is the case when prints are to be reproduced, when a glossy surface paper is obviously necessary), the small print is best rendered upon a smooth semi-matt or "satin" surface paper, and larger prints that are to be viewed from a distance will be seen to good advantage on rougher surfaces.

The points dealt with above apply with even greater force to enlargements from miniature negatives. The fact that the grain of the negative is enlarged, as well as the details recorded by the lens, has often to be taken into account when very large prints are made from very small originals.

In spite of "fine-grain" films and "fine-grain" development, some measure of granularity is inevitable with extreme enlargements, and the choice of a suitable paper can sometimes "dodge" the grain very effectively. If the subject will permit, a rough paper will cause the grain to become almost invisible.

## The Colour of the Base.

The photographer who wishes to convey any effect of warmth in his prints will do well to consider the use of a buff or cream base paper. Obviously this type of paper is not the best for all subjects, but for those in which it is necessary to suggest sunlight it is invaluable.

For portrait work, and especially large head-studies, a rough surface paper of cream base will assist in giving character to the print. Such a paper will not do, however, for child portraits, or for marine or snow subjects.

Sepia toning is very effective in the case of prints upon cream papers, although it is by no means necessary.

## In General.

From what has been written it will be seen that the photographer who is to be the master of his medium will have to consider the effect of papers of different character. Those who scorn to introduce any form of hand-work into their prints will find that the choice of a paper, and a study of the effect of its surface and its colour, will place a power in their hands over the result that is not often realised.



# A New Method of Indexing and Storing Miniature Negatives

By BERNARD ALFIERI, *Jr.*

WITH the increasing popularity of miniature cameras using ciné film, such as the Leica and Contax, the question of storage of the tiny negatives in a convenient form may be of interest to many readers of "The A.P."

The negative strips of 35 exposures are so easy to roll up and replace in the small tins used to pack the original films, that it is not until we have several dozen such tins holding a large number of exposures that we realise how difficult it is to find any given picture. Any ordinary index system under these conditions would be too vague to offer much assistance.

The longer the problem is put off, the more time it will take to start an index, and to embark on a method and decide to change it at a later date will result in an appalling amount of work.

It is definitely not advisable to cut up the negative strips into single pictures, or difficulty will be experienced when using many types of enlargers. Also, due to their very small size, such single negatives are easily lost.

The problem can, however, be readily solved by adopting the following method, which has stood the test of considerable practical use, and combines an index system and storage box in one.

A good quality index box complete with cards and alphabetical tabs may be purchased for a few shillings at any stationer's, and it is worth paying a little more to have a metal one which will not only be damp-proof, but also



Fig. 2.

offer protection to a considerable extent against fire.

The standard size for index cards will allow two strips of three negatives each to be held across a card, and films cut into this length are a convenient size for handling in an enlarger.

To begin with, strips of cellophane, or semi-transparent greaseproof paper used for ordinary negative bags, are pasted on one side of the card, as shown in Fig. 1. The negatives (in threes) can be easily inserted behind these strips, and it will save trouble if, instead of cutting the paper, the actual quarter-plate negative bags are cut in half and pasted on the cards as shown in this illustration.

On the other side of the card, contact prints from each set of three negatives can be mounted as shown in Fig. 2, or the space can be utilised for writing the title and index number, if a separate index card system is required as a cross check.

The ideal is to have both the contact prints and the description. With this on one side of the card and the negatives on the other there is no possible chance of confusion—provided the negatives are returned promptly to their proper cards immediately after use.

It will take a little trouble to get this method working, but once all the cards have been pasted up it is a very simple system to drop the cards complete with negatives behind the correct letter and see at a glance any photograph that may be required. My own box, which measures 6×7 inches, holds roughly 500 cards taking six exposures on each, making a total index storage space for over 3,000 negatives.



Fig. 1.



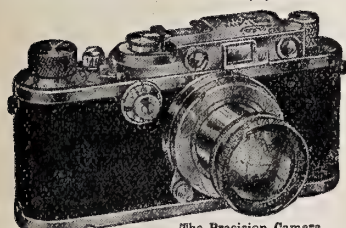
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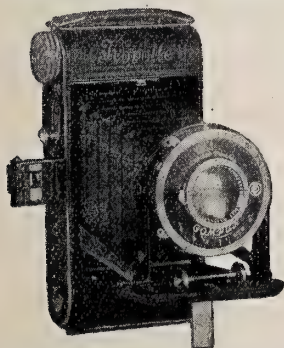
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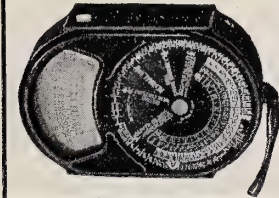
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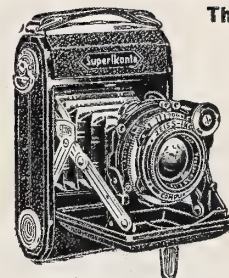
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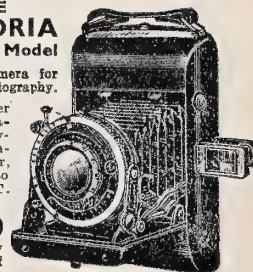
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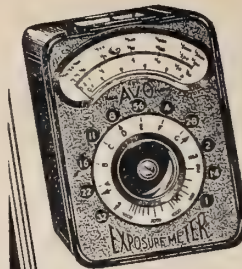
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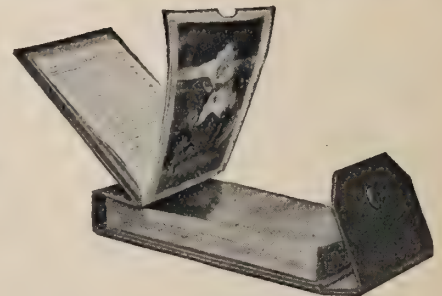
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# THE CARBRO PROCESS

## IN BRIEF

By  
A. P. E. KENT.

Now the winter season is nearly upon us, the keen worker looks round for fresh fields to explore. It is an opportune moment, therefore, to draw attention to the Carbro process, which enables carbon pigment prints in any colour to be made in any size without the aid of daylight. The following article describes the working details in brief.

IT is surprising that the Carbro process is not more widely used, for, without being difficult, it gives beautiful prints in a variety of colours. And, apart from monochrome prints, it is used in the most popular method of obtaining colour prints. If any one contemplates taking up colour photography next season, he would be well advised to learn the Carbro process this winter.

The basis of the process is an ordinary bromide print or enlargement. This should be on a smooth paper, correctly exposed and fully developed, fixed and washed. The size of the bromide print decides the size of the Carbro and should be made accordingly.

The dry bromide print from which the Carbro is to be made is placed in a dish of clean water, until it is perfectly limp. A piece of Carbro tissue, which is bought ready coated in any desired colour, is cut so that it is  $\frac{1}{4}$  in. larger than the bromide print in each direction.

This is sensitised in the following bath:

#### SENSITISING BATH. STOCK SOLUTION.

Potassium bichromate ..	1 oz.
Potassium ferricyanide ..	1 oz.
Potassium bromide ..	1 oz.
Water to ..	20 oz.

For use, 1 part of stock solution is diluted with 3 parts water.

The Carbro tissue is sensitised by immersing it in the above bath for three minutes at about 65 degrees Fahrenheit. While the tissue is sensitising, the bromide print is taken out of the water, drained, and placed on a perfectly flat surface, such as a sheet of glass, or a ferrotype plate.

At the end of the three minutes, the tissue is removed from the sensitising bath, drained for 15 seconds, and then placed in the following acid formalin bath:

#### ACID FORMALIN BATH. STOCK SOLUTION.

Glacial acetic acid ..	1 oz.
Hydrochloric acid, pure ..	1 oz.
Formaldehyde, 40 per cent	22 oz.
Water ..	2 oz.

For use, 1 part of stock solution is diluted with 32 parts water.

The time the tissue remains in this bath determines the quality of the final print.

If a hard result is aimed at the time of immersion should be 15 seconds. If a normal result is aimed at 20 seconds' immersion should be given. Finally, a soft result can be obtained by 25 seconds' immersion.

The tissue, after immersion in the acid formalin bath, is placed face down on the bromide print, and firmly pressed into contact with it, film to film, with a rubber squeegee or a rubber-rollered mangle, taking care that it does not shift after once being in contact.

The tissue and bromide are then together lifted off the glass or ferrotype plate and placed between greaseproof paper. A large book is placed on top, and they are left undisturbed for a quarter of an hour.

Meanwhile, the "final support" paper (which should be obtained at the same time as the tissue) is placed in a dish of fresh water, so that it may be quite limp when wanted.

At the end of the fifteen minutes the transfer of the tissue from the bromide print to the final support takes place. The final support, in a limp condition, is laid on a perfectly flat surface. The tissue is stripped from the bromide print by first lifting one corner of the tissue, and then firmly and steadily pulling it away cleanly.

The tissue is then placed face down in the correct position on the wet final-support paper, and squeegeed into contact. The two are then sandwiched between clean blotting-paper, and left under the pressure of a large book for half an hour.

At the expiration of that time they are removed from pressure and placed in water at 95 degrees Fahr. When the pigment begins to ooze out the tissue is stripped off as it was from the bromide print, but this time under the water, and leaving a mass of carbon pigment on the final support.

The original backing of the tissue is then thrown away, and the pigment on the support is washed away in running warm water, or many changes, till all muddiness goes and

the picture shows up clear and clean with all tones and detail. When it is satisfactorily developed it is placed in a 3 per cent alum solution, until the yellowness has cleared. It is then hung up to dry.

Now as to how to recognise faults. The quality of prints is controlled by the time of immersion in the formalin bath. Over-immersion is shown by too soft results, under-immersion by too hard results. If any spotting is necessary, special pigments to match the tissue can be obtained from the maker of the tissue, or a little of the pigment adhering to the original backing of the tissue can be saved for the purpose.

The process is not wasteful, for the sensitising solution, if strained after use, can be used time and time again, and the "developer" is plain hot water. The bromide print can, after thorough washing, be redeveloped, and form the base for another Carbro. But the formalin solution must be fresh each time.

Although a Carbro print takes a little longer to make than a bromide, it is well worth the extra trouble; it has a quality of its own, while for control of the quality and colour of the print it stands alone.

The original carbon process involved contact printing by daylight. This meant that the size of the print depended on the size of the negative, and this often necessitated making an enlarged negative. In any case, a negative for carbon printing had to be strong in quality, and there was very little control over the contrast of the resulting print.

Carbro makes the process independent of negative size, as instead of the production of a large negative it is only necessary to make a direct bromide enlargement of the required size, and the whole procedure is independent of daylight.

As to the application of the Carbro process to the production of colour prints, this involves the making of three different negatives of the subject. Details of this interesting process can be obtained from the Autotype Co., 59, New Oxford Street, London, W.C.1.



October 23rd, 1935

# FAMILY with Photo

By "KIN."

of these lamps that snapshots are easily within the compass of a camera with an  $f/4.5$  lens, and a little experience will give the general distances between model, light and camera for a given exposure. But it must always be



"CONVALESCENT." One photoflood in reflector on bed 3 ft. left. Another photoflood lamp in ceiling bowl above. One 60-watt ordinary lamp in lampshade. Exposure,  $1/25$ th sec. at  $f/4.5$ . S.S. pan. film.

WHERE the house is wired for electricity, the newest form of indoor photographic lighting for amateurs—photoflood lamps—is certain of increased popularity during the present season. Starting two years ago at six shillings, these useful bulbs are now priced at half a crown, and although their "continuous burning" life is very short it is intended that they should be used for the actual exposure only. All previous arrangement can be made by the ordinary room lighting, and the photoflood lamp just slipped in for the necessary period.

To my mind, this is the ideal form of lighting for that happy and intimate field so popular during the winter months, family and home photography. Flashpowder first opened this up, but the new illuminant does not cause any strain among models when waiting for the "flash," and, indeed, the absence of the latter makes the photography of animals very much easier. I had one dog who would not face a camera on any account owing to having been frightened by this and ever after associating the camera with flash-light.

Photoflood lamps are most efficient when used in one of the special reflectors costing only a few shillings and marketed by at least two of our largest manufacturers. These increase the value of the light about two and a half times, and usually two will be employed at different distances, the nearer one forming the main light and the second farther away, to lighten the shadow side. Or one reflector and one "open" lamp form a good combination, with perhaps a white sheet or card as a reflecting surface for large areas of shadow. A convenient device is that of having the "open" lamp on a long loose flex so that it can be hung in any convenient position in relation to one's models. If there is no means of hanging the lamp an assistant can hold it for a short period.

Fast panchromatic films or plates are so sensitive to the high actinic discharge



"THE HOME WORKSHOP." One photoflood lamp in reflector 5 ft. front on a lead from the kitchen. Camera, 7 ft. Exposure,  $1/10$ th sec. at  $f/3.5$ .



"JUST A SPLASH." One photoflood lamp in reflector 4 ft. right. A second photoflood lamp in front above at 3 ft. Camera, 6 ft. Exposure,  $1/50$ th sec. at  $f/3.5$ .

borne in mind that the exposure is as the square of the distance. That is, an exposure of  $1/25$ th with a lamp at 3 ft. becomes one of  $1/5$ th when the lamp is moved back to 6 ft. A good general exposure with two lamps, light subject and walls, would be  $1/25$ th at  $f/4.5$ , assuming the main light to be 4 ft. from the chief object.

Miniature cameras are undoubtedly particularly useful for this very interesting work, not only because of the large apertures with which they are usually fitted but their increased depth of focus enables one to keep nearer to a family group without stopping down.

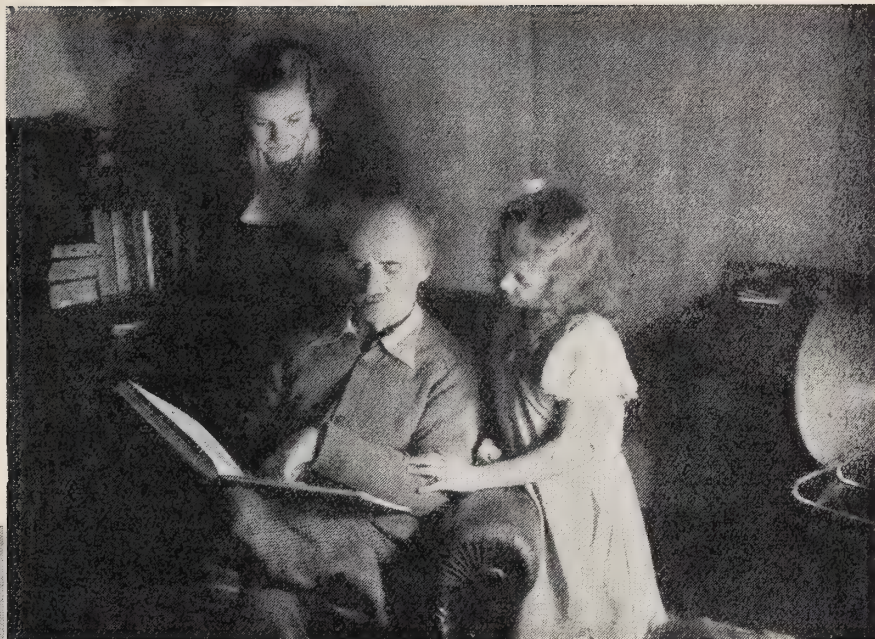


October 23rd, 1935

# Photography flood Lamps

This in turn means a shorter exposure. While it is not natural that the figures of a group should all be on one plane, it is naturally helpful if they are not spread out too much from front to rear.

A great sense of realism can be obtained in drawing-room and bedroom photoflood photography by employing standard or table lamps as units of the composition and fitting them with a 40 or 60 watt lamp for a  $\frac{1}{25}$ th sec. exposure and a 25-watt for one at  $\frac{1}{10}$ th sec. They then appear in the



"THERE'S ABYSSINIA." One photoflood lamp in reflector 4 ft. right (showing). A second photoflood lamp in ceiling bowl. Camera, 8 ft.  $\frac{1}{25}$ th sec. at f/5.6.



"COOKING." One photoflood lamp in reflector 4 ft. front, and a second lamp behind figure, 1 ft. away. Camera, 4 ft.  $\frac{1}{25}$ th sec. at f/3.5.

judged and alterations made where necessary. But they should never be left on for very long periods, as, apart from burning out, such tremendous heat would be generated that the bulb glass will come away from its metal holder.

Naturally, it is helpful if walls are light and figures clothed in light colours, but this in conjunction with the powerful lamp shining at close quarters means that negatives must not on any account be over-developed.



"THE LIBRARY." One photoflood lamp in reflector 3 ft. front right only. Camera, 5 ft. Exposure,  $\frac{1}{5}$ th sec. at f/8.

print as the chief high-light without being unduly exposed. Of course, where a particularly heavy shade is employed or an additional light is required to assist with the exposure a photoflood bulb can be used in the lamp.

Although, as previously mentioned, these lamps should only be used for the actual exposure, it is undoubtedly one of their great advantages that they can be switched on so that the effect of the placing of lamps and figures can be accurately



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

We have received two interesting and finely illustrated brochures, published by Messrs. Zeiss Ikon, and would advise readers to obtain copies through their dealers. The first is a detailed account of the Super Nettel camera, and its various accessories, with much information on manipulation and so on. The second deals with the Contameter—a focussing device for close-up objects. It can be fitted to both the Super Nettel and the Contax, and some wonderful results can be obtained with its aid.

An exhibition of photographs by several prominent workers is open until the 31st inst. at the Chelsea Studio Club, 183B, King's Road, Chelsea. The hours are 11.30 to 6.30.

Mr. Donald McLeish has just issued a new catalogue of his famous "camera pictures." To the number of some 2,600 they cover many countries, and illustrate travel, places and buildings of historic interest, native life and figure studies, Alpine scenery and mountaineering, beauty-spots, etc. The prints are 10x8 in size, and those who know Mr. McLeish's work recognise that they stand practically unrivalled for beauty,

variety and technical perfection. Those requiring such prints for reproduction or collection should communicate with their author at 63, Marquess Road, Canonbury, London, N.1.

The Blackpool and Fylde Photographic Society reports a successful year's work. The membership has increased from 83 to 105, and a deficit at the beginning of the year has turned to a considerable balance in hand at the end. The headquarters are at 41A, Market Street, Blackpool, and the new Hon. Secretary, B. D. Taylor, will be pleased to send particulars to all who wish to join. His address is 112, Topping Street, Blackpool.

Civil Servants who are interested in photography are invited to note that they may join the C.S. Federation Portfolio Section at any date between now and the end of 1935 on payment of the 1936 subscription of 3s. This will entitle them to receive the Federation quarterly portfolios as from the date of joining, while the "C.S. Photographer" will be supplied free during 1936. The Portfolio Section consists of six regional

groups (another will probably be formed next year), including C.S. photographers of all stages of proficiency in every branch of the Service. Enquiries should be forwarded, accompanied by a stamped addressed foolscap envelope, to Mr. F. M. Chapman, Ministry of Labour, Whitehall, S.W.1.

Owners of 16-mm. home cinema projectors are reminded that the Scottish Travel Association, of 2, North Charlotte Street, Edinburgh, 2, maintains a library of 16-mm. scenic films showing many different parts of Scotland. These films are available for loan to responsible persons, only postage being charged. A list of the films may be had on application to the address given. The same Association is also prepared to lend sets of lantern slides, with accompanying notes which form the basis of a lecture. Both film library and slide collections have been augmented since last winter.

The Bethnal Green Camera Club, which meets on Wednesday and Friday evenings at the Bethnal Green Men's Institute, 229, Bethnal Green Road, E.2, has commenced its winter session. An attractive programme has been arranged, and new members will be welcomed. A well-equipped dark-room is provided. For particulars apply to Mr. F. W. Young, 15, Hampden Road, Hornsey, N.8.

## Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

### MY IDEAL CAMERA.

SIR,—The ideal camera does not exist and probably never will, but I obtained a close approach to it in 1919.

It is 2½ in. square, a size which I quite agree with A. A. Pizey will soon be the most popular.

It is a folding pocket camera for the six-exposure spool (an Icarette) and has a cross front movement which, of course, becomes a rising front movement when the camera is used on its side, this not being a material point as the picture is square.

The wire frame of the finder is attached to the lens panel and moves with the lens, thus showing the correct amount of view obtained whether using or not using the movable front.

It is wonderful what only half an inch of rise makes on a 2½ square picture; it is sufficient for nearly all architectural subjects, unless exceptionally high, and even these gain by it and usually become passable and reasonably free from that objectionable toppling-over appearance.

It also has lever focussing to 3 ft., f/4.7 lens and 3-speed ever-set shutter. Although I should prefer more speeds, I like the ever-set shutter, as one operation is saved, and a setting lever is another thing to think about, or forget about!—Yours, etc., R. KIRKBY.

### TROUBLE WITH ROLL-HOLDER.

SIR,—S. G. J.'s trouble is clearly, as Mr. Pritt has pointed out, due to the film not being held in the focal plane. From my own experience I should judge that there is some backlash on the winding-gear, which allows the film to become loose. This should be put right, but its effect can be minimised by fitting a strong spring on to the spool on the winding-gear, or by wedging it by cardboard washers to stiffen the winding and make it less likely for the film to become loose. Any of the repairing firms advertising in your columns would put this small matter right.—Yours, etc., R. E. DICKINSON.

### A SUB-STANDARD LANTERN WANTED.

SIR,—In these days when the craze for the "miniature" holds sway in almost every field from cameras to motor cars and houses, and when the scramble for business in the photographic field produces new models in cameras, enlargers and other photographic appliances, not to mention materials, almost daily, is it not strange that such a gap should remain unfilled as that in the lantern-slide and projecting-lantern sphere?

We have available nothing but toys other than the 3¼x3¼ projector, and to the best of my belief no lantern-slide plate or film is marketed in any smaller size.

I suggest that there is room for a series of "sub-standard" still projectors and slide-making materials to correspond with the "sub-standard" ciné. The 3¼x3¼ apparatus is quite unsuitable for use in the modern small house, which usually contains no room large enough for projection nor storage space to make the bulky projector a welcome piece of equipment; the lower cost of slides would also be an added inducement to participate in the process which is admittedly the most beautiful method yet achieved of viewing a photograph.

Will not some progressive manufacturer provide us with something to fill this gap? I would venture to suggest slides of 1½x1½, and a simple projector using, say, the Pathé Home Movie projection lamp and giving a 4-ft. picture at about 8 or 9 ft. throw.

This would, I think, give ample illumination without an expensive large-aperture projection lens, and the whole job could be kept compact and inexpensive and yet be a perfect companion for the small ciné outfit, using the same screen and in many cases the same transformer or resistance, and thereby effecting further economies and encouraging sales.

As the area of the proposed size of slide is about 1/5th of the standard size, would it be too much to suggest that these could be marketed at rather less than half the price of standard lantern plates?

Finally, the suitability of the suggested size of slide for contact prints from miniature negatives from 2½ square downwards, hardly needs comment.—Yours, etc., K. A. HELLON.



# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCIV.

Mr.  
YAHYA ARIF.

From information communicated to our Special Representative.

"I CANNOT say definitely when I began photography. Nearly as long as I remember I always had a camera of sorts, but it was not till 1921 that I got my first serious camera—a Contessa Nettel—and took up photography in earnest. After a few years, not being able to give as much time to my hobby as I wished, I left it off gradually, taking a few snapshots from time to time.

"About three years ago, having acquired a second-hand Rolleiflex, and its extreme simplicity having captured my interest, my enthusiasm awoke again, and has been increasing since I sent my first print to 'The A.P.' Intermediate Competition.

"I usually work with the Rolleiflex, but I prefer a 6×9 cm. Mentor reflex, with f/4.5 Tessar lens, for portraiture, as the longer focal length of the lens

gives better modelling. I invariably use panchromatic material, with a light filter to suit the subject, as I find that I get the truest tone rendering in this way, and the gradation is beautiful, especially in the Orient, where you get either too much contrast early in the day, or none at all at midday.

"I develop my films in an Optochrom tank with Johnson's fine-grain developer, and the plates in a dish, usually by time and temperature; but in special cases I desensitise with pinacryptol green and develop by inspection.

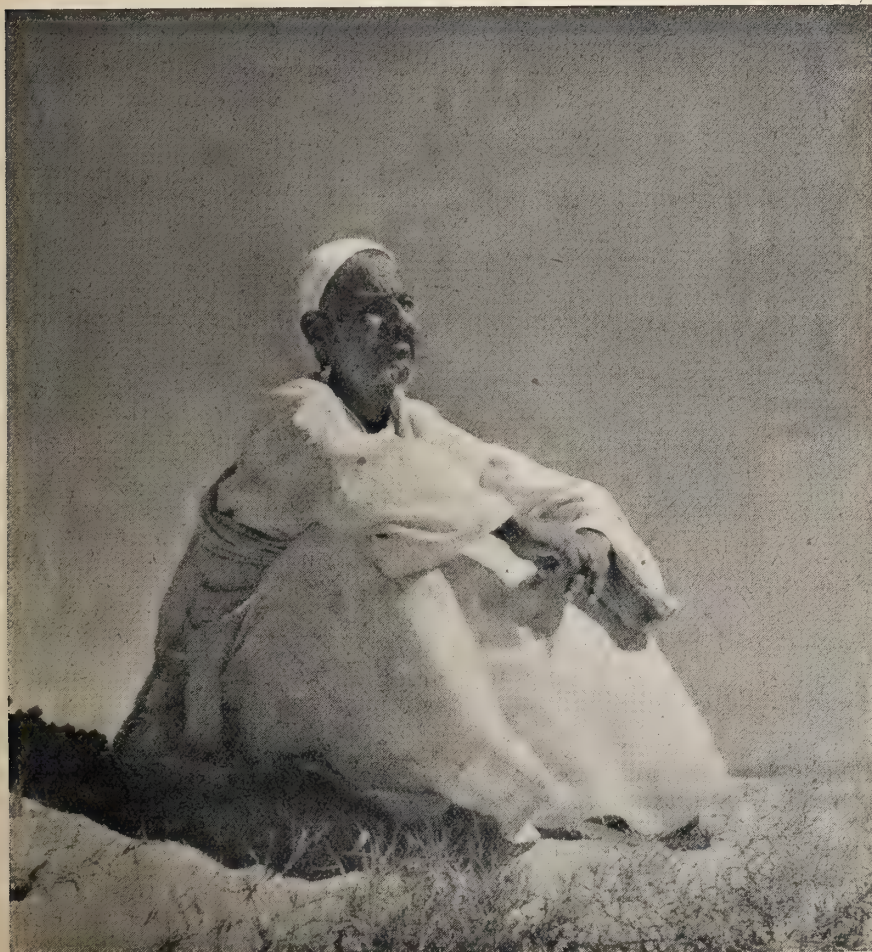
"I have a vertical enlarger with two interchangeable lenses. If even the shorter focus lens does not enlarge enough I undo the screws that fasten the enlarger to the baseboard, and turn the apparatus right round so that it points to the ground. In this way I obtain enlargements of more than twenty diameters.

"I enlarge all my suitable negatives, noting the modifications to be made, shading while enlarging, reducing the high-lights, etc. I always try to get the best I can out of the negative, and do not mind 'wasting' a few sheets of paper to get the picture exactly as I want. I rub the print with dope, and before this dries I darken the areas which require it with blacklead or charcoal, using a stump or a piece of cotton-wool. When dry I spot with water-colours. All my photographs are straight except for the slight modifications mentioned.

"Modern 'stunt' photography I do not like. Try as I may, I cannot see any beauty in rows and rows of pitchers, or barrels put one on top of the other. It is merely trying to be successful by being different. Photography, like any other art, needs serious study to be worthy of notice.

"I get all the photographic books and annuals I can. I read *The Amateur Photographer* regularly, and send pictures to the monthly competitions. The criticism of the prints helps a lot, especially as there is not a photographic society in Cairo, so that I cannot get any opinion on my pictures, which I think is very necessary for successful work."

(A further example of Mr. Arif's work is reproduced on one of the centre Art pages.)



A BEDOUIN ARAB.

Yahya Arif.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"STILL LIFE," by Kathleen M. Caudwell.

IT has often been remarked in these columns, in discussing work of Oriental origin, how sparse the subject material has been in relation to the effect and finish of the picture as a whole, and the suggestion has also been made that the lessons to be learned from such examples might have an influence over the arrangement of still-life subjects coming from home sources.

In its general make-up; in the paucity of its subject material; in its preciseness of placing; and in its concentration of effect, this effort of Miss Caudwell's seems to betray such an influence, and, although it may not be conscious, nor is there a suggestion of anything in the nature of deliberate imitation, it does seem as though the principles of the East have been here applied. The character of the subject matter, nevertheless, is so familiar that it indicates its native derivation. In the arrangement, too, the choice of position for the group of tools seems to follow the traditions of Western ideas of composition, so that, in the sum, both schools seem to find expression, and the virtues of each have been admirably utilised.

The group in question (1), as will be observed, occupies a position athwart one of the intersections formed by horizontal and vertical divisions of thirds. This position, assuming that the other three points of intersection are either unoccupied or nothing of significance occurs thereon, is forceful, and, from the Western standpoint, is regarded as one of the conventional strong placings for the principal object and centre of interest. Here, there is no suggestion of competition, and the priority of the group is assured.

It is, however, further regarded as essential that in the group itself there shall be a sense of order, and this is evident from the fact that, of the three elements, the broom, in view of

its proximity and greater scale, naturally assumes predominance; the spade, being next in order of position, is of secondary importance; and the fork, as the most distant item, is of lesser significance still, but is necessary to complete and round off the formation. Its pyramidal character is readily apparent, and a further measure of

The latter, with its moderate gradations and unobtrusive lines in opposition to those of the group, lends a further touch of strength, and completes a well-balanced composition.

If the arrangement were assessed from the Oriental standpoint, it would no doubt prove equally successful. It would, however, be a matter of taking each individual item and placing it in a definite relationship with each and every other element, and also with the pictorial boundaries. Moreover, the different masses of tone, such as the foreground, the setting, and the shadows of the foliage, would count as elements to be considered just as much as such actual objects as the broom or spade or fork.

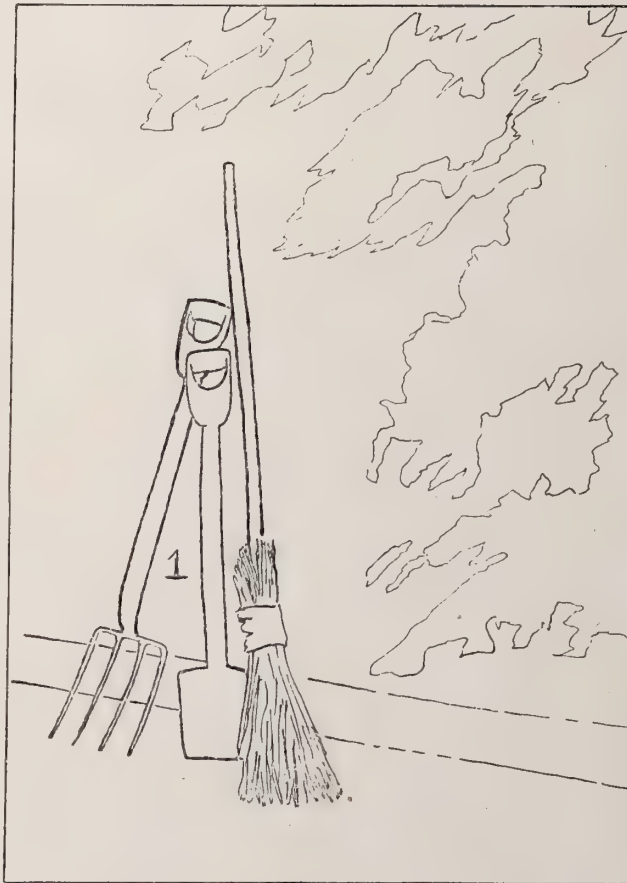
Any one or other of these might be taken as a point of commencement. Its position in relation to the picture space would be provisionally fixed, and the other items introduced one by one, the position of each being adjusted with every fresh addition until the whole of the pictorial area was fully and satisfactorily filled.

To some extent, the relationship of the hoarding, its shadows and the foreground would be fixed by their immobility and existing relationship with each other, but their placing in the available space would be variable according to the point of view, and, the right-hand side being chosen for the shadows, the disposition of the foreground along the

base and slanting upwards, would naturally follow.

It would then be found necessary to introduce another element in the neighbourhood of (1), first, to fill a somewhat vacant space, and, secondly, to prevent the repetition of the vertical lines of the planks from becoming either monotonous or over-assertive. The probability is that the group, as it stands, would prove adequate, for it provides an equable balance throughout.

"MENTOR."



strength is acquired on this account. It may be a little obvious, but there is an adequate excuse in that it is more or less inevitable in view of the predominance of straight lines in the elements themselves.

At all events, the power with which the group is endowed—attributable to this formation and the placing—is amply sufficient not only to give it the attraction that is its due as the primary centre of interest, but to separate it efficiently from the setting.





STILL LIFE.

*(From the Advanced Workers' Competition.)*

By KATHLEEN M. CAUDWELL.





BEHIND THE LATTICE.

(See article, "How I make my Exhibition Pictures.")

By YAHYA ARIF.





TURRET CLOUD.

(From the London Salon of Photography.)

By EDWIN BROOMER.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"The Bullock Cart."  
By A. Firth.

2.—"Drought."  
By N. How.

3.—"The Half-open Door."  
By A. G. Dabbs.

4.—"Awaiting the Thaw."  
By R. H. Guest.

5.—"... falls the Eventide."  
By J. Scott.

6.—"A Wharf at Waterloo."  
By J. Moore.



# PICTURES by Novices

*SOME CRITICAL COMMENTS on  
the Beginners' prints reproduced on the opposite page*

**T**HE BULLOCK CART," by A. Firth—No. 1 of the prints reproduced on the opposite page—attains a measure of success, inasmuch as it presents its subject, which is a relic of the past, quite clearly and well. Nevertheless, its ancient character makes it inclined to be out of harmony with the setting, particularly having regard to the modern posters and advertisements with which the structure in the rear is embellished.

## **Anomalies in Material.**

These posters—and to some extent, the figure itself—are anomalous, and out of keeping with the bullocks and their cart. The two elements belong to different periods, and are incongruous in the same picture.

In order that a group of this kind may be made into a picture, it is desirable that the setting shall not only serve to show it up, but also that it should be akin in character. A roadside of a wholly rural type would, for example, be perfectly suitable, or, in a town or village, there would be no suggestion of disharmony if the architecture were old and free from any modern disfigurements.

The difficulty is, however, to get the group and the desired setting together. It will usually be found that if the group appears, the setting is inappropriate, and, if a suitable setting is chosen, there is nothing in the nature of a group.

Still, it does sometimes happen that the two occur in conjunction, and then it is a case of getting them then and there with the minimum of delay. Very often, a chance is lost through not having the camera ready for action, but, on occasion, the reverse is the case and the resultant picture is its own reward.

## **Features and Figures.**

Even then, the figure is generally a source of incongruity. Something happens to date it, and it has been known for the teamsman in charge of a similar group of oxen to march round in a bowler hat!

An experienced worker, in a case like

this, might be able to turn the offending headgear into a slouch hat, but such an expedient is beyond the beginner, and he is compelled to exercise discrimination in choosing a model at the time of exposure.

At the same time, it must be admitted that this is a counsel of perfection, and, making due allowance, the print under discussion does, at all events, show an appreciation of the right moment for making the exposure, for the group is well placed in the picture space, is of a decent scale, and is not too badly set off by the background. It makes quite a good record, and, if that be the aim, well and good; but, if the intention is pictorial, it can only be said that, for the reasons that have been indicated, it does not achieve its end.

It is, however, technically sound, and so is its neighbour, No. 2, "Drought," by N. How, but, here again, the æsthetic side does not reach the level it might.

Properly arranged, the sunlight on the cottage wall might have been made to rank as an effect, but it would have to be placed more *in* the picture, and some means would have to be found to avoid making such a feature of the stone wall in the foreground.

## **Stance and Subject.**

It might be inferred from the presence of the shadow in the foreground that the viewpoint was somewhat circumscribed, and that one a little farther off was impracticable.

That, however, is what is needed, and, at the time time, the line of sight should be directed more to the right. Whether such an adjustment is possible or not could, of course, only be determined on the spot, but the idea should be to reduce the scale on which the wall is shown, to bring the sunlit wall more towards the centre of the picture, and to take a greater advantage of that useful shadow at the base.

No. 3, "The Half-open Door," by A. G. Dabbs, seems to need a similar change of viewpoint, for there is a like deficiency of foreground, and the print lacks stability in consequence. The sunshine tells to better effect, for its brightest expression is well

within the picture and does not exhibit the running out inclination of the former.

On the other hand, No. 4, "Awaiting the Thaw," by R. H. Guest, is better spaced—a feature which it owes to the stance being sufficiently distant—and there is not the same suggestion of restriction.

## **Placing and Spacing.**

The dark bottom right-hand corner, perhaps, is not altogether satisfactory, but, apart from this, the arrangement is sound, though the diagonal line from the left to the top right is inclined to be insistent.

If it were more broken it would be equally strong and the effect decidedly better, but both the placing and spacing of the boats are admirably calculated.

In the upper part of the picture, some of the lighter tones are missing, and printing to a greater depth, if necessary, on a paper of less vigorous characteristics, would correct matters effectively. The same drawback appears in No. 5, "... falls the Eventide," by J. Scott, where the sky, which should show a plenitude of tone, is markedly deficient. Printing, in this case also, should be carried a stage or so farther so that all the tones of the sky are fully represented.

With the greater depth in the sky, the print could carry a heavier foreground, and, if it does not go too dark, the same grade of paper could be employed, but, if it should, a softer paper should be chosen instead.

## **Depth of Printing.**

"A Wharf at Waterloo" (6), by J. Moore, is not so far out, but a greater depth of printing would be beneficial as it would tend to emphasise the distinction between the white buildings in sunlight and the sky.

The effect, here, is very well seen, and the arrangement of the boats in the foreground is exceedingly happy; but the chimney, while not exactly incongruous, seems to strike a too forceful note, and, had it been found possible to avoid its inclusion, not only would the composition make up more pleasingly, but the tone, in general, would achieve a greater degree of harmony. "MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## BEGINNER'S LUCK.

A FORTNIGHT ago there appeared a "Topics" paragraph with the above title. It told a stirring story of a schoolboy who went for a day's trip, bought a five-shilling camera "on location" (as our ciné friends say), and from his first spool of film got two competition winners and a print that secured a reproduction fee. And very nice, too.

Such things are not by any means as uncommon as may be supposed, and the familiar expression "beginner's luck" has become proverbial. It must not be forgotten, though, that there are two kinds of luck; and the beginner who exposes a whole spool and does not get a single negative fit for anything but destruction does not get himself talked about. He generally does himself all the appropriate oratory.

I am going to say something about another schoolboy who may be said to have had beginner's luck. I will call him Eric, although by so doing I do not wish to cast any aspersions on him, or to hold him up to ridicule. There is nothing of the little-by-little style about him.

Eric seemed keen on doing a bit of photography, and raked me fore and aft with volleys of searching questions. As he was in the family I responded by giving him an Autographic Brownie with f/6.3 lens.

He had the good sense to read a little book of mine specially designed for little Erics at the very beginning



Fig. 2.

of their photographic journey, and one effect was to lead him to ask me whether his camera could not be fitted with a rising front. I told him that it was only old cranks like myself who bothered about such things, and suggested that on his holiday he should keep his eyes open for simple landscapes with or without figures, and for striking cloud effects. He did; and the three little spools he exposed would be no disgrace to many a so-called "old hand."

Anyhow, here are three samples. In Fig. 1 the cows are the making of the subject, although Eric said he was mainly attracted by the beauty of the trees—and no bad judge either. He was pretty smart on the trigger, too.

He also showed judgment by the introduction of the horseman and the dogs in Fig. 2. If anyone told him that the rider was too central he could truthfully reply that this is my fault, because I have cut a bit off the left side. It is an attractive little holiday snap, all the same.

Eric might have done still better with Fig. 3 if he had remembered that a subject



Fig. 1.



of such great contrast should have had more exposure and less development. It cost me three pieces of paper to get a print, but the one reproduced is untouched and "straight." Some of us would be only too glad to get such a picture, although it would not do to let Eric know as much.

Having seen all Eric's holiday pictures I maintain that, beginner or not, he did jolly well. But, in this case, was it all due to luck? I do not think so. Before starting the game he learnt a good deal about the rules, and did his best to abide by them. That is common sense, not luck; and a great many beginners would fare better than they do if they would adopt the same course.

When I began photography myself I had a great deal of "luck," but much of it was of the most vile and disconcerting brand. That is why I know so much of all the possible blunders and misfortunes to which the photographer is liable.

The chances of the beginner to-day are infinitely greater and better. So much has been simplified and standardised. Apparatus is more efficient, sensitive material immensely improved, print-



Fig. 3.

ing processes more varied and adaptable. Little Eric's have advantages and facilities unknown to their grandfathers. They are lucky in many ways.

The grand result is that in starting photography as a hobby the prospects of speedy success are much more rosy than ever before. But it would be the height of folly to rely on luck and mere chance. Fortune is a fickle jade. Plenty of guidance and advice is available for the beginner, and he should take advantage of it. And if he wants to do anything really worth while he must learn to stand on his own feet, and not to rely, except perhaps at the very first, on the assistance of others. He must not only take, but make his negatives. His prints should be his own work throughout. One of the worst kinds of beginner's luck is leaving his own ideas and purposes to the mercy of others.

It may or may not be a good thing for Eric to strike beginner's luck. If he takes it as encouragement, and an incentive to further efforts, well and good; but it will be a bad thing if he thinks the match is won because he hit his first ball to the boundary. W. L. F. W.

## A USEFUL TIP FOR DRY-MOUNTING.

THE modern method of mounting prints by the dry-mounting process has a number of advantages over the older way of using moist paste. Not the least of these advantages is the fact that prints can be mounted on very thin sheets of paper without any fear of cockling, whereas, when using paste, stiff card must be employed if bad cockling is to be avoided. This means that the photographic album is much less bulky than it used to be, and that is in itself a great gain in these days of "maisonettes" and "flatlets," in which economy of space is essential.

There is, however, one small difficulty that often makes itself felt when mounting prints on *both sides* of a thin sheet of paper, as is necessary in the case of an album. The print mounted on the first side sticks down perfectly well; but if the print which has to be placed on the other side of the mount is any larger than the first print, or if any of its edges overlap the space occupied by the print on the other side, then the edges of the second print will generally fail

to adhere to the mount. This is, of course, because the thickness of the first print is preventing a proper pressure being exerted at the edges of the second print.

The remedy is simple and never fails. A second pressure is made. But a piece of thin strawboard is first placed underneath the mount in such a position that it is exactly underneath that part of the second print that did not adhere at the first pressure. The thickness of the strawboard now ensures a perfect contact between the second print and the mount, and adhesion is perfect. A. M.

## REPLACING CAPS ON PHOTOFLOOD LAMPS.

A READER of "The A.P." in a recent number gave a useful warning concerning photoflood lamps, owing to the cap having come adrift. It is worth knowing that if this should happen, it need not always be a case of "bang goes half a crown."

In the first place the composition securing the cap to the bulb should never give way, and manufacturers admit the defect if this takes place. It has been

encountered considerably in the past with ordinary lamps, but has now been practically eliminated. So it may be worth returning the lamp to the makers if the cap has become loose.

Apart from this, the cap can usually be replaced. The cement used consists of a mixture of shellac, methylated spirits and chalk. The first two comprise the usual shellac varnish, which if added to the old cement after it has been removed and powdered will probably be all that is needed to reunite the parts. In doing this, however, the electric contacts must be attended to. The old solder must be removed at the top, by heating, so that the holes are clear. The wires may not be long enough to thread through these, in which case they should be cut a little shorter and an inch or two of similar copper wire joined to them by twisting and soldering. They must not touch each other or the metal cap. After the latter has been pressed firmly home, a little heat will help the setting of the cement. The wires should be soldered to the contacts, being turned down as originally. Finally, any surplus solder should be filed away, leaving the contacts quite flat. T. E.



# Picture Points

## for Beginners, by RICARDO.

### Mounting the Print

**A**LTHOUGH the composition of the subject matter in a photograph should be complete in the trimmed print, and should be judged as such, it will not be disputed that it shows to better advantage if it is suitably placed on a harmoniously and quietly tinted mount.

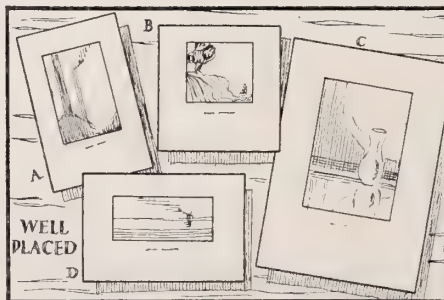
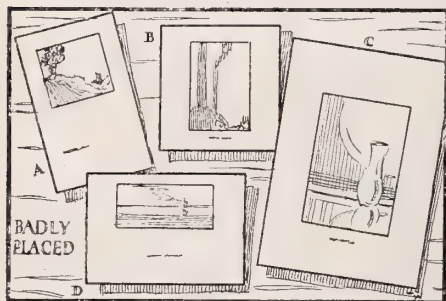
For the time being we will not concern ourselves with the tint of the mount but with the placing of the print.

It must be remembered that one cannot lay down the law for the correct position of a print on a mount, and while there are certain mathematical relationships of the margins, they do not apply to every print and the mount chosen for it. It must be left to one's sense of balance and proportion.

The first point the beginner should try to understand is that a print should never be placed on the mathematical centre of the mount, but on the optical centre, which is always a little higher but always in the centre between the left and right hand edges of the mount. Then the margin at the bottom will always be greater than the top, but with the side margins equal to each other.

Remember, too, that a mount should always be subordinate to the print, and never attract attention to itself by freakish mounting.

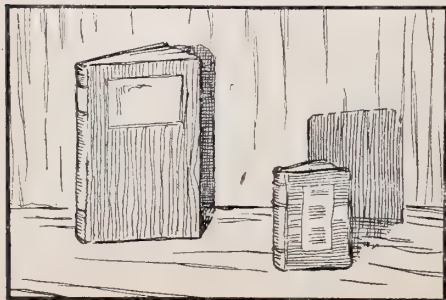
Remember, too, that a mount should always be subordinate to the print, and never attract attention to itself by freakish mounting.



### Grouping and Balance

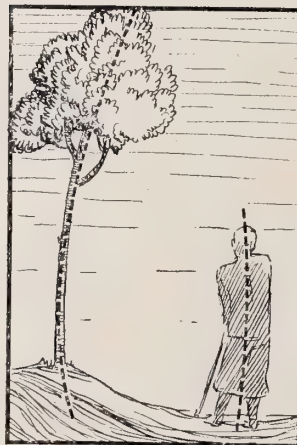
**C**ONTINUING the short exercise in grouping in last week's series we now come to the point of putting the diagrams into practice. It will be remembered that of the series of six different groups, Nos. 4 and 5 were the most pleasing, while No. 6 was rejected because it divided the picture into two.

If we take Nos. 5 and 6 for our illustrations and substitute books and a shadow for the shaded rectangles, we can get a better idea of the difference between the two sketches. The illustration on the right resembles No. 5, and it will be noticed that the tones of all three shapes are similar. This has been purposely made so that no other factor will have to be considered.



A few minutes' consideration of those two arrangements will be sufficient to show that while each has good balance, both horizontally and vertically, the first sketch is undoubtedly the more pleasing since there is only one main point of interest and not two as in the case of the bottom sketch. While it is admitted that there is a shadow on the base to link up the smaller book with its shadow, this is not the factor which gives it unity. The main reason is that the first sketch has a larger mass to attract and hold the attention, whereas the second sketch is divided into two masses of a more or less equal "weight," and it would be quite possible to cut the picture down the centre and make two separate prints, a thing that should not be possible with a good composition.

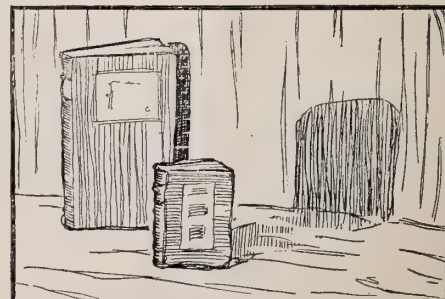
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### What is Wrong with the Composition?

**H**ERE is a simple exercise in composition analysis. The top sketch is a combination of several faults, each of which has been discussed previously in this series.

The first thing to do is to find the main point of interest and see if it is as strong, pictorially, as it might be. Of the two objects, the man and the tree, one must give priority to the man because, although the tree is much larger, of a more interesting shape, and on a relatively stronger position in the print, one is more attracted by human beings and animals than by any other form. To strengthen his position on the print he must be placed nearer one of the "thirds," and at the same time the tree which is competing for attention can be placed to the left in a weaker position. The foreground, the base of the picture, now calls for some strengthening, and if we can allow some more at the foot and curve it up on the right so that it does not fall out at the corner, it will give stability and help to hold in the interest. We must next consider the direction of the "verticals" as indicated by the dotted lines. The man, who appears to be falling outwards, should be posed to reverse his position and "oppose" the direction of the tree, and so give a suggested triangle construction. It is also suggested that the tree be given contact with the top and side edges to help support it and keep the dark tones nearer to the edge.





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## How to Seat an Audience for Home Projection

By "ACTINOGRAPHIST."

**I**N my necessary wanderings about the country, I have met a goodly number of serious amateurs. They have adequate equipment and are turning out ever more purposeful and intelligent productions. They exhibit their apparatus and theatre arrangements with pardonable pride—and in the evening they round off the entertainment by running through a selection of their films.

Throughout, the procedure is almost invariably the same. At a favourable opportunity the enthusiast will slip away from his guests, rapidly set up the essential apparatus and then announce that the show is ready to commence.

From the point of view of the spectators, this is all very nice and comfortable. They sink deeper into their cosy armchairs and prepare to enjoy the show—until they discover that the position of their chairs is giving them only a dull view of the screen image. Or the situation may be even worse, some of the guests having to crane their necks to get a proper view of the pictures.

Of course, the chairs can be moved; but getting up to move a chair after the display has started can be far more diverting than one would imagine. In addition to which there is a subtle tendency to detract from the excellence of the films being screened—and this is perhaps the last thing that the enthusiast desires.

### The Screen.

It is important, then, to arrange the seats in really comfortable positions before commencing the display. All should face directly towards the screen, the lowest chairs in the front—so that the view of guests seated at the rear will not be obscured.

Not that this is an end of the matter. For different varieties of screen surface have differing qualities of reflective dispersion or light spread, and it is important from the aspect of brilliance to arrange each chair within the effective limits of the screen in use.

The familiar distemper or flat-white screen, for example, has a fairly wide spread. So have all the bead or "crystal" screens, and especially the recently introduced screens surfaced with "brilliant bead." Both therefore permit of spready seating or of the accommodation of the maximum number of guests that the room can be made to hold during a cinema display.

It is necessary at this stage to mention the factor of distortion (there is one very comfortable cinema in the Strand where this always prevails), for appreciable distortion is quite as undesirable as loss of screen brilliance. Now the flat-white screen is sufficiently reflective but is not remarkable for its refractive qualities, hence the pictures at wide angles and close quarters are prone to exhibit an unpleasant distortion. The crystal screens, on the other hand, are highly refractive—hence they are most suitable wherever it is desired to give a show under favourable conditions to any large number of guests.

Another popular type—known as the aluminium or "silver" screen—has rather different properties. Speaking of distortion only, this can be placed somewhere between the two others; but in the nature and quality of its light spread it is apt to differ vastly from both. In the first place, one has only to stand in the centre of a room

in which the silver screen is being used and walk slowly towards the side to observe how rapidly the brilliance begins to fall off. (Better still, use a clear gate and an electric photometer; I remember that at an early meeting of the Civil Service Ciné Society some remarkable figures were obtained in this way.)

As a result of this experience, then, it will be seen that maximum efficiency prevails when the guests are seated almost directly before the silver screen. This very considerably cuts down the number of spectators that can be accommodated at one sitting—and it certainly precludes viewing from the wider angles.

From the point of view of brilliance, however, the properly-used silver screen is very difficult to surpass, only the finest types of crystal surface showing any appreciable increase of light.

### Other Notes.

The points already dealt with will be



*This sort of subject is easily available at most times of the year. It is effective if worked from a middle-shot to a close-up.*



found very helpful in cases where a new room is being converted to cinema purposes and the buying of new equipment is in contemplation. Thus the room which is square or almost so may be well served with any efficient screen of the flat-white variety or of the somewhat more expensive "crystal." In this case, where the projector illuminant is hardly as powerful as it might be, the installation of a crystal screen of high quality is definitely indicated.

Any long room or hall will be better

served with the fitting of a "silver" curtain. It is important that this should have matt-black marginal bands of fair width, and it should be frequently dusted with a soft cloth—even though kept in one of the modern "roller" boxes.

It goes without saying, of course, that all loose wires or leads will be carefully run under carpets, etc., to eliminate the risk of chance mishap. This may annoyingly affect the guests, or it may embarrass the operator by causing a hitch in his show.

Where the party is small and the show informal, smoking may conveniently be allowed. It probably adds to the comfort of the guests.

But a big and important show may be a different matter, for under practical conditions an amateur friend of mine once read off a light loss equivalent to thirty per cent of the total screen dispersion, a light loss caused almost entirely by the presence of tobacco smoke emitted during a performance that lasted only an hour!

## It's Done This Way

Here is an abridged version of an interesting article by Eric Strutt, which appears in the October number of our American contemporary, "Movie Makers." It contains useful hints for the amateur.

WE seem to stand on a high bluff overlooking the ocean; it is a dark night and the waters below are shouldered about by the heavy winds that carry a storm across the frothy sea. In the distance, the lights of a great liner blink through the mists as the vessel dips and wallows in the trough of a wave.

Nevertheless, we need have no fear for the safety of the storm-battered passengers, for the scene is being shot in the studio; the ocean is a concrete pool about three feet deep, and the great liner is not more than three or four feet long.

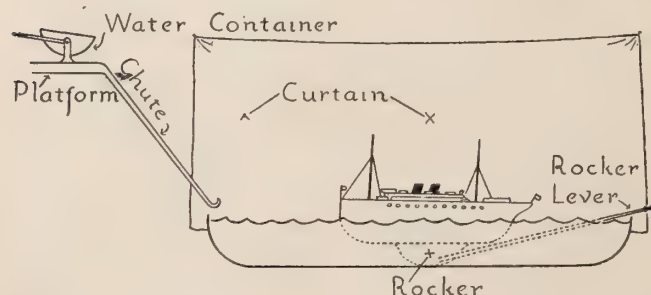


Fig. 1.

The boat is made in perfect detail on the side facing the camera, but the other half of the vessel is left unfinished. The hull of the boat continues about a foot below the water-line, at which point it is mounted on a rocker that allows it to roll back and forth or from side to side. A lever controlling this rocker is operated by a workman who, standing hidden behind the boat, gives the model the proper rolling motion.

At the side of the pool and out of camera range, there is a platform from which, at a steep angle, there descends a chute, the bottom of which is turned up sharply. On the platform is placed a large water container with a lever so arranged that the water may be easily dumped down the chute. (See Fig. 1.)

Fans are placed in position at either side of the camera in order to give the water a choppy appearance, while black masking-cloth is hung a short distance behind the boat. When all is ready for the action, the manipulator behind the vessel begins the rocking motion, the fans whirl and the breeze chops the water into little white-capped waves. Some of the water is dumped down the chute from the container on the platform. It gains momentum with every foot and, as it strikes the bottom of the spillway, the upturned snout splits the downpouring torrent and blasts it across the pool as though typhoon driven.

Thus it is that a synthetic storm at sea is produced for the theatrical movies.

Our scene changes to the interior of a fast express that is dashing across the country. The hero is watching the panorama unfold beyond the car window, and we shoot across his shoulder to get a glimpse of the region through which he is passing.

The countryside is white with winter, and barren trees, rocks and brush dot the open, plain country. From time to time we pass a desolate little farmhouse, barn or straggling pasture fence, while in the background can be seen heavy grey and white storm-clouds. Everything—rocks, trees, brush, houses, barns and fences—is clothed in a cover of whiteness.

In reality, the camera is shooting through the window of a motionless train, while in the background there is an ordinary backdrop painted to represent clouds heavy with the portent of snow. All motion in the shot is derived from the background, and the foreground in model which move past the camera.

This is accomplished by means of an ordinary revolving canvas belt about three or four feet wide and about ten feet long. At either end of the belt is a drum which turns and gives action to the scene. The drum may be revolved by a motor, but it usually is operated by a hand-turned winch so that the speed may be regulated exactly. The miniature trees, rocks, brush and fences are glued securely to the revolving belt and the whole affair is plentifully covered with ordinary white paste and gypsum to simulate a northern winter. (See Fig. 2.)

At one end of the drum stands a man and, as the landscape revolves, he places a snow-covered house on the belt. At the other end stand two men, one to take the model from the belt and the other to return it to its beginning point. As the panorama belt is turning all the time, it is improbable that the first man will place the houses and barns in exactly the same location every time, so that three or four of these structures may serve to appear as a whole countryside.

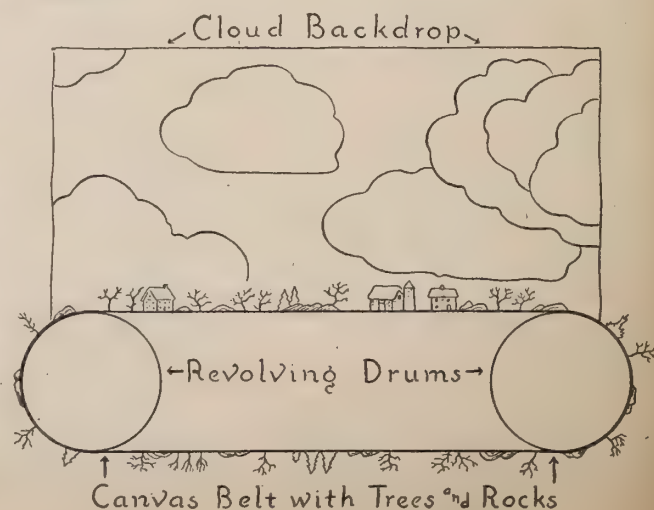


Fig. 2.



# The Week's Meetings

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, October 23rd.

Bethnal Green C.C. "Kings in Exile." (Zoo Studies.) G. E. W. Herbert.  
Birkenhead P.A. Lectures: "Mounting." J. Anglesey. "Finishing." W. H. Miner.  
Birmingham P.S. (C.S.). "Ciné Gadgets." R. J. Dutton.  
Brighton and Hove C.C. "Anecdotes, plus some puzzles." Geoffrey E. Peachey.  
Bristol P.S. "Romance of Bird Life." W. Jack.  
Coventry P.C. "Charles Kingsley's Land." F. W. Pilditch.  
Croydon C.C. "Wash in Running Water, one Hour." G. W. L. Carter.  
G.E. Mechanics' I.P.S. "Hypo to Exhibition Print." J. H. Clark.  
Handsworth P.S. "Portraiture." J. Suffield.  
Ilford P.S. "What we did with our 5s. Camera." (Balston and Wells.)  
Kodak Works P.S. "Kodachrome." F. B. Phillips.  
Northallerton and D.P. and C.S. Marcus Adams' Portfolio. Criticisms. D. MacLennan.  
Partick C.C. Visit to Mr. W. W. Weir's Studio.  
S. Suburban and C.P.S. "Miniature Cameras." Harold Burdekin.  
Worcestershire C.C. "Cameras of 1935." W. Hodson.

## Thursday, October 24th.

Accrington C.C. "Dark-room Dodges." Photographic Alliance.  
Armley and Wortley P.S. "The Lens and its Use." R. Nickols.  
Ashton-under-Lyne P.S. "Norway." Miss M. Wareing.  
Aston P.S. "A Holiday on the Waterways of Belgium and Holland." Bernard Moore.  
Bolton C.C. Members' Portraiture Night.  
Bury P.S. "The Chateaux of the Loire." Miss G. Mercer.  
Camberwell C.C. "A Dip into Devon." G. E. W. Herbert.  
Cardiff C.C. "Modifying Negatives." H. L. Hodge.  
Derby Railway I.P.S. Federation Folio and Slides.  
Greenock C.C. "Ciné Pictures." Jas. Wylie.  
Hammersmith H.H.P.S. "Some Famous Portrait Engravings." H. J. L. Wright.  
Huddersfield N.P. and A.S. "Land of the Moors." J. C. North.  
Hull P.S. "Still-Life—Practical Work." R. E. Booth.  
Keighley and D.P.A. "Wild Life by the Waterside." (Y.P.U.). A Gilpin.  
Loughborough P.S. Ciné Exhibition. W. Winters.  
Newcastle and D.A.C.A. Films: "Situations Vacant." "Revenge."  
N. Middlesex P.S. "Preparing Exhibition Prints." H. B. T. Stanton.  
Singer C.C. Development of Plates and Films and After-treatment.  
Sunderland P.A. "Panchromatic Photography." Burdis Redford.  
Wimbledon C.C. "Westminster Abbey." E. W. Harvey-Piper.

## Friday, October 25th.

Bethnal Green C.C. "Enlarging," Principles and Practice.  
Brighton and Hove C.C. Committee Meeting.  
Chelmsford P.S. "Press Photography." Maurice Wyrrill.  
Colne C.C. L. and C.P.U. Slides.  
Desborough and D.P.S. Criticism of Competition Prints.  
Edinburgh P.S. "Exposure and Development of the Negative." A. H. MacLucas.  
Harrogate P.S. "Come with me to the Zoo." F. A. Jordan.  
King's Heath and D.P.S. "Colour and the Camera." H. Wakeman.  
Leigh L.S.P.S. "Design in a Picture." J. White.  
Leytonstone and Wanstead C.C. "A Holiday in the Italian Lakes." Major C. Howard.  
Northamptonshire N.H.S.P.S. "The Essentials of a Good Negative." H. E. Cooper.  
P.S. of Ireland. "Developing." Mr. McCormick and Mr. Braine.

## Monday, October 28th.

Bexley Heath P.S. "Sights of London." A. E. Marden.  
Blackpool and Fylde P.S. "Theory and Practice of Development." F. Anyon.  
Bournville C.C. "Stray Thoughts on Composition." J. W. Chaplin.  
Bradford P.S. "The Charm of Nature Photography." B. Hanley.  
Brighton and Hove C.C. "Exposure and Development" (Beginners).  
Blackburn and D.C.C. "Design in a Picture." J. White.  
City of London and C.P.S. "Enlarging." R. Snell.  
Glasgow and W. of S.P.A. "A Loiterer in Belgium." Arthur Ling.  
Kingston C.C. "Hampton Court Palace." Ed. Yates.

## Monday, October 28th (contd.).

Lancaster P.S. Colour and Photography.  
Leeds C.C. Chloro-Bromide Enlarging and Finishing.  
Leeds University P.S. "Exposure and Development." J. Manby.  
Newcastle (Staffs) and D.C.C. Monthly Competition—Slides.  
Oldham E.P.S. "Events of 1934, with Ciné." L. Leavens.  
Sheffield and Hallamshire P.S. "Quality in Enlargements." E. Tinker and E. J. Lowe.  
Sheffield P.S. "Quality in Enlargements." (At 108 West Street).  
Southampton C.C. "Cities of Historic Italy." J. Dudley Johnston.  
S. London P.S. Demonstration of Dufraycolor Film. G. H. Sewell.  
Southport P.S. Members' Exhibition Night.  
Walsall P.S. "Pigments and Materials of 'The Old Masters'." E. M. Elliott.  
Walthamstow and D.P.S. Gevaluxe Velours. R. S. Beck.

## Tuesday, October 29th.

Barnsley P.S. "Bromoil." W. E. Gundill.  
Blackpool and Fylde P.S. "The Progress of Gothic Architecture." J. C. O. Dickson.  
Birmingham P.S. "Portraiture." T. Lee Syms.  
Bridge of Allan and D.P.S. "Miniature Photography." J. K. Chalmers.  
Doncaster C.C. "Wild Life of Shetland." W. W. Nicholas.  
Dunfermline P.A. Scottish P.F. Portfolio.  
Erdington and D.P.S. "Chat on Making the Exhibition Print." S. Bridgen.  
Exeter C.C. Hampshire House Society's Portfolio.  
Hackney P.S. "Easter at Staithes." Harold Rose.  
Halifax P.S. Members' Social Evening.  
Harrow C.C. "Technique of Slide-Making." A. E. Amor.  
Kilburn and Willesden P.S. "The Charm of Colour Photography." F. P. Bayne.  
Leeds P.S. "Screen Plate Colour Photography." J. H. Gough.  
Leicester and Leicestershire P.S. City of Leicester Publicity Committee Lantern Slide Competition.  
Manchester A.P.S. "Photographic Records in the Public Library." C. Nowell.  
Manchester P.S. "The Chloro-Bromide Process." T. C. Egan.  
Nelson C.C. "In Search of the Sparrow Hawk." R. Woods.  
Newcastle and Tyneside P.S. Mystery Night. Loan Collection. P. F. Bierman.  
Nottingham and Notts P.S. "With Rucksack and Camera in the Alps." A. Hackett.  
Norwich and D.P.S. "Photolithography." L. L. Walpole.  
Norwood C.C. "The Selection of the Subject." H. B. T. Stanton.  
Portsmouth C. and Ciné C. Lake District and N. Wales. (L.M.S. Railway Films).  
Rugby and D.P.S. The Science and Art of Photography (II). The Camera and its Accessories.  
St. Bride P.S. Chloro-Bromide Enlarging. (Ilford).  
Sheffield P.S. Y.P.U. "Shield" Slides.  
Small Heath P.S. Monthly Competition—Prints.  
Stafford P.S. Competition (Prints and Slides). Criticisms. B. Sinkinson.  
Warrington P.S. L. and C.P.U. Print Portfolio.  
Whitehall C.C. "A Camera in the Balkans." Bernard Newman.  
York P.S. Y.P.U. Pictorial Trophy Prints. Criticisms by Members.

## Wednesday, October 30th.

Bethnal Green C.C. Practical Work.  
Birkenhead P.A. "Lantern-Slide Making." F. W. Hollett and J. A. McAusland.  
Birmingham P.S. (Ciné) "The Value of Music and Electrical Recordings to the Sub-Standard Ciné Film." R. Bassett-Bullock.  
Brighton and Hove C.C. "Some Problems of the Printing Process." J. Ainger Hall.  
Coventry P.C. "Chat on Making an Exhibition Print." S. Bridgen.  
Croydon C.C. "Stereoscopy." D. S. Rose.  
G.E. Mechanics' I.P.S. Hints and Dodges.  
Handsworth P.S. "Preparing Prints." R. Sanders.  
Harrow C.C. Night Outing. Meet Charing Cross Tube Station, 8 p.m.  
Ilford P.S. "Photography by Sasalite." A. M. Harker.  
Kodak Works P.S. "Some Ciné Gadgets." A. S. Newman.  
Northallerton and D.P. and C.S. "Bromoil." E. T. Glaister.  
Partick C.C. Whist Drive.  
S. Suburban and C.P.S. "Flashlight Photography." H. Y. Moyse.  
Worcestershire C.C. "An Hour with a Naturalist." Herbert Thompson.

# Exhibitions and Competitions

## CURRENT AND FUTURE.

*Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.*

*The Amateur Photographer* Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, October 31. Rules in issue of September 25.  
Irish Salon (to be held at Mansion House, Dublin).  
—Open, November 2-9. Particulars from Hon. Secretary Irish Salon of Photography, 18, Morehampton Road, Dublin.  
G.W. Rly. "Camp Coach" Holiday Competition.  
—Prize, one week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.  
Seventh Western International Photographic Salon.  
—November 23-30. Entries close, Monday, October 28. Particulars and entry forms from the Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol, 5.  
Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431 Cape Town, South Africa.  
IXe International Kertsalon Fotografische Kring

"Iris."—Open, December 22—January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris," 69, Ballaerstraat, Antwerp.  
Third (Second International) Wilmington Salon of Photography.—Open, January 6-26, 1936. Last day for entries, December 15, 1935. Particulars and entry forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.  
Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24—March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.  
The 40th Annual Exhibition of the South London P.S.—Open, February 15—March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.  
Scottish National Salon.—February 8-29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.  
Ilford Photographic Society.—Annual Photographic

Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.  
City of London and Cripple Gate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16-21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.  
Ville Salon International D'Art Photographique de Bruxelles, 1936.—Open, from March 21—April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels 3, Belgium.  
Darwen Exhibition of Photography.—April 20—May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods South Down, Bolton Road, Darwen.  
Bristol Photographic Society.—Second Annual Open Exhibition from May 2-19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed to: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Scratches on Films.

On the backs of the enclosed film negatives you will notice that there are peculiar scratch marks that show, unfortunately, in my enlargements. Is it possible to remove them, as they are nothing to do with the real negative emulsion?

C. B. (Brighton.)

The scratch marks are certainly prominent enough to show in a print, but we cannot suggest any method of removing them without affecting the print image. You must remember that on most roll films there is another coating laid on the back of the film in order to counteract the curl of the light-sensitive emulsion on the front, and, as far as scratches, etc., are concerned, this coating on the back is just as easy to damage. We can only suggest that a condenserless enlarger is used which will soften out the effect of the scratches.

## Pyro-Metol.

Is it possible to combine pyro and metol for negative development? A. B. (Bristol.)

Certainly. An "Imperial" formula is:

A. Metol	45 grs.
Potassium metabisulphite	120 grs.
Pyro	55 grs.
Potassium bromide	20 grs.
Water to	20 oz.
B. Sodium carbonate	4 oz.
Water to	20 oz.

Prepare as follows: Dissolve metol in 12 oz. of water, and metabisulphite in 4 oz.; mix, add pyro, then bromide, and make up to 20 oz. For use, take equal volumes of A and B.

## Local Reduction.

How can I reduce the high-lights on bromide prints with ferricyanide? Is subsequent fixing necessary? S. T. W. (Oxford.)

Before doing local reduction on the print it should be soaked in water and then surface-dried. The reducer to which you refer is an ordinary plain hypo

solution, in which enough potassium ferricyanide has been dissolved to make it a lemon yellow colour. It must be prepared immediately before use, and applied with a brush mounted in a quill and not a metal mount. No fixing is necessary, but the reducer must be quickly washed off as soon as the action has gone far enough, or rather, just before. We should advise you to practise on waste prints first.

## Clearing Negatives.

Can I use the hypo-ferricyanide reducer for clearing veiled-over negatives? If so, can it be made up ready for use and kept for further work? S. F. (Southgate.)

The solution will do the work, but it will not keep. You can make up two stock solutions. The first is 1 oz. potassium ferricyanide in 16 oz. of water, to be kept in an opaque bottle, and marked "Poison"; the second is 1½ oz. of plain hypo in 16 oz. of water. When you are ready to treat the negative, take enough of the hypo solution to cover it well, and add about 1 dr. of the ferricyanide per ounce of hypo. Keep the dish rocking, and rinse the negative quickly and thoroughly a moment or two before the action has gone far enough. Throw the used solution away.

## Blue Films.

After washing my films I always soak them in a very weak citric acid solution but this causes the blue colour to return which can only be removed by immersing back again into the acid hypo bath. What is the cause of this?

C. C. (Bristol.)

It is the use of the acid which brings back the colour of the blue dye in the film. You can remove it again by immersing the negative in water to which a few drops of ammonia have been added, but, as the stain is an even one, it will not be detrimental in printing or enlarging.

## Short Development.

I have seen in your journal various references made to under or short development of negatives for certain types of subjects. If one such negative is only one of a spool or pack and tank development is used, how can one give individual treatment to that particular negative?

G. K. (Glasgow.)

When it comes to development of negatives in the spool or in a tank you cannot differentiate the time. All you can do is to attend carefully to the exposures for the different subjects and try to strike a happy medium for development. The inevitable difference in the character and contrast of the negatives can be allowed for in the choice of a printing medium.

## Photo-montage.

What is meant by photo-montage and composite photography? Is there any difference between them? E. M. R. (Walthamstow.)

Strictly speaking, there is no difference, since photo-montage is a word that has been coined to describe the mounting of two or more photographs in a composite fashion on a single print. But in practice, a composite photograph is generally a print containing two or more different prints which are superimposed over each other completely blocking out anything underneath it, whereas photo-montage is now generally applied to prints where the different items are partially transparent where they overlap and merge into each other.

## Dense Negatives.

I have some negatives that are over-exposed and very dense. Can I, by making positives by contact, use these to obtain thinner negatives more suitable for enlarging?

A. P. (Bromley.)

It does not follow that an over-exposed negative must be dense, as excessive density is due to over-development. You can certainly make a positive by exposing an ordinary or medium plate behind the negative in practically the same way as when making a bromide or gaslight print. A very suitable plate for both the positive and the negative is the fine-grain ordinary type.

## Copying.

I am rather keen on doing some copying work, and have a lens fitted with four different stops. What sort of camera do I need for this work? G. P. (Staffs.)

We regret that we cannot give you any definite information. You do not say what sort of things you want to copy. If you want to photograph anything the same size as the original you must be able to rack the lens out from the plate to twice its focal length. It is almost immaterial what size of negative you make. Whether your lens will be suitable for copying or not we cannot say, as the name of the maker and the number of stops it has do not give us any real information.

## Photographic Chemistry.

Can you recommend an elementary book dealing with chemistry from a photographic point of view? M. C. (London.)

You probably cannot do better than get a copy of "Elementary Photographic Chemistry," published at a shilling by Messrs. Kodak.



# The Amateur's Emporium

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SALE AND EXCHANGE: AMATEURS ONLY—

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All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue. Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

## Box No. Advertisers

If a Box No. is required the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

## Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

"The Amateur Photographer" can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith and Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

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## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

P.C. Salex Focal-plane, f/4.5, 6 slides, F.P.A., f/3.10; Press Tripod, 7/6; P.C. Plate Tank, 5/6; 4-pl. Kodak, plate back, screen, 6 D.D. slides, 25/-; Oddments, list.—Eve, 1, Hartwood Rd., Brentwood. [1917]

REFLEX.—3½×2½ T.P. Bijou Ruby, Blitz f/4.5, 5 double slides, filter, solid leather case; sacrifice, £4/10.—Knott, 83, Longmead Avenue, Horfield, Bristol. [1918]

ENSIGN Roll Film Reflex 2½×3½, Aldis-Butcher f/3.4, 1/25th to 1/500th, £4/17/6; deposit system; Leitz Range-finder (large wheel type), 17/6; both in good condition.—132, St. Thomas' Rd., Preston. [1924]

1-PLATE Ensign Reflex Camera, 6 double slides, 4 F.P.A., sky filter, leather case; in first-class condition, £4.—Houghton, 28, Crosbie Rd., Harborne, Birmingham. [1926]

PANORAM Kodak No. 4, pictures 11½×3½ in., Ross lens, sky filter, carrying-case; in good condition, £3.—Houghton, 28, Crosbie Rd., Harborne, Birmingham. [1927]

IKONTA 520U, Tessar f/4.5, Compur, graduated filter; absolutely as new, £7; bargain; write first, postcards ignored.—P. J. Eve, 54, Geraldine Rd., Nostcardsworth. [1928]

REFLEX Stereo Camera 6×13 cm., Voigtlander Stereoflectoscope, Heliar lenses, F.P.A. and 6 slides, case; new 1934; cost £39; accept £25; perfect condition; approval deposit.—Box 5702, c/o "The Amateur Photographer." [1929]

VERY Latest Style Range-finder Roll Film Camera, for 8 or 16 on 3½×2½, f/4.5 Schneider anastigmat, delayed-action Compur, long base finder; as new, £8/15.—2, London Rd., Morden, Surrey. [1931]

F/1.8 Ermanox, 4½×6 cm., focal-plane, extra extension for very near objects, 11 slides, etc., in case, £17 or near offer.—Box 5724, c/o "The Amateur Photographer." [1938]

VOIGTLANDER 3½×2½, or half-size as desired, Skopar anastigmat, Compur delayed action, 1 to 1/250th, leather carrying-case; both absolutely as new and in perfect order, £9/5.—Hestleth, Castlegate, Penrith, Cumberland. [1942]

AGFA Folding Film Camera 3½×2½, anastigmat f/6.3, 10.5, in perfect order, £3, for quick sale.—Hestleth, Castlegate, Penrith, Cumberland. [1943]

SOHO Postcard and Stereo Reflex, 2 Cooke S anastigmats, 6-in. Goerz Dagor, 4-way swing front, changing-box, Soho F.P.A., 3 book-form slides and case; condition as new; cost over £50; accept £10/10.—Hornblow, Sidbury, Worcester. [1944]

ALMOST new 3×4 cm. Picochic, fitted with a rapid f/2.9 Meyer lens, in Compur, focussing 5 ft.—infinity by revolving front lens, complete with neck cord and pouch, £6.—84, Woodland Rd., Handsworth, Birmingham. [1946]

N. & G. 3½×2½ Folding Reflex, Ross Xpres f/4.5, rising, falling and tilting front, revolving back, 7 D.D. slides, F.P.A., roll-film adapter, together with Dallmeyer Dallon f/5.6 Telephoto lens (in case) immediately interchangeable with normal lens by bayonet fitting, lens hoods, tripod, pigskin case and sling, camera recently overhauled by makers; whole outfit cost over £75; accept £27/10; deposit system or by appointment.—Smith, 52, Hayes Rd., Bromley, Kent. [1948]

## CAMERAS AND LENSES

6-IN. Ross Xpres f/4.5, sunk mount, new, £4; Emil Busch Whole-plate Wide-angle, 8/6; Watson Ditto, 7/6; Paff Midget Reflex, 1/6.8 Meyer, 10/-.—Below.

3½×2½ Roll Film, radial focussing, Meyer f/6.8, 34 3-speed shutter, 20/-; Kodak 4-pl. Roll Film, as new, 15/-.—Below.

EBONISED Double Slide for Contessa Focal-plane, 7/6; deposit.—Box 5727, c/o "The Amateur Photographer." [1951]

16-ON-V.P.K. Real Precision Miniature, Picochic, f/2.9, Compur, 1 to 1/300th, Meyer Trioplan, self-erecting, optical vision finder; in use only two months, complete with leather purse, lens cap and short release, £5.—Sykes, 146, Holloway Rd., N.7. [1952]

ROLLEIFLEX 4×4 cm., f/2.8 Tessar, Compur, ever-ready case; as new; bargain, £13.—Goldring, Fernhurst, Haslemere. [1953]

ROLLEICORD, Triotar f/4.5, ever-ready case, light filter, lens hood in case; cost £13; as new, £9/10.—A. Western, Dudwell Brow, Halifax. [1957]

ENSIGN Midget, f/6.3 model, as new, 32/6.—Egan, 64, Grasmere St., Leeds, 12. [1958]

£5 Ross Panross P.C. Press Camera, Ross f/6.3 lens, F.P.A., 3 D.D. slides, leather case; good condition; must sell; no reasonable offer refused.—J., 22, Leigh Hall Rd., Leigh-on-Sea. [1959]

AUTO-RANGE, Ensar f/4.5, Mulchro, with 2 filters, cost £8/5; for £6; new.—J. Brown, 30, St. Vincent Crescent, Glasgow. [1961]

3½×2½ Etui, single extension, Zeiss Tessar f/4.5, 32 D.A. Compur shutter, F.P.A., R.F.H., 3 single metal slides, leather case; as new; cost £16; £10, approval deposit.—Norton, Norwood, St. James's Rd., Dudley. [1964]

LEICA III, chromium, f/2 Summar, E.R. case, L Hektor, f/4.5 13.5-cm., chromium, large universal view-finder, chromium; brand new condition, £48.—Robinson, High St., Amesbury, Wilts. [1967]

GENUINE Bargain.—Leica III, f/3.5, in new condition, ever-ready case; 20 guineas.—Box 5741, c/o "The Amateur Photographer." [1968]

BARGAIN.—1935 No. 7 Carbine, Aldis f/4.5, D.A. Compur, leather case; unwanted gift, value £9/2/6; scarcely used, perfect, £7/10.—Box 5745, c/o "The Amateur Photographer." [1973]

1-PLATE Reflex, T.P., fitted f/2.5 Cooke, F.P. 4 shutter, 3 D.D. slides; perfect condition, £12/10.—Below.

PRESS 4-pl. T.P., fitted f/2.9 Pentac, F.P. shutter, 3 D.D. slides and F.P.A.; first-class order; price £11/10; both cameras can be sent on deposit system.—Box 5748, c/o "The Amateur Photographer." [1976]

LEICA III, f/2.5 Hektor, complete outfit, with ever-ready case, chain tripod, filter, etc.; cost £35 this summer, £22/10.—Below.

LEICAMETER (Weston), as brand new, cost £7; for £4/10.—Below.

Hektor f/1.9 lens (7.3 cm.), only used three times; new August, £18.—Below.

VIDOM Universal View-finder, new August, £3.—Below.

PATHESCOPE Movie Camera, in leather case, £3/10.—Below.

ZEISS Nettar 3½×2½, f/4.5 lens, roll film camera, £4; clergyman giving up owing to reduced income.—Box 5749, c/o "The Amateur Photographer." [1977]

EXAKTA Reflex, f/3.5 Zeiss Tessar, 1/25th to 1/1,000th, ever-ready leather case; new condition, £10.—Singleton, 7, Jackson Rd., Bark-ing. [1980]

VOIGTLANDER Brilliant, f/4.5 Compur, E.R. case and filter, £4; also Ombrux Exposure Meter and case, £2; both perfect condition.—Whittington, Carleton Hotel, Claremont Crescent, Sheffield. [1982]

ENSIGN Roll Film Reflex, Aldis f/4.5, and Dallmeyer 9-in. Telephoto to fit, £7/10.—Conway, Brookfield, Preston, Yeovil. [1984]

WATSON Square Bellows 4-pl. Camera, f/6.3 Zeiss Tessar, speeded shutter, 4 double slides; fine condition; cost £30; take £7.—Puckett, 2, George St., Thornaby-on-Tees. [1988]

3½×2½ Zodel de Luxe Plate Camera, f/3.8 and F.P.A.; all in leather case; as new, £6.—Holmes, Eastcott, Hatfield, Herts. [1989]

## CAMERAS AND LENSES

TRICHROME Colour Camera, 4-pl.; cost £250; accept £50, or offer.—Fraser, The Jetty, Ducks Walk, East Twickenham, Middlesex. [1905]

FOLDING Ensign Reflex, 4-pl., f/4.5, time to 1/1,000th, F.P.A., dark slides, perfect order, £12; also Zeiss Box Camera, 3½×2½, f/11, 15/-; Justaphot, good as new, 15/-.—Box 5677, c/o "The Amateur Photographer." [1916]

SANDERSON Regular 4-pl., as new, all latest S movements, R.B. shutter, 4 D.D. slides, leather case, tripod, reasonable offer accepted; also 4-pl. Camera, old pattern, R.R. lens, R.B. shutter, 3 slides, tripod, case; cheap.—25, Stainton Rd., Sheffield. [1945]



## CAMERAS AND LENSES

**VOIGTLANDER** Brilliant, f/6.3 model, leather case; new, 52/6.—Below.

**COOKE** f/5.6 Telephoto, 12-in. focus, fit T.P.; perfect; cost £14/10; for £7.—Below.

**ENLARGER**, T.P. 1-pl., best model, all movements, no lens; cost £16; for £7.—66, John St., Luton. [9994]

**1-PLATE**, Plate Camera, complete with tripod, 4 plate-holders, Telephoto and wide-angle lenses, light filter and lens hood, Vario shutter, f/6.8 anastigmat lens; perfect condition, £4.—R. H. Samman, Derbyhaven, Isle of Man. [1002]

**SOHO** 1-pl. Reflex, excellent condition, Zeiss Tessar f/4.5, revolving back, 6 double slides, F.P.A., image magnifier, case, 1/16th to 1/800th sec., £12/15.—27, Yewtree Rd., Liverpool, 9. [1004]

**1-PLATE** Lensless F.P. Kodak, in case, cheap, 4 exchange similar 3½×2½ Camera; 1-pl. f/4 Enlarger, objective, 20/-, exchange Soho Postcard Reflex, slides.—Weatherhogg, Willoughton, Lincoln. [1005]

**BARGAINS**.—Revolving Back Pressman Reflex, 7-in. Aldis f/3.4, 1-pl., 6 slides, perfect order; excellent condition; listed £18; £6/5.—Below.

**A** smart outwardly, £5/10; both guaranteed.—Below.

**12-IN.** Dallon f/4.5, hood and screw filter, K.1, fits both above; condition excellent, £7 with camera, £7/10 separately; bargain.—Below.

**REFLEX-KORELLE**, 12 on 3½×2½, Schneider f/3.5, coupled film and shutter wind, as new; cost £12/12; bargain, £8/15.—David Roberts, Welford-on-Avon, Stratford-on-Avon. [1008]

**OLD** String-blind Anschütz Press Camera, 3 9×12 cm. slides, no lens, 15/-; Goerz Dagor Anastigmat f/6.8, focussing mount, suit above, 35/-; Cooke Anastigmat f/8, fully speeded shutter, 5½-in., 20/-—73a, West St., Old Market, Bristol. [1012]

**BALDAX**, f/2.9 Trioplan, Compur, 1 to 1/250th, 16 on 3½×2½, £7/5.—6-in. Condenser, in wooden mount, 10/-—4, Russell Rd., Hall Green, Birmingham. [1017]

**4 GUINEAS**, Miniature Outfit, new mid-September, Foth-Derby, f/3.5, Agia exposure meter, case, Zeiss developing tank, or exchange plate or Reflex.—Oakdene, Warnham Rd., Horsham, Sussex. [1018]

**PEGGY II** Miniature, f/2 Xenon lens, coupled range-finder, special Compur shutter, 5 filters, 3 cassettes, ever-ready case; all perfect; cost £40; half-price.—Carswell, South Tay St., Dundee. [1019]

**ENSIGN** Carbine No. 7, for sale, f/4.5 lens, splendid condition, with leather case, £4, or nearest offer; must sell.—D. Hunter, 31, Red Down Rd., Coulsdon. [1022]

**LATEST** 5×4 Soho Reflex, 3 D.B.F. slides, F.P.A., time valve, lensless, case; cost £38; unsoiled, £12.—Below.

**8×24** Zeiss Delturism Binoculars, unused, £9/10; numerous accessories, cheap.—Mortimer Lewis, 55, Brockman Rd., Folkestone. [1023]

**ZEISS** Super Ikon, f/4.5, late model, cost £19, bargain, £14; also Zeiss Mirax Enlarger, with easel, cost £4/19/6, £3/10; both nearly new, cash only.—23, Vicarage Gardens, Seunthorpe. [1024]

**F/4.5** Ensign 3½×2½ Roll Film, plate back, slides, cost £7/10, bargain, £3/10; Ensign 3½×2½ Roll Film Reflex, f/6.3, £1/19; both 7 days' approval.—Box 5750, c/o "The Amateur Photographer." [1025]

**1** Kodak, f/7.7, with case, sky and colour filters, 1 portrait attachment, pictorial and portrait diffusion disks, self-timer, Kodapod, lens hood cable release, developing tank, £3 the lot.—Below.

**3×4 cm.** Voigtländer Perkeo, f/3.5 Skopar, Compur 1/300th, as new, £4.—Box 5751, c/o "The Amateur Photographer." [1026]

**EXCEPTIONAL** Opportunity, new 1935 Adams' Minex de Luxe 3½×2½ Reflex Outfit, every guarantee, work shown; bought August, £60; enforced sale; offers, view London.—Below.

**TELEROS** 12-in. f/5.5 on Minex cone and panel to fit above, hood; cost £17 August; offers.—Box 5753, c/o "The Amateur Photographer." [1028]

**CONTAX**, Model A, Sonnar f/2, with conical lens hood, light yellow filter, wire release, neck strap and ever-ready case, adapted to take above parts and also Helios exposure meter and Albada finder; excellent condition, £22/5, deposit system.—Box 5755, c/o "The Amateur Photographer." [1030]

**REFLEX-KORELLE**, latest model, f/2.8 Tessar, with ever-ready case; cost £21/4; new and unused, £18/18.—Box 5756, c/o "The Amateur Photographer." [1031]

**LEICA IIIa**, Summar f/2, chromium, few weeks old; guaranteed perfect, £29/10.—Box 5757, c/o "The Amateur Photographer." [1032]



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Write for Sands Hunter's Catalogue of London's Biggest Camera Bargains for 1935, all overhauled and tested and in perfect working order.

**3½×2½ Dallmeyer Pentac Roll Film Camera**, Dallmeyer f/2.9 Pentac lens, Compur shutter, speeds 1 to 1/150th sec. In excellent condition. List price £17 17s. For..... £7 12 6

**3½×2½ Voigtländer Prominent**, f/4.5 Voigtländer Heliar lens, D.A. Compur shutter, coupled range-finder and exposure meter, complete in leather case. In excellent condition..... £16 10 0

**3×4 cm. Foth-Derby**, f/3.5 anastigmat lens, focal-plane shutter, speeds 1/25th to 1/1,000th, D.A. movement. In new condition. For 16 ex. on V.P. film..... £3 17 6

**4.5×6 cm. V.P. Goerz Tenax**, f/6.8 Goerz Syntor lens, Compound shutter, 6 single plate-holders, canvas case..... £3 7 6

**3½×2½ Zeiss Ikon Bebe**, Carl Zeiss f/4.5 Tessar lens, delayed-action Compur shutter, F.P. holder and leather case. In brand new condition. List price £23 6s. For..... £11 17 6

**9×12 cm. Ihagee Folding**, double extension, rising and cross front, f/4.5 Ihagee anastigmat lens, delayed-action Compur shutter, F.P. holder, leather case. In first-class condition..... £6 12 6

**4½×3½ Adams' Minex de Luxe Reflex**, revolving back, Ross Zeiss f/4.5 Tessar lens, 3 double plate-holders, leather case. In excellent condition. List price £65. For..... £17 10 0

**3½×2½ Zeiss Ikon Miroflex**, Carl Zeiss f/4.5 Tessar lens, 6 single plate-holders, F.P. holder, leather case. In first-class condition. List price £45 10s. For..... £26 10 0

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1936 "Wellcome" Diary and Exposure Calculator. Post Free 1/8.

**Exakta Roll Film Reflex**, speeds 1/25th to 1/1,000th, Zeiss f/3.5 Tessar lens, also 6-in. Dallon f/5.6 Telephoto lens, leather case. Cost £28 10s. As new £21 0 0

**4.5×6 cm. Super Ikonta**, Zeiss f/3.5 Tessar lens, Compur shutter, speeds 1 to 1/300th sec., leather case. List price £10..... £13 10 0

**Exakta Roll Film Reflex**, f/3.5 lens, speeds 1/25th to 1/1,000th, ever-ready case. Cost £16 10s. £12 0 0

**Exakta Roll Film Reflex**, Zeiss f/2.8 Tessar lens, speeds 1/25th to 1/1,000th, ever-ready case. As new. Cost £23 10s. In excellent condition..... £15 15 0

**Model II Leica**, with range-finder, Elmar f/3.5 lens, ever-ready case. In new condition..... £21 0 0

**Model II Leica**, with range-finder, chromium finish, Elmar f/3.5 lens, ever-ready case. In new condition..... £23 10 0

**6×6 cm. Model I Rolleiflex**, f/3.8 Zeiss Tessar lens, Proxar lens, Compur shutter, 1 to 1/250th, leather case..... £11 12 6

**Zeiss Ikon Contax**, f/2 Sonnar anastigmat, slow-speed shutter, ever-ready case. List price £42 13s. 6d. £30 0 0

**6×13 cm. Stereo Heidoscope**, Carl Zeiss f/4.5 Tessars, pair of Proxar lenses and Ducar filters, plate adapter, 6 dark slides, F.P. holder, leather case. All in excellent condition. List price £67 2s. 6d. For £30 0 0

**6×13 cm. Ica Stereo Ideal**, Carl Zeiss f/6.3 Tessar lenses, Compur shutter, 6 plate-holders, changing-box, leather case. In good condition..... £12 12 0

**45×107 mm. Verascope**, rising front model, f/4.5 Steller anastigmat lenses, changing-box for 12 plates. First-class condition..... £10 10 0

**8½×3½ Stereo Soho Reflex**, Goerz Dagor f/6.8 anastigmat lenses, 6 plate-holders, leather case. All in excellent condition..... £27 10 0

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## CAMERAS AND LENSES

**LEICA** Model II, with 5-cm. coupled Elmar f/3.5 and filter, lens hood, wire release and Correx tank; all as new, £20.—Below.

**LEICA** Elmar Lenses, coupled 3.5 and 9 cm., Zeiss Tessar f/3.5; perfect condition, £7.—Box 5760, c/o "The Amateur Photographer." [1033]

**V-P. Roll Film**, Weeny-Ultrix, Compur 1/300th, Zeiss Tessar f/3.5; perfect condition, £7.—Box 5760, c/o "The Amateur Photographer." [1035]

**ROLLEIFLEX** 6×6 Automatic, Tessar f/3.8, leather case, also plate back with 3 slides, also lens hood and filter; all perfect condition, £17.—Box 5762, c/o "The Amateur Photographer." [1037]

**LEICA** Outfit Model III, chromium, f/2 Summar, Thambar 9-cm. f/2.2, Elmar 13.5-cm. f/4.5, finder, enlarger, Correx tank, filters, Dremoscopy meter, accessories; all as new; cost £106; sell £70; no offers.—Box 5763, c/o "The Amateur Photographer." [1039]

**T-P. Ruby Folding** 1-pl. Camera, all movements, 5 double book-form slides, Mackenzie-Wishart adapter and envelopes, adapters for 1-pl. and 3½×2½, Mackenzie slides, 3 dozen envelopes, Adon Telephoto lens, Aldis 8-in. lens, folding stand, metal carriers for flat films, Portrait lens; T.P. Artist 1-pl. Enlarger, Jaynay cutters, dishes, tanks, £20 the lot, would separate; Also Polecat Bromoil Brushes; after 6 by appointment.—Savage, 21, Palace View, Bromley. [1042]

**AS** Brand New.—F/3.5 Zeiss Tessar Lens, 44-in. f-focus, in scaled focussing mount, with screw-on lens hood, direct from the makers; cost £12/15 two weeks ago; will accept £8, or near offer; approval deposit.—Middleton, 81, Kenilworth Court, Putney, London, S.W.15. [9955]

**12-IN.** Cooke Telephoto f/5.8, without iris diaphragm, £6; 12-in. Jaynay Print Trimmer, £1; No. 2 Jaynay Tripod, 14/-; perfect condition.—Unsworth, 18, Hesketh Avenue, Didsbury, Manchester. [9963]

**LENS**.—Zeiss Protar, f/6.3 aperture, 6½-in. focus, in Compound shutter; perfect, £4/10.—Shand, 116, Park St., N.W.1. Phone, Gulliver 2515. [1003]

**LENSES**.—Suitable Ensign, Bell-Howell, Dekko, etc., 20-mm. T.H. Cinar f/3.5, new, 25/-; 25-mm. Steinheil Cassar f/3, focussing and ×2 filter, 40/-; 20-mm. Hugo-Meyer Trioplan f/2.8, new, 47/6; Apparatus: Overhead Finder for Cine-Kodak, 6/6; T.T.H. Pan. Filter for 20-mm. f/3.5 Cooke, 4/-; Ditto for 1-in. f/1.8, 6/-; Drem Cinephot (shabby but usable), 3/-; Willo Cine-meter, leather case, 15/-; Another, 10/6; Pathe-scope Two-way Switch, 3/6; Film Notcher, 1/6; Type B Splicer, new, 7/-; two Type C Lamps, 3/6; Old Type Projector Motor, 6/6; Pathograph Titler, 7/-; 2-m. and 1-m. Supplementary Lenses, 3/6 each; Hand-turned Baby Cine Camera, no lens, 7/6; Lens for Motocamera B, 15/-; three Empty 300-ft. Reels, 4/-—Murdock, 36, Bidwell Gardens, Bounds Green, N.11 (after 7 p.m.). [1010]

**Trade.**

**CAMERAS** Exchanged and Bought; largest stock in S. London; all materials; Pathe-scope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9164]

**ALLENS** Special Offer of Demonstration Models, Miniature Marvel Cameras, f/2 lens, Rapid Compur, £10/17/6, cash only (two only).

**ALLENS**.—Nagel Vollenda, Tessar f/3.5, Compur A, £6/19/6; Brilliant, f/4.5, £3/19/6; Case, 6/-; Pathe Motocamera (£10/10 model), £3/15; Exakta (original model), Tessar f/3.5, case and Dallmeyer Telephoto, £12/17/6; Multi-speed Model, Tessar f/2.8, £19/17/6.

**ALLENS**.—Ross Teleros Lens f/6.3, 17-in. (three power), £9/17/6 (cost £22); Ombrux Meter, £2/7/6; Old Type Rolleiflex, Tessar f/3.8, £6/19/6; N. & G. Reflex, Cooke Aviar f/4.5, £16/10; Ensign Auto-Range, Ensign f/4.5, Mulchro, £5/17/6; Kodak Retina, with zip case and filter, £6/19/6.

**ALLENS**.—Albada Finder, 18/6; Zeiss Contax meter, £5/19/6; Superb, £10/19/6; Heliar f/3.5 model, £11/15; Tele Makina Lens, for Makina II, £7/19/6; Automatic Rolleiflex 6×6, f/4.5, £13/19/6; F/3.8 model, £14/19/6; 4×4, f/3.5 model, £14/17/6.

**ALLENS**, the Miniature Camera Specialists: write for cash bargain clearing list.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087]

**CONDENSER** Lenses, 4½-in. per pair 10/-, mounted 13/6; 5½-in. 16/6, 5½-in. 18/-, brass mounted 22/6; 8½-in. brass mounted 56/-.—Below.

**CONDENSER** Lenses, all sizes from 1-in. upwards, quantities slightly chipped cheap, lenses for enlarging, portrait and every photographic purpose; lists and enquiries invited.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [1021]



## CAMERAS AND LENSES

## Trade.

**NEGRETTI and ZAMBRA**, 122, Regent St., W.1.  
Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash: our reputation your guarantee.

**1** A 4½×2½ Zeiss Ikon Icarette Roll Film, reversible and direct finders, fitted Tessar f/4.5, D.A. Compur shutter, 1 to 1/250th, leather case, £7/2/6.

**31** 2½×2½ Mentor Sports Reflex, rising front, deep 32 triple focussing hood, quick-wind focal-plane shutter to 1/1,300th, fitted Meyer Helioplan anastigmat f/4.5, focussing mount, 3 slides, F.P.A., release, canvas case, £9.

**5** 4×4 Revolving Back Graflex Reflex, focussing, deep triple hood, quick-wind focal-plane shutter, 1/10th to 1/1,000th, 15-cm. Tessar f/4.5, 4 D.P. holders, roll-holder, leather case; fine order, £12.

**1-PLATE** Thornton-Pickard Ruby de Luxe Reflex, 4 focussing, rack-rising front, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, 15-cm. Tessar f/4.5, 3 book-form double slides, magnifiers, leather case, £9/17/6.

**1-PLATE** Ensign Popular Reflex, focussing, rack 4 rising front, sky shade, deep triple hood, revolving back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, Aldis-Butcher anastigmat f/4.5, 6 slides, F.P.A., stiff canvas case, £6.

**1-PLATE** Folding Pocket Camera, double extension, 4 rack rising and cross, reversible and wire-frame finder, Zedellar anastigmat f/6.8, Vario shutter, cable release, 2 slides, £1/2/6.

**NO. 2a** Folding Autographic Brownie Roll Film, reversible finder, Kodak f/7.9 lens, Kodex shutter, leather case, £1/2/6.

**9** 12 Zeiss Ikon Trona Folding, double extension, rack rising and cross, reversible and wire-frame finder, 13.5-cm. Tessar f/4.5, Compur, 1 to 1/200th, F.P.A., leather case, £6/15.

**POSTCARD** Cameo Folding, double extension, rack rising and cross, reversible finder, Aldis-Butcher anastigmat f/6.3, Compur shutter, 1 to 1/200th, cable release, 3 slides, £3/15.

**1-PLATE** Roll Film Camera, double extension, rack 4 rising and cross, reversible finder, Dogmar f/4.8, Compur shutter, 1 to 1/250th, £4.

**9** 12 and 1-pl. Ihagee Folding Pocket, double extension, rack rising and cross front, reversible and wire-frame finder, spirit level, Hugo-Meyer Trioplan f/3.5, Compur shutter, 1 to 1/200th, F.P.A.; fine order, £9.

**TWO** Only No. 2 Box Brownies, and canvas cases, 7/6 each; 1a Box Brownie, 7/6; No. 0 Box Brownie, 2/6; all plus postage.

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**NEGRETTI and ZAMBRA**, 122, Regent St., W.1. [0010]

## EXCHANGE AND WANTED

**WANTED**.—Stereoscopic Reflex, sell Autograph Kodak Junior, 25/.—Frank Firth, Bingley, Yorks. [9828]

**WANTED**.—Enlarger for 9×12 cm. negatives, and all accessories, also development materials.—G. Brett, Corpus Christi College, Oxford. [9919]

**WANTED**.—Sanderson 4-pl. Outfit; wanted, Wide-angle Anastigmat, 3½-in.; wanted, Filter K.1, Alpha, slip-on (fit Cooke f/4.5, T.-P. 1-pl. reflex).—H. Bradley, 102, Moss Grove, Liverpool, 8. [1920]

**WANTED**.—Pathe Films, comedy, 30, 60 ft.; particulars to—180, Grange Rd., King's Heath, Birmingham. [9921]

**CINE-KODAK** Special wanted, must be in new condition; state lowest price for cash.—Olofson, 172, High St., W.11. [9922]

**EXCHANGE** Avery Automatic Scales, dial reading, cost £15, for good Camera.—Chalmers, 6, Nicol St., Kirkcaldy. [9933]

**WANTED**.—Foth-Derby, cheap for cash.—Sails, 38, Beach Rd., Gorleston-on-Sea. [9934]

**WANTED**.—Telephoto Lens suitable 3½×2½ Camera, full details including thread diameter.—Box 5723, c/o "The Amateur Photographer." [9937]

**EXCHANGE**.—1-pl. Folding Kilito, good condition, in case, 4 slides, for Roll Film Camera, or would accept £1.—Bagley 5/18, Beach St., Birmingham 16. [9940]

## SERVICE BARGAINS

## FOR CASH, EXCHANGE, OR DEFERRED TERMS

1-pl. A.P.M. Press, focal-plane shutter, f/4.5 Wray anastigmat lens, 3 D.D. slides and leather case. £8 17 6

Contax, f/2.8 Tessar, latest speed shutter, ever-ready case £23 10 0

Ikonta 520 (16-on-3½×2½), f/3.5 Tessar, in new Rapid Compur shutter. As new. £8 18 6

Ikonta (520), as above, with f/3.5 Tessar, ordinary Compur shutter £7 15 0

6×6 cm. Rolleicord, f/3.5 Triotar, Compur shutter £10 7 6

4.5×6 cm. T.-P. Bijou Reflex, f/2.5 Cooke lens, 3 D.D. slides, F.P. adapter and leather case. £9 12 6

1-pl. Cameo, Aldis f/7.7, Lukos shutter, 3 slides £1 2 6

2-pl. No. 3 F.P. Kodak, R.R. lens, plate back and slides £1 1 0

3½×2½ Voigtlander Prominent, with built-in range-finder and exposure meter, f/4.5 Heliar lens, Compur shutter, with leather case £13 17 6

9.5-mm. Baby Pathe Double-claw Projector, hand turn, with variable resistance. As new. £5 15 0

3×4 cm. Pilot Reflex, f/2.8 Zeiss Tessar, Compur shutter and case £14 17 6

4.5×6 cm. Ernemann Focal-plane, f/1.8 Ernoster lens, F.P. adapter and 3 slides. £13 17 6

Postcard Roll Film and Plate, f/6.8 Goerz Syntor lens, Koilos shutter, 3 slides and leather case. £1 17 6

1-pl. Sanderson, Beck lens f/8, in Unicum shutter, 3 D.D. slides and case. £2 5 0

1-pl. Sanderson, Aldis f/7.7, in Acme full-speed shutter, 3 D.D. slides and case. £3 5 0

3½×2½ Nagel, f/6.8 Nagel anastigmat, F.P. adapter and slides. £1 17 6

6-in. Wray W.A. Lens, rotating stops. 15s. 0d.

5½-in. Wray R.R. Lens f/5.6, iris. £1 0 0

8-in. Busch Aplanat f/8 and case. 10s. 0d.

9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer lens £7 17 6

Leica Valoy Enlarger. Nice condition. £5 18 6

3-in. f/2.9 Dallmeyer Pentac, in iris mount. £1 19 6

3½×2½ Ensign Auto-Range, Ensign f/4.5 lens, in Compur shutter. Unsold. £6 15 0

2½×2½ Foth-Flex, f/3.5 Foth anastigmat lens, delayed focal-plane shutter and case. £7 12 6

2½×2½ Noviflex Roll Film Reflex, focal-plane shutter, f/3.5 Schneider Xenar and case. £9 18 6

1-pl. Adams' Videx, f/6.3 Ross Zeiss Convertible, 3 D.D. slides. £3 19 6

1-pl. Ensign Folding Reflex, Ross Xpres f/4.5, 3 D.D. slides and case. £5 12 6

3½×2½ N. & G. Folding Reflex, f/4.5 Ross Xpres lens, 3 D.D. slides, F.P. adapter, roll-film adapter and leather case. All in good condition. £23 17 6

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## EXCHANGE AND WANTED

45×107 Stereoscopic Viewing Cabinet wanted, lowest price.—Billaux, 25, Manchester Square, London, W.1. [9941]

**TRUMPET**, Lafleur's best (20-guinea) model, offered for coupled Range-finder Camera, or Miniature Reflex.—115, Blenheim Rd., North Harrow. [9947]

**LEICA** Mark II with Mark III Exposure Attachment, Hektor f/2.5; want Summar f/2; exchange lens with cash for Summar; exchange complete outfit, or sell.—Smith, Jeweller, Grays. [9960]

**WANTED**.—Magazine Box for Ernemann 45×107, also slides and F.P.—Box 5742, c/o "The Amateur Photographer." [9969]

**EXCHANGE**.—Rolleiflex 6×6, non-auto., f/4.5, with extras for Ensign Auto-Range, or sell.—Box 5743 c/o "The Amateur Photographer." [9971]

**WANTED**.—Vest Pocket Roll Film, f/3.5 or f/4.5 Tessar, Compur; good condition, price £3/10 to £4/10.—Box 5744, c/o "The Amateur Photographer." [9972]

**EXCHANGE**.—Ensign Magnaprint Horizontal Enlarger for negatives 3½×2½ or smaller, one month old, as brand new, for Plate Camera; particulars.—Box 5746, c/o "The Amateur Photographer." [9974]

**WANTED**.—9×12 cm. Plate Slides for Folding Mentor Reflex; state condition and price.—Reid, 107, High St., Fort William. [9981]

**ZEISS** Kolibri, Tessar, cheap for cash; particulars to—The Elms, Gedling, Notts. [9986]

**REFLEX** Wanted, 1-pl. or 3½×2½, f/4.5 lens, leather case; details and price.—Putz, 34, Parsonage Rd., Withington, Manchester. [9991]

**WANTED**.—To hire for a month, with option of purchase, 6×13 Stereo, lenses not slower than f/6.3, plates preferred. London.—Box U, Smith's Library, 36, Ballard Lane, Finchley, N.3. [9995]

**ANASTIGMAT** Lens, between 7 and 16 in. focus. A-25, Grace St., South Shields. [9996]

**WANTED**.—3½×2½ D.E. Wafer Plate, exchange 3½×2½ Ensign No. 7 Roll Film, Tessar f/4.5, Compur, plate back, focussing screen, slides; particulars.—Price, South View, Chester-le-Street. [9997]

**EXCHANGE**.—Stereoscope for 50 Transparencies 45×107, for similar apparatus, 6×13.—Shirlcliffe, 21, Liverpool Rd., St. Albans. [9998]

**WANTED**.—Vertical Electric Enlarger to take 1-pl., in good condition, cheap; also Tripod, 10-in. when closed.—12, Ogwy St., Nantymoel, Glam. [9999]

**WANTED**.—1-pl. Una or N. & G. Trellis, combinable lens.—30, St. Mary's Rd., Smethwick. [1006]

**N. & G.** 3½×2½ Changing-box wanted, flat film or plates, fit folding Reflex, also Telephoto for Special f/2.9 Model.—David Roberts, Welford-on-Avon, Stratford-on-Avon. [1007]

**WANTED**.—3½×2½ Condenser Enlarger, electric, must be reasonable.—32, Westminster St., Gateshead. [1009]

**MICROSCOPE**, Ross Pathological, spiral focussing, Abbe (Watson Parachromatic), 6 objectives, 2 eyepieces, superb modern instrument, as new, cost £32, Books, Micrographic Dictionary, etc; exchange Contax; photo. specification.—12, Wyatt Rd., Forest Gate. [1013]

**REFLEX** Wanted.—V.P. or 4½×3½ considered; full details, reasonable price; no dealers.—BM/BSSN, London. [1015]

**WANTED**.—V.P. Plate Camera, minimum f/6, cheap.—Donoclift, 64, Dock View, Barry. [1016]

**WANTED**.—1-pl. Horizontal Condenser Enlarger.—Morgan, 14, Selcroft Rd., Purley, Surrey. [1020]

**WANTED**.—Recent Model Rolleicord, f/3.8, in good condition (or Ikoflex, f/4.5 in Compur shutter, or Rolleiflex), in exchange for Ensign Speed 3½×2½ Roll Film Reflex, Ensign f/4.5, focal-plane, 1/25th to 1/500th, new last August, and £2 cash.—Box 5752, c/o "The Amateur Photographer." [1027]

**WANTED**.—1-pl. Camera, Dagor lens, Compound or Compur shutter, or purchase lens and shutter only; lowest cash price.—Box 5754, c/o "The Amateur Photographer." [1029]

**WANTED**.—8-mm. Cine Projector, any make, good condition, cheap; state price.—Box 5759, c/o "The Amateur Photographer." [1034]

**EXCHANGE**.—Zeiss Ikon Nettar Roll Film, 3½×2½, f/4.5, D.A. Compur, D.V. finder, cost £7/5 6 weeks ago, for good T.-P. Reflex, 3½×2½, f/3.5 or f/4.5, single metal slides; small cash adjustment if necessary.—Whittaker, Langdale, Briarlands Avenue, Sale, Ches. [1040]

## Trade.

**WANTED**.—Cameras in exchange for latest new models.—Gorse, 86, Accrington Rd., Blackburn. [9966]



**EXCHANGE AND WANTED****Trade.**

**WANTED.**—Leicas, Contaxes, Rolleiflexes, Exaktas and any accessories for these: the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [6703]

**WANTED** for Cash.—Modern Miniature Cameras and accessories, also Enlargers; good prices given; urgently required.—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012]

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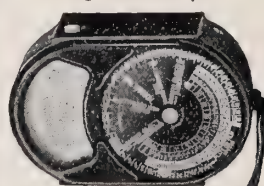
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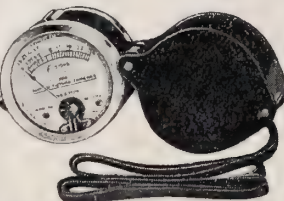
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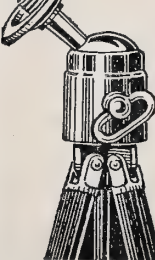
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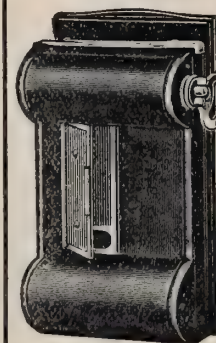
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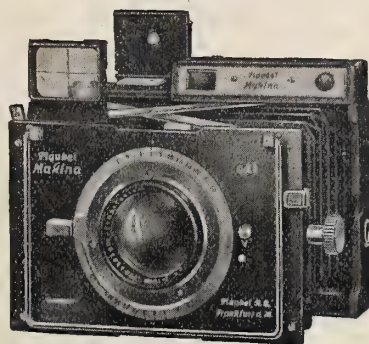
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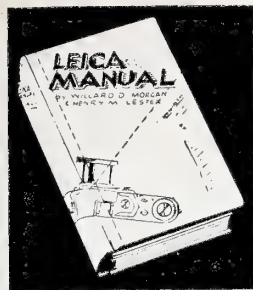
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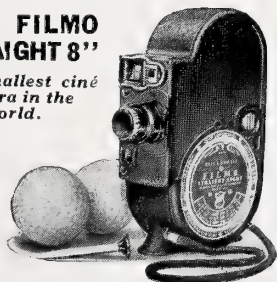
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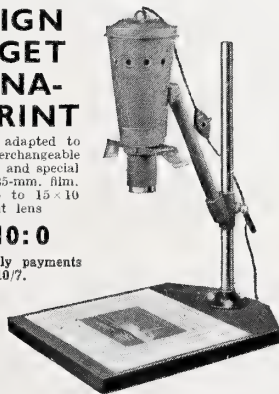
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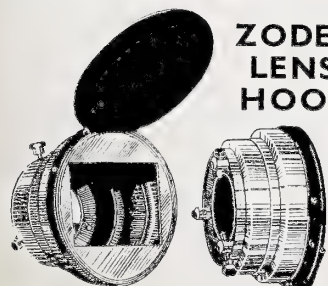
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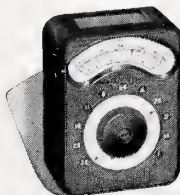
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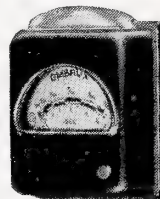


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& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, October 30th, 1935.

No. 2451.



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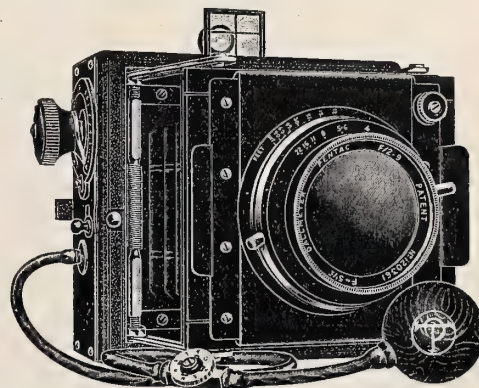
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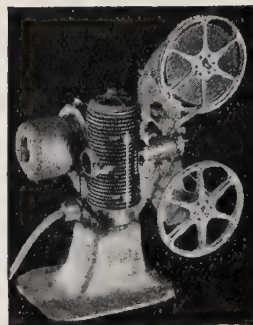
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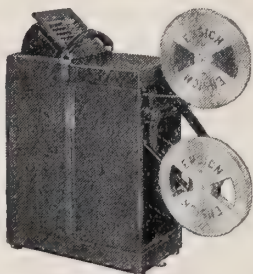
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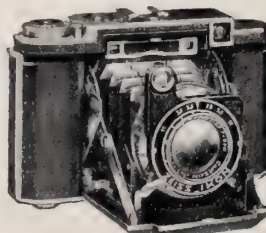
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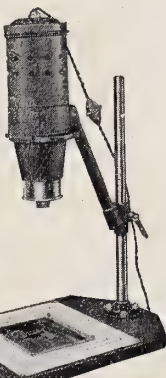
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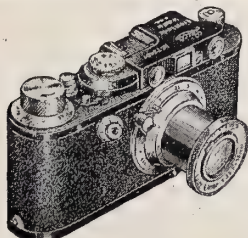
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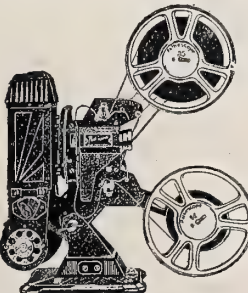


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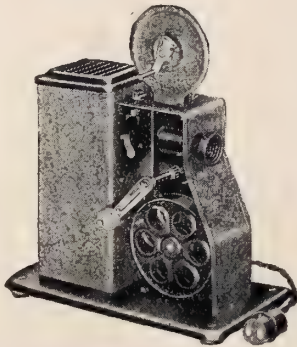
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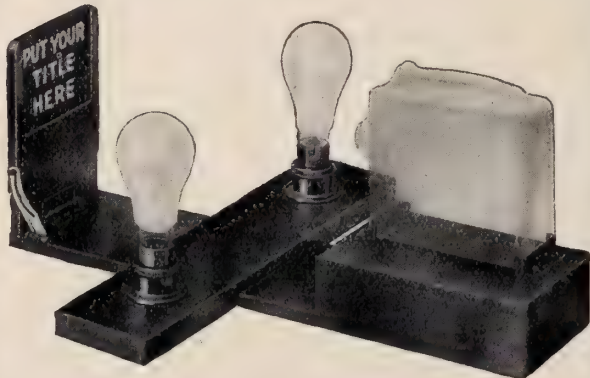
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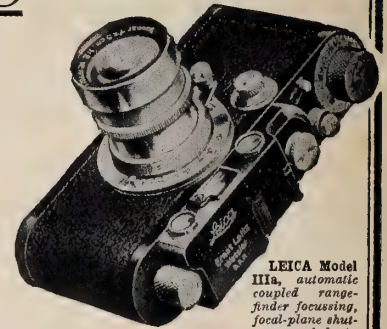
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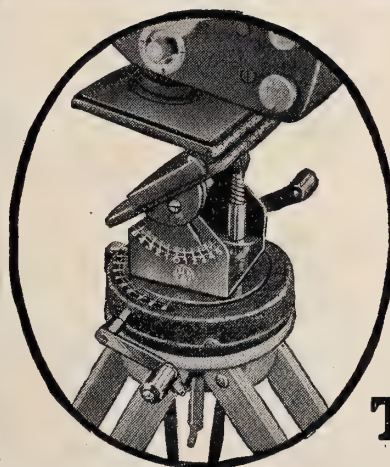
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It is not generally known that 80 per cent of the films made in Hollywood and the British Film Studios are photographed with Cooke Lenses—made by Taylor-Hobson at Leicester. This work affords perhaps the most exacting test to which a lens can be put. Further, the majority of the large Cinemas project their pictures through Taylor-Hobson Projection Lenses.

## COOKE LENSES

In a recent issue of a leading Sunday newspaper, Sir Cedric Hardwicke's views were quoted on the possibilities of colour in films as most recently exemplified in "Becky Sharp," produced by Technicolor process. Sir Cedric said: "... I never believed that colour in the Cinema could be so exciting and lovely ... colour will heighten everything. ... I shall be surprised if in three years' time the monochrome picture isn't an exception."

It is interesting to note that the lenses used in the new Technicolor process are Cooke lenses, made by Taylor-Hobson at Leicester and that this colour photography has been made possible by the research of Taylor-Hobson technicians.

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### The Amateur Photographer and Cinematographer

# Annual Lantern-Slide Competition, 1935

CLOSING DATE: THURSDAY, OCTOBER 31st, 1935.

#### Classes and Subjects.

- CLASS I.—Landscape, with or without figures, sea subjects and river scenery.  
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.  
CLASS III.—Architecture, interior and exterior.  
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

- CLASS V.—Natural History subjects.  
CLASS VI.—Lantern slides in colour (not hand-coloured).  
CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* Lantern-Slide Competition.

#### Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure  $3\frac{1}{2} \times 3\frac{1}{2}$  in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the com-

petitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Thursday, October 31st. The slides must be well packed, and addressed "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.



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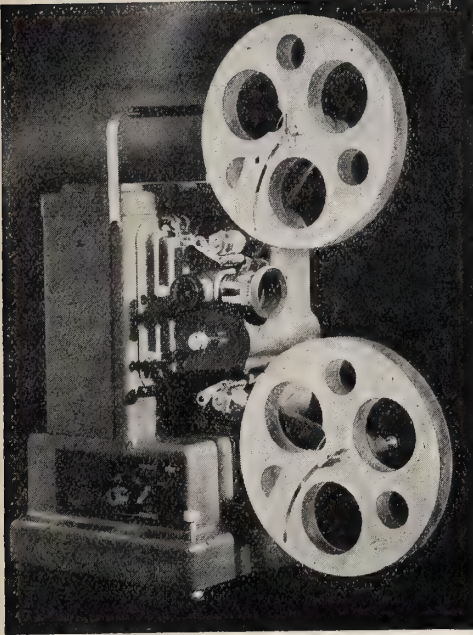
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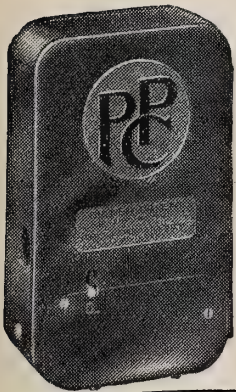
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# THE AMATEUR PHOTOGRAPHER



## & CINEMATOPHIL



EDITOR  
F.J. MORTIMER

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WEDNESDAY, OCTOBER 30TH, 1935.

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THE next few months will see the greatest amount of activity among those amateur photographers who are interested in lantern and ciné work. Modern methods and processes have rendered photography of all sorts, both indoors and out, equally simple in winter as in summer, but the long evenings of the winter months offer special inducement to all who favour the projection of their pictures either by lantern slides or ciné film. Interest in this work is steadily growing, and more amateurs in all parts of the country are making slides or using projectors for their own or borrowed films. In this issue of *The Amateur Photographer and Cinematographer* many matters of special interest to readers, both beginners and advanced, who are following these phases of photography, will be found, and the bulk of the articles, etc., deal with lantern and ciné subjects. As so much space has been devoted to them several regular features have been omitted, but will reappear in our next issue.

### Rus in Urbe.

It is by no means unusual for a photographer in London to discover truly rural scenes in or near the centre of the Metropolis, subjects of a type which would be found in an isolated country village. This branch of work, however, appears to be a new one to our friends in France. News items from Paris a few days ago told of a sensation caused in that city by a photographer who produced a series of rural views taken in the French capital; there were cottages, church spires, etc., which might have been in a small Normandy village, and a picture of a woman milking a cow

## TOPICS of the Week



A NEW ELECTRIC LAMP FOR PROJECTION AND OTHER PHOTOGRAPHIC PURPOSES.

A MERCURY vapour lamp considerably smaller than even the smallest ordinary domestic lamp-bulb has just been perfected in the Philips Research Laboratories. The lamp has a practical light intensity of about one-quarter that of the sun as seen from the earth, nearly twice that of the cumbersome carbon arc, and two hundred times that of the ordinary electric lamp. One of these new concentrated "sunlights" is no larger than the stump of a pencil—an inch long and a quarter of an inch thick, with a wattage of 1,000. The above photograph shows one of the new lamps of 1,000 watts compared with a specimen of the present-day 1,000-watt lamp, which is inferior six times in light intensity.

within a mile of the Paris Stock Exchange. Londoners are reminded by an artist correspondent that there are still some old country-like cottages within a few yards of Knightsbridge Green, humble homes which might be in Shakespeare's country; gardens in Mayfair which might be in the heart of Surrey, and, most notable of all, a lane near Brompton Oratory which is said to be unrivalled in any great city. At Camberwell and Dulwich, within sight of St. Paul's, there are also some country-like bits.

### Tricks of Hollywood.

Some of the tricks of Hollywood are exposed in an American publication. To create a "horror picture" of prehistoric monsters invading a modern city some Texas armadillos were taken, photographed at twenty times their natural size, waddling past the toy buildings of a miniature city. In "The Invisible Man," a tiny motor car, loaded with petrol-soaked cotton and a fuse, was run over a toy cliff and burst into flames, and in the same picture a toy railway train, with cars two feet long, tumbled down a mountain side. Both accidents are said to have been strangely convincing. Octopus tentacles and snakes in Hollywood may be merely jointed tubing strung on piano wire, coated with sponge rubber and painted. The bottles which are broken over people's heads in bar-room brawls are not of glass but candy, and would not hurt anybody. The same candy is used in the form of pills for "shooting" winter scenes. The actor holds the pill in his mouth, and as it melts it gives off a vapour that is visible, like breath on a cold day. Plaster for icicles, oatmeal for snow, and gales made by wind



machines are all used to simulate winter. To make it rain over a three-acre field in "Little Women" the engineers built a high scaffolding, carrying a mile of perforated pipe. But some things in Hollywood are what they seem. They have real pygmies and real giants there. We are told that there are over 17,000 people listed on cards for "bit" or "atmosphere" work. Obviously the same crowd cannot be used for an embassy reception as for a clandestine meeting of the "Black Hand." One emergency call sent out from Hollywood was for a "tough mechanic with a broken nose and two teeth missing." People with one eye are in demand; also trained acrobats who can take rough falls and not get hurt. Another call was for a "distinguished looking man with a continental-like spade beard, who can work as a count or diplomat." Artificial eyelashes costing a dollar a pair are used by thousands. "Ageing" is an interesting art. It is easier to make a twenty-year-old girl look like an

old woman of eighty than to do the reverse, though that also can be done. In ageing the work begins on the neck with shadows painted in and cords intensified. Lines are drawn on the corners of the eyes and mouth. Fat or the lack of it is shown by the use of red paint, and shadows under the eyes are made of bluish pigment. In fact, there is no illusion impossible to Hollywood. Perhaps the whole thing is an illusion.

### More Amateur Portraiture Wanted.

Mr. Robert Chalmers, in his presidential address to the "Royal" from which we quoted last week, recommended amateur photographers to take up portraiture more than they have done. At first sight this advice might not sound necessary, because the first thing the user of a camera usually practises on is his uncomplaining relatives. But Mr. Chalmers notices a lack of portraits by amateurs at recent exhibitions, and portraiture

has a special value for the amateur, because in it the selection of one's own composition is more free than it can be in, say, landscape or architecture, and one can have what background and what lighting one pleases. "I do wish," says Mr. Chalmers, "photographers throughout the country would endeavour to secure some of those fine old heads which one comes upon now and then." He himself told a story of how he had photographed an old man and had failed to please the sitter. The sitter wrote that he had made him look old—but he was in fact well over eighty—and ugly and bad-tempered. Perhaps the sitter is not the best judge of his portrait, and in this case after the old man's death members of his family came and asked for copies. There is a great deal to be said for experimenting in portraiture. After all, faces are more interesting, usually, than buildings or mountains or seas, not to mention birds and beasts. And the beauty of it is they are none of them alike.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Physical Development of Slides.

*I understand that "physical" development, as sometimes used for negatives, is suitable for lantern slides also, and that it gives similar results to thiocarbamide. If this is so, can you give me a formula?*

S. L. (London.)

A mere formula would not be of much use, but we gladly give you some information about the method, which, although it gives characteristic results, has not received as much attention as it perhaps deserves.

There is little variation in the results, so that we do not understand the comparison with thiocarbamide development, as this gives considerable variety of tones. The colour obtained with physical development is a blue-black, which is quite distinctive; and in a successful result the transparency of the shadows is a noticeable and valuable feature. It is said that such slides toned by the sulphide process are unrivalled, but we are not in a position to confirm this.

There is no doubt, however, that the process is capable of giving harmonious results from negatives that would be too hard and contrasty for most other methods.

Success depends, more than anything else, on the most scrupulous cleanliness as regards dishes and graduates. Lantern plates must also be fresh. As a basis of exposure it may be assumed that this should be about double that required for the plate if it were to be developed, say, with M.Q.

A stock solution of silver nitrate must be prepared—1 oz. of nitrate in distilled water to make 10 oz.

The other solution is:

Metol	..	..	..	..	..	90	grs.
Citric acid	..	..	..	..	..	90	grs.
Glacial acetic acid	..	..	..	..	..	1	oz.
Distilled water to	..	..	..	..	..	20	oz.

To 1 oz. of this add 50 minims of the silver nitrate solution and pour this over the exposed plate. Rock gently and continuously. Silver is generally deposited over the whole surface of the plate, but is removed by rubbing with a plug of cotton-wool and water.

Dishes, measures and fingers can be cleaned with an acid permanganate solution, or a strong solution of Howard Farmer reducer (hypo-ferricyanide).

### Fixing Bath.

*Can I increase the speed of fixing by using a very strong hypo solution for negatives? If so, what is the strongest I can use? How can I get different strengths of hypo baths from the same stock solution?*

F. E. S. (Carmarthen.)

It is considered that the hypo solution that accomplishes its work most quickly is one of about 40 per cent. There are dangers in using so strong a solution. The swollen gelatine may blister, frill, or even leave its support altogether on transferring it to the washing water. A 25 per cent solution is therefore the strongest advisable—say, hypo 4 oz., water 16 oz. This answers your first two questions.

As regards the third question, we have frequently described an easy method of doing what you require. You should dissolve 1 lb. of hypo in about a pint of hot water, and then add enough water to make up the total volume to 32 oz. It is evident that 2 oz. of this solution (when shaken up) will contain 1 oz. of hypo.

Suppose you require a solution of 5 oz. hypo in a total volume of 20 oz. To get the 5 oz. of hypo you take 10 oz. of the stock solution; then you add 10 oz. of water. For 4 oz. in 20, you would take 8 oz. of stock, and add 12 oz. of water. And so on.



# Operating the Lantern

While most photographic and other societies usually possess a lanternist of their own, there may arise an occasion when one of the ordinary members may be called upon to operate the instrument, and a general outline of the procedure is set out below for the benefit of the beginner in this work.

**T**HE lantern season is now in full swing; lectures to photographic societies, missionary societies, scientific societies and clubs are the order of the day—or rather, evening. Lecturers of different temperaments and with differing sets of slides appear and proceed to deliver their talks, always expecting that the man manipulating the lantern is proficient.

Preparation for the lecture is one of the most important problems to be dealt with, and this should invariably be completed before the time the lecture is due to start, as nothing is so disconcerting to audience and lecturer alike as to have the operator busying himself with his arrangements.

## **The Screen.**

After the lantern itself, which should be fixed on a firm base to prevent vibration, special attention should be given to the screen. This should be definitely opaque. Experiments with various kinds of translucent and beaded screens, aluminium paint, and so on, have been carried out, but experience points to the dead-white opaque surface as being ideal. A white-washed board makes a good one, but one large enough for a big hall may be difficult to obtain, so that recourse is usually had to a taut linen sheet.

## **Size of Picture.**

The screen having been decided on there arises the question of the size of picture desired. The capabilities of the lantern will have the main bearing on this question, lighting, lens focus, etc. Fortunately, there is a formula upon which the operator can work to ascertain the size of picture and the distance from the screen.

If it is decided to aim at a definite size of picture, and there is a variety of lenses to choose from, it simply amounts to deciding which lens to use, and the following formula

can be applied: Take 3 in. as the normal opening of the slide, multiply this by the room length, or the distance at which the lantern can be placed from the screen, and divide by the diameter of the picture desired.

As an example, take a room thirty feet long, and size of picture required twelve feet, the focus of the lens will be  $30 \times 3 \div 12 = 7\frac{1}{2}$  inches.

On the other hand, the focus of the lens may be limited, there being only one for the camera, say a 6-in. lens. The operator requiring to know how far he can get from his screen in order to get a picture a certain size works on another formula. Take the size of picture required, multiply by the focus of the lens and divide by three, the slide opening. Thus: size of picture twelve feet, focus of lens six inches,  $12 \times 6 \div 3 = 24$  feet.

## **The Light.**

The illuminant is a factor which is very important, but the universal use of electricity has solved this question quite effectively. Gas-filled coiled-coil lamps can be procured specially for lantern work, and these should be used in every case where it is possible. They are obtainable with reflector backs incorporated in the bulbs, and give a maximum of light with a minimum of trouble—provided the right voltage is employed.

Arc lights are still used in some clubs, but one disadvantage about these is the noise they make, especially if the operator is not accustomed to handling them. The carbons need to be fed very steadily indeed to prevent a distracting effect on the audience. Limelight is not often used now in the face of the more efficient electric light, but it can be very effective where electricity is not available.

The next point to get right is the evenness of the illuminated disc on the screen. This is a matter of

getting the light centred on the condenser, and if any tinge of blue can be seen on any part of the disc on the screen, then the light is not being projected through the condensers correctly. The light should be moved backwards and forwards and from side to side, and no pains should be spared to get this correct, as once the job is done no further adjustment need be made for the rest of the show.

## **Handling the Slides.**

Most operators keep an old slide for focussing purposes, and thus they are able to get the lens practically focussed on the screen before handling the lecturer's slides.

Good lecturers have their slides arranged consecutively in proper boxes, and this greatly simplifies the operator's work. A slide is dropped into the carrier, always remembering the spots go towards the bottom and rear of the slide, the picture is slid along and the slide correctly focussed. This is an easy matter with the rack and pinion, and the irritating habit some people have of continually altering the focus slightly all the time the lecture is on should be rigorously avoided.

The next slide is dropped into the vacant section of the carrier while the lecturer is describing the one already showing, and, when he gives the agreed-upon signal, is slid into place. Some lanternists cap the lens before changing, as it is considered more restful to the eyes than the shift from one picture to another.

It should have been mentioned that it is as well to have the lantern light on some few minutes before starting the show, especially on cold evenings, in order that any moisture caused by condensation may be cleared. If time permits, the entire set of slides should be warmed by placing the open box before a fire before showing; this will prevent unsightly patches of moisture spoiling the pictures.



# Have Your Camera Ready for November the Fifth

By  
ROBERT W. NEWBY.

*SOME PRACTICAL HINTS ON A TOPICAL SUBJECT THAT  
MAKES EFFECTIVE LANTERN SLIDES.*

**F**IREWORKS will be very much "in season" during the coming week, and as photographic subjects they present unbounded opportunities for exploring a novel and fascinating branch of photography. A successful exposure can often yield a very beautiful and artistic result. Moreover, they present no technical difficulties to the photographer, since they virtually photograph themselves during a time exposure, and almost any type of camera, however simple, is capable of producing good results. The only requirements are a tripod or other firm support for the camera, and a fairly fast film.

If you are attending a large public display, such as those given at the Crystal Palace, set up the camera firmly on its tripod facing the display to be taken, and watch the flight of the first few fireworks in the viewfinder. A direct-vision finder will be found to be the best for this purpose. If there is a wind it is important to take up a position where the smoke is not blown towards you, and the best results will be obtained from a vantage-point with the wind blowing broadside on to the camera. The fireworks will then be spread out across the picture, and the smoke will be blown away from the camera and so will not interfere with the exposure.

If possible, arrange the picture so as to include some trees, statues, or crowds of spectators in the foreground, as well as the fireworks themselves. This will add greatly to the artistic effect of the picture, but can usually only be done in the case of fireworks such as roman candles, which do not shoot up very high. It is generally not possible for rockets, unless the photographer stands a good distance away, when there is a danger of the fireworks themselves appearing rather small and insignificant in the picture.

Having set up the camera in the most suitable position, set the shutter at "time" and focus at infinity. The first few fireworks of the display cannot, of course, be photographed, but will have to be utilised to enable the best vantage point from which to photograph to be

"chrome" variety of films will give good results with a stop of  $f/8$  for those fireworks which give a brilliant white light, while the less bright ones should be taken at an aperture of  $f/6.3$  or even larger, if this is available, according to their brilliancy. If plates are being used they should be backed to prevent halation.

The time of exposure will be governed by the duration and brightness of the fireworks themselves. When photographing rockets, open the shutter as they ascend and close when they die away. Make several exposures on each film, as a single burst will look lost and unimpressive in the picture. The rockets are very unlikely to burst in exactly the same place, so that the picture space will automatically become filled. For roman candles, set pieces, and other ground events, the shutter should be left open as long as the display lasts.

In their own way, the small homely firework displays that are held on Guy Fawkes Night in gardens throughout the land, wherever there are children in the family, can yield just as good opportunities for attractive photographs as the large public displays, and the above hints apply equally well in either case. Short exposures only, however, are required for brilliant items such as magnesium fountains and Vesuvius cones, and one to two seconds will generally be found sufficient.

Finally, when the time comes to develop your "bag" of firework photographs, remember that as much contrast as possible is required in the negatives so that under-development must be avoided. When printing or enlarging a vigorous glossy paper will generally give attractive results. But the best effect of all, when the negatives are good, is secured by means of lantern slides and the picture projected on to the screen. The realism is quite extraordinary.



*A beautiful firework "bouquet."*

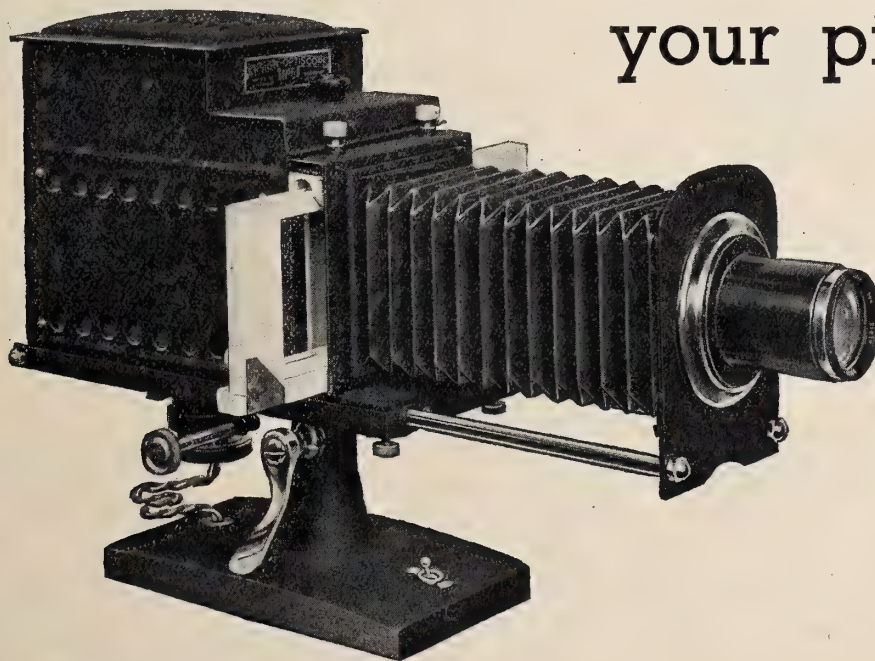
chosen. In big displays the majority of the fireworks are let off from approximately the same place, so that once the camera has been fixed up on its stand there will be no need to move it throughout the display.

If you are using a box camera, set it at the largest aperture (which is in most cases about  $f/11$ ) and load with a super-sensitive panchromatic film. For folding cameras with larger aperture lenses any of the double-coated



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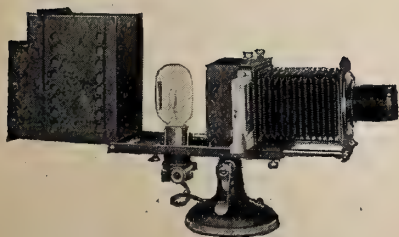
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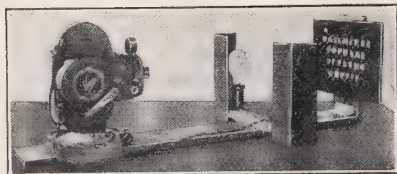
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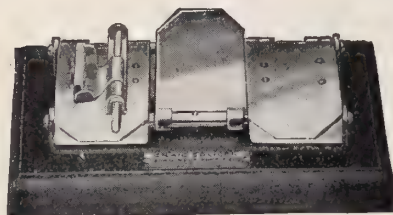
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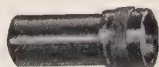
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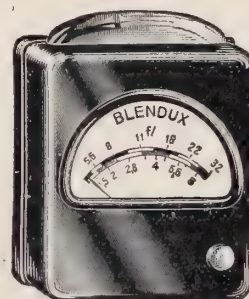
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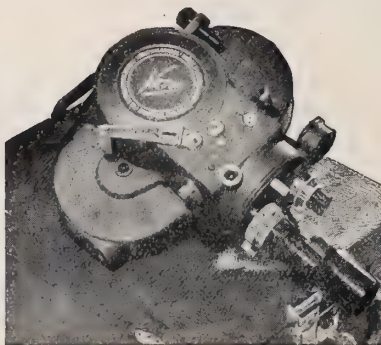


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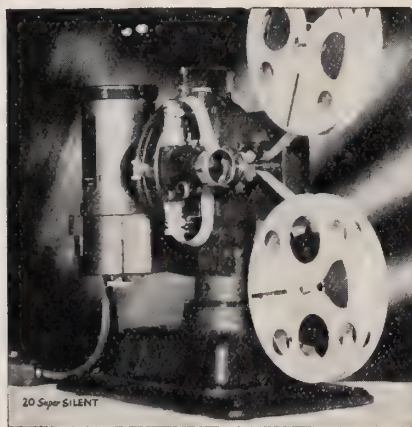
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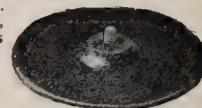
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# COLOUR LANTERN SLIDES

By  
E. A. MILLER.

## *Simple Home Processing of Dufaycolor Films*

The ideal method of making Transparencies in Natural Colours.

**C**OLOUR photography for the ordinary amateur has undoubtedly arrived with the Dufaycolor film—one loads the camera in daylight with a standard roll film, and proceeds to snap one's favourite subject in natural colour, without filters, tripod, or other impedimenta common to the more pictorially-minded amateur. Exposures are shorter than with any other colour process—about double that which would be given to a film of normal speed.

The roll of film, when removed from the camera, can be passed to a dealer for processing, and the resulting film transparencies are returned to the photographer in all their beauty of natural colour, neatly framed in black card.

### **Home Processing.**

Trade processing, however, is expensive, and home processing of colour films is a simple and fascinating pastime, besides being so cheap that the final cost of the picture is almost halved.

The necessary chemicals may be obtained ready for use—a 4-oz. bottle of Agfa colour developer and a 2-oz. bottle of Agfa reversing solution are all that is required to carry out the entire process. Messrs. Burroughs Wellcome also supply the necessary chemicals for the purpose in "Tabloid" form.

The Agfa developer is diluted one part in four as directed, the temperature being kept as near 65 degrees as possible. (This is most important.) The reversing solution is diluted one part in ten of water, also at 65 degrees, and a bowl of clean water at the same temperature completes the requirements.

### **In the Dark-room.**

The film is unwound in complete darkness and run through the dish of water. As all screen-colour plates and films are exposed with the uncoated side towards the lens this fact must be kept in mind when developing, and the film turned with the inward curl *downwards* in the dish of developer, otherwise abrasions and uneven development will occur.

Still in complete darkness the film is see-sawed through the developer for exactly four minutes, taking great care that the two ends of the film receive as much time in the developer as the middle. An accomplice on the other side of the dark-room door to call "time" is very useful at this stage of the proceedings.

At the end of the four minutes the film is removed from the developer, again rinsed quickly in clean water and transferred to the reversing bath. The used developer must not on any account be thrown away. The total time

required for reversal is three minutes, but after one minute in the reversing bath, white light may be turned on, or the film taken out into daylight.

It will be found that the film now resembles a slightly under-exposed ordinary film when looked at in the dish, but if held to the light (not sunlight) the colours will be visible, through a kind of all-over darkness. This will gradually disappear in the reversing bath, until at the end of three minutes the film should show quite plainly all the colours of the original subject, although they will appear somewhat weak.

### **Redevelopment.**

At the end of the reversal period the film should be held up to ordinary daylight for about 30 seconds. Bright artificial light will serve, but daylight seems in practice to be preferable. Another short rinse in water, and the film is run through the *used* developer for a further three minutes in daylight, when all the colours should appear brighter and stronger than before redevelopment. Careful washing in running water for not longer than five minutes completes the processing, but care must be taken that the film does not curl or twist in the washing water, as this would certainly cause scratches on the delicate emulsion.

A good plan is to fold the film into a loop, clipping *both* ends to the side of a 10×12 dish with a wooden clip-peg. Drying should be carried out as speedily as possible, preferably in a draught of warm air, or about three feet from a fire.

The length of film may now be cut up, and each individual one be examined for errors in exposure. If temperature of solutions and time of development are kept absolutely standard at all times, the variable factor of exposure can be dealt with as indicated, but on the first film errors are bound to occur.

### **Under- and Over-Exposure.**

As Dufaycolor is a reversal process, under-exposure will yield heavy, dark positives, whilst over-exposure will produce wishy-washy, colourless effects. Both of these errors can be remedied to a limited extent after processing, providing the fault is not excessive.

For under-exposure (dark positives) fresh reversing solution diluted 1 in 100 parts of water is quite suitable and most convenient, or a solution of ferricyanide and hypo about double the strength usually advocated for negatives, may be used. Reduction must be carefully watched with either solution, and the colour positive removed just before the action has gone far enough.

Over-exposure (thin positives) is less amenable to treatment, but slight

improvement may be made by intensification with the usual mercury solution, which can also be purchased ready for dilution. This has the effect of slightly darkening the emulsion, but does not help in recovering the lost brilliance of the subject. Both these after-processes must be followed by a short wash in running water.

In all colour processing this shortness of washing must be remembered, for the reason that the emulsions are more delicate than ordinary negative emulsion, and as no hypo is used in the processing, risk of deterioration from that source is eliminated.

### **Lantern Slides.**

In the 2½×3½ size, Dufaycolor positives lend themselves admirably to the making of colour lantern slides, and as this is undoubtedly the finest method of presenting a good transparency, there is little doubt that more colour slides than ever will now find their way into exhibitions and lantern lectures. The film positives have an advantage over glass ones in that they can be trimmed to any convenient size, masked on one cover-glass, spotted, covered with a second protective glass and bound.

If necessary, a finished lantern slide can be produced within half an hour of making the original exposure by this process, but this is not always desirable.

### **Dryness Essential.**

It will be better always to make sure the film is absolutely dry before attempting to bind it up as a lantern slide. The glasses, which should be perfectly clean, should be warmed, and as a further precaution the film should be varnished with a special varnish that can be obtained for this purpose.

The reason and necessity for this special attention to dryness is that any trace of moisture in the slide—between the glasses—will cause trouble when the slide is placed in the lantern and the heat from the light and condenser reaches it. In any case, slides made from colour films should not be left in the lantern too long or the celluloid base may buckle.

Dufaycolor is without doubt the greatest advance in direct colour photography yet made, the transparencies really *are* transparent, and nature's colours are faithfully reproduced, especially the greens, blues and yellows. This would appear to be due to the absence of a filter in exposure. The introduction of colour on roll film has brought colour within the reach of the veriest tyro, no matter how meagre his technical experience, and offers the ambitious amateur the opportunity of a new thrill in his hobby.



# Making Miniature

from modern miniatu



Carrying the pictures for a lantern lecture in your waistcoat pocket. This small tin holds a film of 50 pictures; transparencies made by contact from miniature film. A similar tin, under two inches in diameter, would hold a roll of 250 pictures.



To make the little transparencies a special printer is obtainable. The illustration shows its form and size. To open it for use the back is unfastened by pressing the catch on top.



Remove the left-hand spool (knobs towards you) and wind on a length of slow positive film in the light of a bright red safelight.



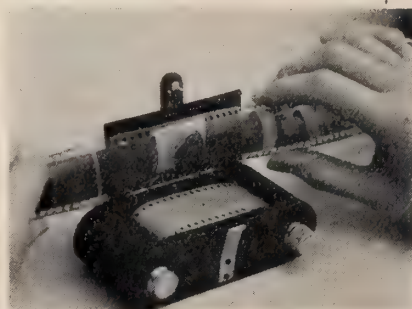
Place the wound spool in the printer and bring the end of the film through the opening. Emulsion side up.



Bring the film across, and tuck the end into the clip on the second spool.



Put on the lid of the printer.



Place the negative to be printed in the slide provided in the lid, emulsion side towards the positive film, and draw it through until the desired picture is framed by the window.



Close the lid of the printer, which holds the films in contact with each other.

On this page the illustrations show the method that can now be adopted by the user of a miniature camera taking 35-mm. ciné film for the production of a strip of miniature transparencies that can be kept in a roll and displayed in the same manner as lantern slides.



Exposure is made by holding the loaded printer near a lamp. On an average negative, 1 second from a 75-watt lamp at a distance of 1 foot is about correct. Test exposures on single strips of film should be made before exposing a long strip.



Free the lid, and wind on the positive film by the knob on right-hand side. There will be a click to indicate when the film has moved on one picture. All the foregoing—with the exception of the exposure—is done in the red light of the dark-room.



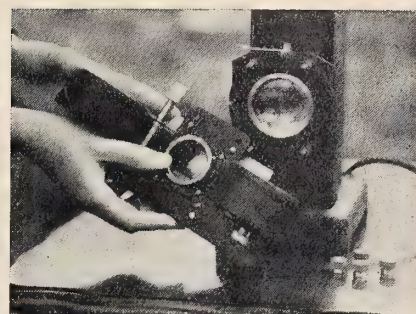
When the positive film has all been exposed, it is removed for development.



# Lantern Slides

negatives and projecting with a miniature lantern

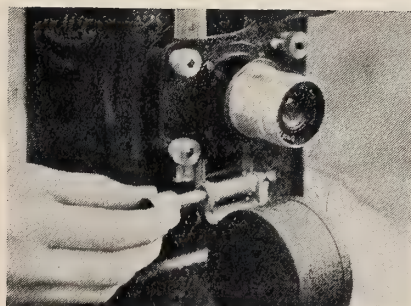
On this page the Leitz small projector is shown and its movements illustrated in use for projecting a roll of contact transparencies from miniature films. By the use of this piece of apparatus a complete lecture can be embodied in one roll of film and the entire apparatus for a lantern lecture carried in a small case. This is the logical development of the miniature camera applied to lantern work.



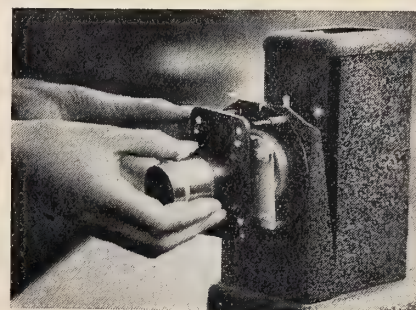
By unscrewing four milled nuts the front can be removed.



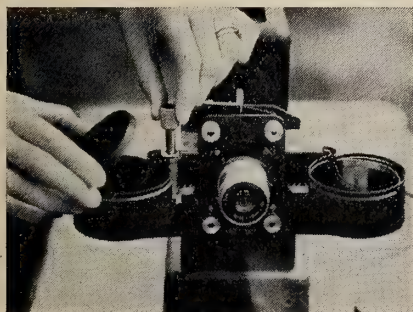
Placing the roll of positive film in the spool drum, the end of which is guided round towards the sprocket.



To change the picture, the knob is pressed inwards and turned.



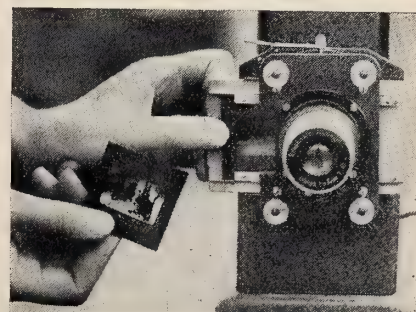
And a small attachment replaced that will take miniature lantern slides.



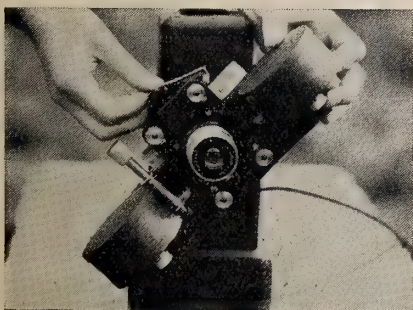
Once the teeth of the sprocket have become engaged with the perforations of the film (standard cine film) it is fed automatically through the carrier (or gate) by turning the knob.



To show the picture the knob is raised, when the tapered end releases an arm that disengages the sprocket and two glasses press together in the carrier, locking and keeping the film flat.



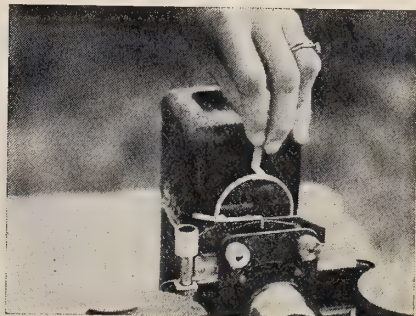
Single lantern slides, which can be made by contact printing from miniature film, are fed in the carrier against the pressure of a spring.



To project an upright picture, a small catch is freed, and the front is turned to a vertical position.



The size of the picture projected, and the distance of the lantern from the screen, is controlled by the use of the various lenses supplied for the Leica camera or enlarger (different focal lengths).



A glass that can be easily removed from the back of the carrier is provided to collect any possible condensation.



# A Lantern-Slide Box

By  
J. STOBBS.

AN interesting evening may be spent in the construction of a lantern-slide box, similar to the one shown. One great advantage this type of box possesses is, the slide enthusiast will be able to handle his slides by the edges and so avoid unwanted finger-marks.

Very little skill is required in its construction, and no difficulties should be encountered. Three-ply wood, being strong and light, is quite suitable for our purpose, and this may be obtained from a tea-chest if desired. The two end pieces, however, should be  $\frac{3}{8}$ -in. thick.

Fig. 1 shows a view of the box with lid removed and the sides lowered. Fuller details of the sides, ends and partitions are shown at Fig. 2. The top and bottom pieces are plain rectangles of plywood cut to the sizes given.

A cutting list is given, but these dimensions may be varied to suit individual requirements, although these sizes are suitable for most needs.

A.—Sides. Two required,  $11\frac{1}{2} \times 4-3-16$ ths in.

B.—Ends. Two required,  $4 \times 3-5-16$ ths  $\times \frac{3}{8}$  in.

C.—Partitions. Four required,  $3-11-16$ ths  $\times 2\frac{3}{8}$  in.

D.—Top. One required,  $11 \times 3-5-16$ ths in.

E.—Bottom. One required,  $11\frac{1}{2} \times 3-5-16$ ths in.

The inside measurements of the box are  $10\frac{3}{4}$  in. long,  $3-5-16$ ths in. wide and  $3-9-16$ ths in. deep. A slide will be a

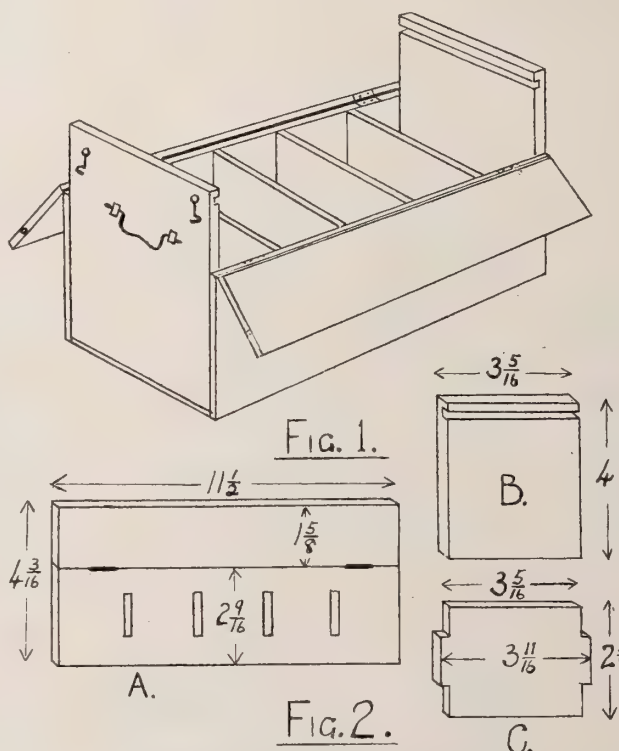
halves drop outwards, thus giving access to the slides at the edges.

The partitions are cut to shape, as shown in Fig. 2, and rounded along the top edge, afterwards being tenoned to the sides. A fretsaw will be of service when cutting the tenons, but this is not absolutely essential. A groove is cut in each end-piece, near the top, the lid fitting into this.

Each piece of wood is smoothed over with fine glass-paper, and afterwards the box is assembled, being glued and tacked where necessary. Hinges are screwed to the places indicated and the sides fastened to the ends with small catches. Owing to the weight of the slides, it is advisable to fix a handle to each end, and as a further precaution, a leather strap should be passed right round the box from end to end.

To obtain a better finish, cover the box with leatherette cloth. This will effectively hide any joinings, and also any printing that possibly would be found on the plywood.

Our lantern-slide box is now complete, and will hold approximately eighty slides. If reasonable care and accuracy has been taken in its construction it will give years of good service, but obviously is not intended for sending slides by rail.



nice easy fit to these measurements. It will be noticed that the sides are in two pieces, and when hinged, the top

## “The A.P.” Monthly Competitions

### PRIZES AND RULES.

#### (I) For Advanced Workers.

This class is open to all amateur photographers. First Prize.—One guinea in cash or “A.P.” silver plaque (optional).

Second Prize.—Half a guinea in cash or “A.P.” bronze plaque (optional).

Third Prize.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

#### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

#### (II) For Intermediate Workers.

This class is to encourage those readers who have passed the “beginner” stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

First Prize.—Half a guinea in cash.

Second Prize.—Five shillings in cash.

#### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than  $10 \times 8$  in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

#### (III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

First Prize.—Half a guinea in cash.

Second Prize.—Five shillings in cash.

#### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than  $6 \times 4$  in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

#### General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside “Beginners,” “Intermediate,” or “Advanced,” as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the October competition is Thursday, October 31st, and for the November competition, Saturday, November 30th.



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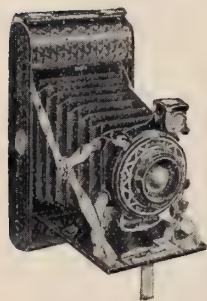
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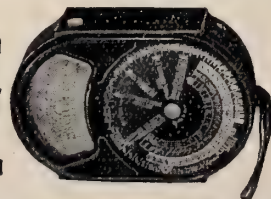
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October 30th, 1935

# THE LANTERN LECTURE

THE lecture illustrated by photographic slides shows no signs of failing in popularity. The term lecture is an unfortunate one, although as far as we know there is no other word which serves the same purpose. An illustrated talk or travelogue may sound more attractive, but they both amount to the same thing.

## The Subject.

The good lecture is but a story, and a story well told. If the subject is a technical one the story can be made interesting by telling the story in the form of stages of progress, let us say, from the raw material to the finished product. If the story is connected with travel at home or abroad, the various places and incidents must be connected.

An enthusiast can generally manage to inspire interest in others for the time being. It does not follow that the lecture will appeal to everyone, and there may be some present who already know part of what the speaker is to tell them. It is necessary that the speaker should have personal knowledge of the subject, and be capable of imparting it so that those who have not the knowledge of elementary principles will have these imparted to them as briefly, and simply, as possible.

## The Slides.

There should be plenty of slides. If the speaker is dealing with one phase of a subject that may well be illustrated by one slide, it is well during the moments that the slide is on the screen to change it for another that may be the same subject

This article comes at a time when many photographers will be considering their first lantern lecture. It is written by a lecturer of considerable experience, and deals with points that make for success.

from a different angle. This keeps the audience interested.

The speech should be connected with the slides. It is a mistake to deal with some point, no matter how interesting, that is not illustrated. The speaker may know the subject well, but he has to place himself in the position of the audience who do not.

Having made the slides, they should be arranged according to the order in which they are to be used. The talk may then be adapted to them. This is the plan that most lecturers adopt, unless they are in the fortunate position of being able to arrange the lecture and then produce the slides to illustrate it.

## The Lecture.

Many people, and especially those who are not familiar with speaking in public, approach their first lecture with some trepidation. This is especially likely if sufficient time is not devoted to the subject beforehand.

The whole course of the lecture should be decided upon and notes made. It should then be written out in full and carefully read. This will avoid a common fault, repetition. It will also ensure that any point that the lecturer feels the need to emphasise, of a technical nature that wants preliminary explanation, is dealt with in its proper place.

Technical terms should be avoided, except in the case of an audience familiar with them. In the case of a general audience they should be first explained, and of course illustrated. Speakers who are authorities in their own field frequently omit to realise that

those who form their audience are not.

Opinions differ as to whether a lecture is better read or spoken without notes. There is no doubt that the latter "gets across" much better, but the attempt to do so may spell disaster in the case of a beginner who is not familiar with public speaking, and who may well find his carefully prepared discourse leave his mind at the critical moment.

On the whole it is better for a first attempt to have the talk written in full, with paragraphs numbered to correspond with the slides, so that in the event of "nerves" the speaker can carry on with his notes.

The length of the lecture is a matter of opinion. It depends upon the lecturer's ability to sustain interest in his subject, and it is better to finish leaving the audience with a taste for more. Experience suggests that one hour is the ideal.

The lecturer should be at the hall well before the time of the lecture to meet the operator, and to arrange for the signal for the change of slide. Some halls are fitted with an electric signal, but in most cases the "clicker" has to serve.

A final word as to the delivery of the lecture. The speaker should utter each word distinctly and slowly. He must realise that some members of his audience may be hard of hearing. If a reference has to be made to a picture on the sheet, and some detail pointed out, the speaker should do this and then face the audience again. The habit of some lecturers of addressing their remarks to the screen is very annoying. R. F.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers. Entries, October 31. Rules in this issue.

The Amateur Photographer Annual Lantern-Slide Competition. Last day for entries, October 31.

Irish Salon (to be held at Mansion House, Dublin).—Open, November 2-9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

G.W. Rly. "Camp Coach" Holiday Competition.—Prize, one's week's holiday in camp coach during 1936 holiday season. Photographs should depict any aspect of camp coach holiday. Entries due, October 31. Further particulars from Superintendent of the Line, G.W.R., Paddington Station, W.2.

Seventh Western International Photographic Salon.—November 23-30. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

IXe International Kertsalon Fotografische Kring "Iris".—Open, December 22-January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris," 69, Ballaerstraat, Antwerp.

Third (Second International) Wilmington Salon of Photography.—Open, January 6-26, 1936. Last day for entries, December 15, 1935. Particulars and entry forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A. Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24-March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

The 40th Annual Exhibition of the South London P.S.—Open, February 15-March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Scottish National Salon.—February 8-29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

Ilford Photographic Society.—Annual Photographic

Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing date for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

City of London and Cripplegate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16-21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

Ville Salon International D'Art Photographique de Bruxelles, 1936.—Open, from March 21-April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels 3, Belgium.

Darwen Exhibition of Photography.—April 20-May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.

Bristol Photographic Society.—Second Annual Open Exhibition from May 2-19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.



October 30th, 1935

# NIGHT

By GEO. A. SLIGHT.



*Midnight. A time exposure was given for this subject. Note the effect of a movement of the arms of the figure.*

THE difficulties which beset the path of the night photographer *decrease* as the days grow shorter. The season when one has to wait until it is almost time for bed before setting out on a night ramble has now departed, so let us away to the lights and see what we can capture.

Night photography offers wonderful opportunities for picture-making, especially in cities, and no method of presenting night pictures is comparable with lantern slides. When lighted lamps are included they glow with real light when seen on the screen, and the luminous effect of a good slide adds enormously to the illusion.

In dealing with these subjects, there are several points to observe if successful compositions are wanted. After having



*Sleepy River.*



*Broadway. Note the value of the foreground shadows in helping the composition.*

foreground, but would introduce the very life or feeling of the road or street.

Where there are trees lining the pathway I would advocate that the shadows of the leaves be used to the utmost advantage. Certainly shadows are not "objects," but these shadows and patterns cast by the lamps on the



# Photography

## An Ideal Subject for the Lantern-Slide Pictorialist.

pathways can be very interesting, all the same; and when there is a slight mist about, the beams cast by the lamps shining through the tree-tops are an added attraction, and transform the most ordinary scene into one of great beauty.

A capital arrangement for this class of picture is to have the beams running diagonally across the picture space; the tree-top and lamp up in one quarter, and the cast shadows of the leaves in the opposite (lower) quarter. Natur-



*The Coffee-stall.*



*Unilever House, from Blackfriars.*

ally, it will be best not to include anything else with a strong competing interest, such as another near-by lamp, but the middle distance, etc., can then be completed by almost anything.

When the weather is wet there is ample interest in the reflections alone. Keen photographers who are willing to brave the elements will be rewarded by fine pictures. If one happens to be photographing at a place where there are cobblestones or flagstones, etc., what can look better than the myriad of reflected lights shining from these surfaces? Such things as these should be made the most of, for the subjects will of themselves make admirable pictures and beautiful lantern slides.

Then, again, there are the lamps themselves. Nowadays there are all sorts and varieties of lamps, some

of them quite picturesque; indeed, many of them are well worth an exposure all to themselves at night, but if a figure can be introduced, so much the better. This is where a friend comes in useful.

With the modern high-speed panchromatic film and plate, exposures, especially if a small camera with large aperture lens is used, can be cut down to a minimum. With S.S. pan. film and  $f/3.5$ ,  $1/5$ th sec. will usually give ample exposure. If slower material and smaller apertures are used the exposures may run into minutes, and a tripod then becomes a necessity.



*Aldwych. Here a very brilliantly lighted street, with no lamps included in the picture, has produced nearly a daylight effect.*



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

An autumn and winter photographic competition for "Everyday Snaps" is announced by our contemporary *Weekly Illustrated*. There are no conditions, and a free entry form is published. Any subject can be entered. An award of £1 is paid for every picture published, and a prize of £50 will be given for the best snap submitted during the run of the competition.

A lantern lecture, entitled "A Tirolean Journey," will be given by Mr. F. S. Smythe at the Hammersmith Hampshire House Photographic Society, on Wednesday, November 13th. Mr. Smythe's name will be familiar to those who have seen his films and read his books in connection with the Kangchenjunga Expedition of 1930, the Mount Kamet Expedition of 1931, and the Mount Everest Expedition of 1933. The lecture is a new one, and deals with a holiday in Tirol. Seats can be reserved for this lecture at a small charge on application to Mrs. L. A. Jenkins, 12, Colehill Gardens, Fulham, S.W.6.

Only two years old and reorganised, the Coventry Amateur Film Society is going ahead with its winter programme. This programme should be an outstanding success, for during the season a new production by the members, entitled "Cross Purposes," from the pen of Mr. V. Tayton, and also holiday travel films produced by individual members, will be projected at the Society's private theatre in Spon Street, Coventry. This society represents two groups, technical and acting members. Under the former section several able camera-men contribute largely towards the success of the society. The little "theatre" seats approximate seventy, and performances are given every Monday evening. The secretary is Mr. L. Bonham, 183, Spon Street, Coventry, who will be pleased to forward details to prospective members.

The offer by the *Daily Herald* of a cash prize of £2,500 for a single photograph resulted in an enormous entry—probably a record for any similar competition. The award was finally made to Mr. R. Jenkins, of 6, Monmouth Road, Bayswater, W.2, who is to be congratulated upon his successful effort. Messrs. R. F. Hunter Ltd. inform us that Mr. Jenkins used a Rolleiflex Camera in securing the negative for his winning print.

A novel lecture, "Anecdotes—plus some puzzles," that Mr. Geoffrey E. Peachey, our Advertisement Manager, delivered for the first time at Brighton and Hove Camera Club, makes one wonder if women are less observant than men. The lecture consisted of a series of photographs of everyday household objects taken from unusual angles. These in the form of lantern slides were projected on to the screen and the task of the audience was to identify the objects. A prize was given to the member of the audience making the highest score. The prize-winner—a man, secured 56 per cent accurate; the second—also male, 51 per cent, whilst the nearest lady obtained only 14 per cent. Possibly the ladies may plead that they obtained greater enjoyment from the stories with which the lecturer helped to distract attention from the slides!

The Wallace Heaton "Life" Photographic Competition attracted a very large entry. The final award for the first three prizes have been made to (1) Edgar Rawnsley, Ribble Dene, Menston in Wharfedale, Yorks ("This Freedom"); (2) G. R. Rookledge, 7, Griffin Avenue, Moreton, Cheshire ("Sticklebacks"); (3) Miss Penne-thorne, Lindfield, Haywards Heath ("Welding"). In addition there were numerous consolation awards, the winners of which have been communicated with direct.

On Sunday next, November 3rd, the Southern Railway is including in its third monthly ramble programme, a photographic party to go by special train to the district of Balcombe Lake, Valley of Rocks, etc. This party (leader Mr. A. E. Daly) leaves Victoria at 9.50 a.m.

The Ilford Photographic Society announces that in connection with its Annual Exhibition in March, 1936 (see Exhibition Notices), a special class for users of miniature cameras is being organised. Enlargements only will be accepted, negative size being restricted to 2½ in. square or less. Full particulars and entry forms from Mr. E. G. Roughton, 63, Havering Road, Romford, Essex.

Owing to pressure of work, Mr. H. Burgess has been obliged to resign from the secretaryship of the South Shields Photographic Society after fifteen years in office, and Mr. L. Farrage, of 57, Wouldhave Street, South Shields, has been appointed to succeed him. Mr. J. C. Smith, of High Dock House, South Shields, will assist him in the duties of the office.

The 1936 edition of the "Wellcome" Photographic Exposure Calculator, Handbook and Diary is now available. For many years this publication has been one of the most popular little handbooks for photographers in all parts of the world. The contents of the new edition have been thoroughly revised, the exposure and development factor tables having been brought up to date. The value of the Exposure Calculator has been enhanced this year by redesigning the calculator disc to accommodate the new plates and films of higher speeds. The monographs on subjects of practical interest to photographers include those on development, intensification, printing, enlarging, toning, staining, colour photography and infra-red photography. For the ciné worker, a section on exposure and development of ciné films is included. The annual, in its familiar green wallet cover, costs but 1s. 6d., and is obtainable at all dealers.

## "The A.P." Monthly Competitions

### AWARDS FOR SEPTEMBER.

THE entries for the September Competition included a remarkably fine lot of pictures in the Advanced Workers' Section, many being well up to exhibition standard, while those in the Beginners' Section constituted a record in the matter of numbers. The Intermediate Section was also good, both in quantity, and quality and the prints as a whole were of high merit throughout. The awards are as follows:—

#### ADVANCED WORKERS' SECTION.

First Prize.—"An Old Subject in a New Light," by William R. Thorpe, 6, Sissinghurst Road, Addiscombe, Surrey.

Second Prize.—"St. Saphorin, Lavaux, Switzerland," by Major D. J. Steevens, Laurels, Headley, Bordon, Hants.

Third Prize.—"A Bath," by G. Tschernochvostoff, Idrottsgatan 22 A 10, Helsingfors, Finland.

Mounting Prize.—"Frieze," by Donald O. Searby, Watendlath, Chester Road, Sutton Coldfield.

Certificates of Merit.—"Youth," by Yahya Arif, 6, Rue Ismail Pacha, Garden City, Cairo, Egypt; "The Spot Light," by T. G. Corkill, No. 5, 3rd Avenue,

Village Deep Cottages, Johannesburg, South Africa; "The Corner—Night," by George A. Slight, 18, Ewelme Road, Forest Hill, London, S.E.23.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3, respectively.

Those awarded Honourable Mention are as follows: Edward Alenius (Jamaica); Yahya Arif (Cairo); Mrs. N. Ashmore (Burton-on-Trent); F. Annis Burrows (Chalfont St. Peter); J. H. Clark (London, S.E.); S. H. Clarke (Lytham St. Annes); J. F. Cutler (Edgware, Middx); R. C. Dye (Tring); W. Ecclestone (Shrewsbury); Frederic Finch (Stoke-on-Trent); B. R. Fishwick (Prestbury); W. J. George (Micheldean, Glos); P. A. Harrison (Wood Green, N.); R. C. L. Herdson (Herne Hill); William Jackson (Hull); R. C. Jude (St. Ives, Hunts); Sorab J. Kharegat (Bombay); Max Pethick (Leicester); George A. Slight (London, S.E.); Captain G. Tanner (Nairobi); G. Tschernochvostoff (Helsingfors, Finland).

#### INTERMEDIATE SECTION.

First Prize.—"Stuiben Fall," by Egerton Ryerson, St. Stephen's Vicarage, Shepherds Bush, London, W.12.

Second Prize.—"Bunty," by Eumyn Eyles, 12, Sefton Road, Mile Oak Road, Portslade, Sussex.

Certificates of Merit.—"Late Call," by A. T. Grubb, 41, Grasmere Avenue, Acton, London, W.3; "Condendences," by M. Holt, 85, St. Margaret's Road, Bradford, Yorks; "Study," by J. R. B. Moore, 436a, Bromley Road, Bromley, Kent; "Sunset," by Asghar M. Quettawalla, Dalhousie Road, Rawalpindi, India.

#### BEGINNERS' SECTION.

First Prize.—"Still Life," by L. Wheatley, 38, Saville Street, South Shields.

Second Prize.—"The Fog Descends," by E. G. Roughton, 63, Havering Road, Romford, Essex.

Certificates of Merit.—"Naughty," by J. Campbell Rose, 70, Fulwood Avenue, Alperton, Wembley; "Hope, S. Devon," by Bernard G. Franklin, 10, Brandwood Road, King's Heath, Birmingham, 14; "Arklow," by F. McCarthy, 9, Helsby Road, Aintree, Liverpool, 9; "The New Boat," by C. Wells, 65, Harebreaks, Watford.



# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCV.

Mr. JOHN  
EYMER.

From information communicated to our Special Representative.

I AM one of that ordinary and numerous class of photographers the members of which find little time for the production of negatives except during the summer holiday period. It follows that my subjects are chiefly landscapes; and as I like my prints to be as 'straight' as possible I lay myself open to the criticism that my work is of the 'record' class rather than pictorial—a criticism which some of my friends do, in fact, offer.

"A good proportion of my work consists of lantern slides, printed either perfectly straight or with the minimum of shading during printing; and for this purpose negatives which require the least possible manipulation are essential. To obtain such negatives, or perhaps I should say in the attempt to obtain them,

I generally use a  $4\frac{1}{4} \times 3\frac{1}{2}$  roll-film camera with an anastigmat working at f/6.3. With this I use panchromatic film of high speed, and always have a K 1 gelatine filter fitted in the lens. I prefer lantern plates of the chloro-bromide type, so that the attractive warm-black colours can be obtained by direct development.

"For the print, 'The Storm Passes,' Agfa isochromatic film was used, and an exposure of  $1/25$ th of a second given through the filter at f/11, at about 10 a.m. in September. The only modification was additional exposure of the upper part.

"For enlarging I use generally a soft bromide paper, toned by the direct barium sulphide method. The tone it gives is just as rich as that of chloro-

bromide paper, and its use provides distinct advantages over the latter. In addition to the great range of surfaces and grades in bromide paper there is its much greater speed, and this permits of reduced exposures when enlarging. I find this last advantage very helpful, as I frequently make several enlargements in an evening from the same negative, with varying degrees of control in different parts of the picture, before deciding which attempt comes nearest to the effect desired.

"To the toned enlargement I usually add a narrow border of indian ink, applied with a brush, and finally rub over the surface with a wad of cotton-wool carrying a few drops of enlargement medium. This brightens and clarifies the shadows wonderfully. Such spotting as is necessary I do after mounting.

"Then comes the submission of the result to the monthly competition of the photographic society. For persistent stimulation there can be few things to equal the monthly criticism of one's fellows, or that of some independent authority consulted by the club. The result of this has been an improvement in the product of every member, and the monthly competitions and criticisms have become probably the most important and valuable features of the syllabus of the club. I must acknowledge the help and stimulus they have been to me.

"Very often some point or other has been made whereby improvement could be effected, and an attempt to incorporate the suggestion has led to something much better worth while."

(A further example of Mr. Eymer's work is reproduced on one of the centre Art pages.)



THE VALLEY ROAD.

John Eymer.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"BUSH HOUSE AT NIGHT," by G. A. Slight.

A NIGHT study, such as this, differs very considerably from any impression of the same thing under daylight conditions. Sunlight reveals everything, and obscurity in the rendering not only raises a suspicion of falsity, but also a doubt as to the technical adequacy of exposure.

Obscurity in a night impression is a natural concomitant of the conditions, and, far from being an evidence of inefficient craftsmanship, is the reverse. It is, of course, necessary that there shall be a sense of form, but the slightest indication is sufficient. More might be inclined to dispel the feeling of mystery that is so valuable an adjunct in studies of this type and introduce a suggestion of realism that would be more appropriate to the daytime; but, in this instance, a nice adjustment has been exercised and the real atmosphere of a damp and misty evening is finely portrayed.

The scale of tones, too, is very full, ranging from darks of richness and depth to lights of considerable brilliance, but the whole is in harmony, and, to a large extent, this is attributable to the presence of a good proportion of half-tone. In fact, the greys predominate, and, while the print is of excellent quality and not without a measure of luminosity, it does seem as though a lantern slide from the same negative, particularly if the soft grey-blue of the thiocarbamide process were chosen, would retain all the beauties of the print and convey the last-mentioned quality to an enhanced degree.

At all events, it will readily be appreciated that the lights, being thrown on the screen by a manifestation of light itself, would be rendered in an incomparable way, and one that could not be approached by any print. Light would be represented by light itself, instead of by a reflection, and, on this account, night studies seem to be peculiarly suitable for

treatment as subjects for lantern-slide making.

The point is mentioned because, in an issue devoted specially to lantern slides and transparencies, this subject, although a reproduction from a print, provides an instance of the sort of thing that is in mind, and one that might be employed to make a

Naturally enough, this state of affairs confers a degree of concentration that is very useful, but, beyond this, it will be observed that, contained within these boundaries of obscurity, there are three points at which there are splashes of light of varying intensity. The most brilliant of these is the galaxy of lamps at (1). On account of its brilliance, this group can be regarded as—and inevitably assumes the function of—the centre of interest, for, besides its claim to priority because of its supreme brightness, it is more strongly placed in the picture space than either of the other two. Next in order of brightness comes the reflection in the wet pavements (2) of the partly obscured lamp on the left. Its position is not so forceful as (1), but it is lighter in tone than the light in the archway at (3), which, therefore, exerts a lesser attraction still.

Light No. 2 provides an accent in support of the first, but, on account of its position, a further note seems to be needed to furnish a balanced arrangement, a function that is fulfilled by (3). With (1) in the lower reaches of the picture and (2) on the plane a stage below, the placing for the third must be at a tangent from a line drawn between them and in the upper part of the print. Hence, No. 3.

It also happens that the positions of these three lights suggest a pyramidal formation,

which may or may not be fortuitous, but which provides a yet further accession of strength.

Its finish, again, is emphasised by the connection established between the lights (1) and (2) by the line of the pavement, and, between (2) and (3), by the line of the tree on the left.

That these considerations were deliberately weighed and thought out at the time of exposure is, of course, highly improbable. Rather is it likely that they were instinctively appreciated.

"MENTOR."



slide of very high attraction indeed.

As far as the aesthetics are concerned, the feelings of light and luminosity and atmosphere might be expected to show to better advantage in a slide than in the print. This, however, is simply a question of medium, and, from the point of view of composition, that remains the same whatever the method of production. In the first place, the deepening of tone towards the margins tends to direct the attention to the central portions of the picture.





BUSH HOUSE AT NIGHT.

*(From the Advanced Workers' Competition.)*

By G. A. SLIGHT.

*(Night subjects similar to the above lend themselves perfectly to the production of effective lantern slides.)*





THE STORM PASSES.

(See article, "How I make my Exhibition Pictures.")

BY JOHN EYMER.





GAZELLE.

(From the London Salon of Photography.)

By ALFRED DE LARDI.

(The above picture demonstrates a use to which the projection lantern can be put. Used as a spot-light for the production of shadow designs many novel effects can be secured.)





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"In Contemplative Mood."

By E. C. Hunt.

2.—"Sunset."

By Noel Pearson.

3.—"Buckfast Abbey."

By Harry Dunks.

4.—"A Worcester Village."

By Gordon H. Beard.

5.—"The Porch, Shelton, Norfolk."

By Jack Woolley.

6.—"Wagon Wheels."

By Louis Brown.

7.—"A Bucks Village Street."

By Joseph Davenport Maries.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IT may not be inappropriate to remark—apropos of the theme of this as a special number—that the prints reproduced on the opposite page, because they are shown against a black background, simulate, as far as can be done by any method of printing, the effect of lantern slides shown by projection in a darkened room.

### Prints and Slides.

The actual sense of light which arises when slides are shown cannot, of course, be imitated, but, apart from this, the method of reproduction, particularly if each individual print be isolated, gives some idea of what the effect of the various subjects would be if, instead of being made into prints, they were shown in the form of transparencies or lantern slides.

From which it will be gathered that the subjects in question might very well be so treated, and, in fact, any of them would be perfectly suitable. Their white margins, too, confirm the idea, for it is analogous to the trick that many slide-makers adopt to isolate their pictures, though, as a general rule, such margins have a greater depth of tone, for clear glass in a slide—which would be a more exact equivalent—would be inclined to make too violent a contrast with the surrounding gloom.

Slide-making is no more difficult than print-making. The processes are much the same in principle, and are described in detail elsewhere in this issue; but the method of making a toned border, which can also be applied to the making of prints, is simple, and, after the print or slide has been masked in the ordinary way to provide a white or clear glass border, as the case may be, the part to be occupied by the image is covered up with another mask, usually held in position by being affixed to a piece of clear glass, and a brief exposure is given to the uncovered margin.

### Borders and Surrounds.

When the print is developed, the border shows a tone, the depth of which depends on the amount of exposure. If a double or treble surround is desired, it can be obtained by further masking and repeating the

exposure, and, in some cases, the expedient provides highly attractive effects.

But, to return to our prints: No. 1, "In Contemplative Mood," by E. C. Hunt, is a nice bit of work in its class, the figure being well posed and placed, and, with the sunlight upon her, standing out with good effect against the setting. The way in which her garments glow with light in comparison with the darker tone of the sky is excellent, and the effect, good as it is in the print, would be highly intensified if a slide were made from the same negative and shown on a screen.

Moreover, besides enhancing the effect, the magnification of the image would not only make it more impressive, but things which are scarcely discernible in the small print would attain their full value, and the suggestion of space and distance would gain enormously.

### Breadth and Space.

Qualities of this kind never seem to reach the level they should in a small print. It needs enlargement to bring them out. Whether this enlargement be effected by the making of a bigger print or by making a lantern slide and showing it on a screen is immaterial, but the impression, even if illusory, is acquired and has only to be seen to be appreciated.

The contrasts of No. 2, "Sunset," by Noel Pearson, are inclined towards excess, and in a print could be corrected by the substitution of a softer grade of paper for that originally employed. A similar expedient is possible with lantern-slide material, different ranges of contrast being obtainable, and, assuming the choice of a suitable grade, a greater harmony of tone could be secured. The way the light in the sky, from behind the clouds, and on the foam in the water would then be rendered would be exceedingly brilliant, and would convey a vastly enhanced effect.

"Buckfast Abbey" (3), by Harry Dunks, is just a shade overprinted, and the bit of foliage at the top is rather an eyesore. A repetition of the print would enable the first-mentioned defect to be corrected, but, unfortunately, the intruding foliage cannot be re-

moved without also removing essential portions of the subject material. The feeling of sunshine, nevertheless, is nicely conveyed, and the foreground shadow is most useful.

### Sunshine and Shade.

A similar shadow, if it could be obtained, would be valuable in No. 4, "A Worcester Village," by Gordon H. Beard, but the foliage on the right does not seem an intrusion as in the former, for it seems to act as a marginal mass keeping the interest within the picture.

The sky, too, is very well managed, and suggests a fine sense of luminosity. In this respect it compares very favourably with No. 7, "Village Street," by J. D. Maries, where the sky is practically devoid of tone. Could a similar degree of tone or cloud forms be introduced, the comparative value would be more or less equalised, for, in other respects, the subject matter is well chosen.

There is something of an analogy between No. 5, "The Porch, Shelton," by Jack Woolley, and No. 3; but while there is no mistake about the depth of printing in No. 5 it appears rather constricted—possibly through the absence of sky above the building—and the sunshine does not tell so well because there is not the same amount of shadow to set it off.

### Interdependent Factors.

The two factors—sunlight and shadow—are interdependent. It needs the presence of an adequate amount of shadow tone to make the sunshine evident, a fact which is well illustrated in No. 5, and, to some extent, in No. 6, "Wagon Wheels," by Louis Brown.

The latter is obviously something in the nature of a freak, and in its choice of subject matter has little to commend it. It is, however, mainly composed of shadow tone, and the sunlit areas are comparatively small; but, against so much shadow, they do show up extraordinarily well, and with just a little more along the base the effect would be better still. Technically, too, the work is good, and, in a way, it seems a pity that so much good work was wasted upon such indifferent material.

"MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## MASKING, SPOTTING AND BINDING SLIDES.

**A**FTER a slide has been made as far as exposing, developing, fixing, washing and drying are concerned, there remains a good deal to be done before it is really finished and ready for use in the lantern. All this additional work (except the masking) is purely mechanical, and like other mechanical work needs care and skill to make a good job of it. An examination of a number of slides by different workers will soon show the great differences there may be in neatness and accuracy even with so comparatively easy a task.

Although the operations are practically the same for all slides, there are many differences in procedure. The illustrations show some of the methods, but I will also suggest alternatives. I wish I could finish a few slides so that all readers could watch the operation, which is much easier to perform than to describe.

First comes the masking. It must be assumed that the

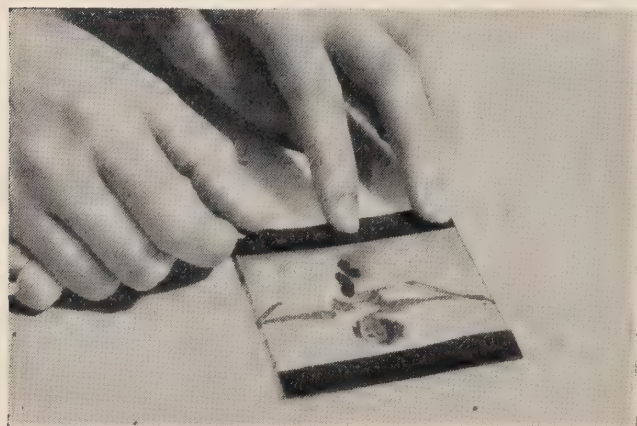


Fig. 1.

picture has been properly positioned on the slide, and it is now necessary to block out everything that is not to be projected. This is where consideration is required. A tiny difference in the masking makes a considerable difference in the "trimming" of the picture on the screen.

Except in rare cases I consider that the only satisfactory method of masking is by sticking down four strips of opaque paper. These can be bought in assorted widths, but I find it necessary to cut most of mine, as some of the widths soon get used up. I cut them on glass, with a steel rule and a mounted safety-razor blade. The edges must be clean-cut and parallel. In Fig. 1 two such strips are in position. I cut each strip a trifle narrower than required so that I can see a very narrow margin of clear glass as a guide to correct placing.

It is not necessary to paste or gum the strip all over. In fact, it is unwise to have any adhesive too near the inner edge, for fear it squeezes out on to the picture. A touch to hold the strip in position is sufficient; the cover-glass will keep it flat.

When the slides have all been masked, strip by strip, it may be desired to put titles and spots on the mask. I used to do both with a pen and white ink, until I was frightened off it

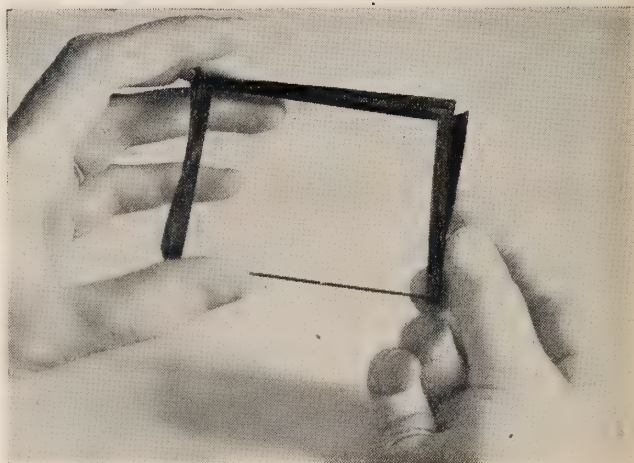


Fig. 2.

by finding that after a time minute particles became detached and naturally found their way on to the picture. I was probably using an unsuitable white. A good plan is to do any writing in black ink on white paper and stick this on to the mask.

A cover-glass must now be provided for each slide. It must be free from flaws, at any rate where the picture will come, and must be cleaned and polished before laying it down on the masked slide, the picture side of which should also be carefully dusted, say with a soft brush.

This is my own method, but Fig. 2 shows an alternative. In this case the cover-glass has the four binding strips attached to its edges. Only about one-third of the strip is moistened



Fig. 3.





Fig. 4.

or gummed, the glass laid down on it evenly, and lifted up with the strip adhering. This is rubbed down and allowed to dry. Afterwards the slide is put face down on to the cover-glass, and the rest of the binding strips gummed, turned over the edges and rubbed down.

In my own practice I lay down a binding strip on a folded newspaper, and moisten the gum. Instead of using plain water I apply thin paste with a soft brush, giving a quick, thin coat, and giving it time to moisten the gum on the strip. Too much brushing takes off some of the gum.

Now, as shown in Fig. 3, I lower a slide and its cover on to the middle of the strip, which adheres to the two glasses. With fingers and thumb the strip is bent down on to the front and back surfaces (Fig. 4), and rubbed and pressed into perfect contact, taking special care of the corners (Fig. 5).

Here again, my own practice differs. I use a duster. This is perhaps too polite a name, but it will serve. I stand the

slide on edge with the loose, but partly attached, strip on top. Putting down a finger on the strip near one end, I run the first finger of the other hand along the top edges of the glasses, so that the strip adheres, and then run finger and thumb along with a pinching stroke that brings the strip into contact with both surfaces at once. Then I turn the slide round, and finish the loose bit of the strip—finger along top edge, finger and thumb along both sides. For all these movements, finger and thumb are covered with the duster.

Fig. 6 shows a method of "spotting." The office filing punch is used for obtaining a number of discs from gummed white paper. These are moistened, placed in position with the blade of a penknife, or a pin, and pressed firmly down. In Fig. 7 similar spots are being affixed to the face of the cover-glass after the slide has been bound. This illustration also indicates the correct position of the spots, the subject of the slide being viewed as it will appear on the screen.

I use binding strips of which one in four has title strips and spots in white, the rest of the strip being black or coloured. This strip must, of course, be affixed so that the spots are in the right position.

I find a dozen slides quite enough to finish at a sitting. These I arrange in two rows of six each. Taking No. 1, I give it its first masking strip and put it back, then I do the same, one by one, for the others. After the second round, each slide has two strips, and at last all twelve are masked. This sort of thing takes more time, but it allows for thorough drying at every stage.

The next round ends with each slide having a clean cover-glass laid on it.

Then comes what is probably an unusual round. I am not particular about adjusting the ends of the masking strips to the edges of the slide, and so some of them stick out a bit. So I pick up slide and cover-glass, hold them tightly together, and shave off the projecting paper with the razor.

Similarly with the binding strips. Each slide gets one strip at a time, and this is dry before the slide is handled again. I leave the spot strip till last.

Lastly comes cleaning up. I go quickly over one surface with a soft moist sponge—one to twelve. Then over the other surface—one to twelve. Then by a similar routine the surfaces are polished up.

W. L. F. W.



Fig. 5.

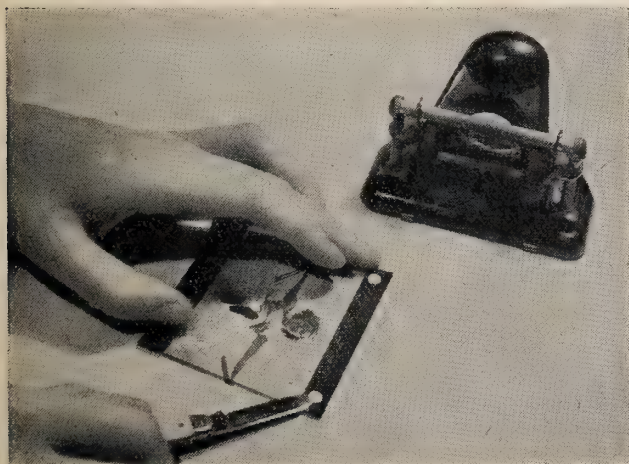


Fig. 6.

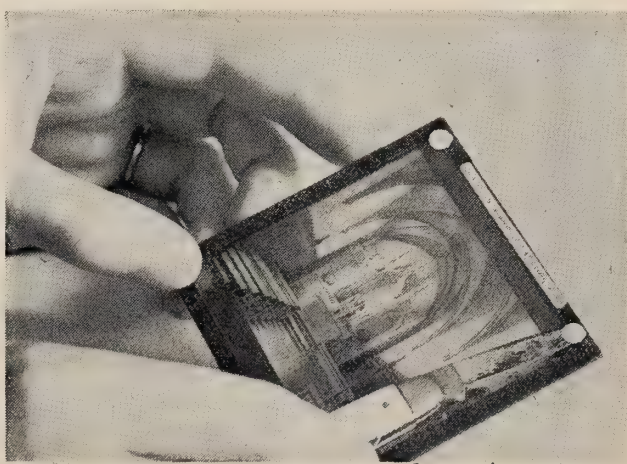
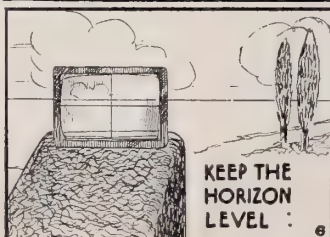
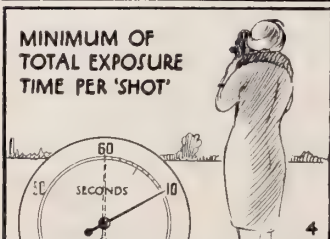
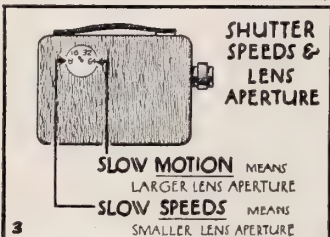
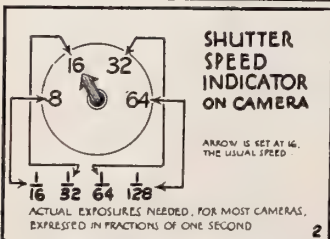
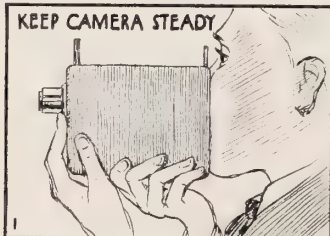


Fig. 7.



# Ciné Points for Beginners, by RICARDO.

While ciné technique has much in common with that of "still" cameras, there are many other points to consider that are essential to good photography of animation.



ALL hand ciné cameras are intended to be held close to the eye in order to see the complete field of view, and while a tripod is strongly advised wherever possible, reasonably steady pictures can be obtained if the camera is held firmly against the face, as seen in Fig. 1.

Speed indicators, Fig. 2. These are the equivalent to shutterspeeds of the "still" cameras, and must not be confused with footage indicators. But because of the mechanism of the ciné shutter, all such speeds must be halved for actual exposure value, so that when exposing with, say, eight frames a second, each frame receives only 1/16th of a second's exposure. With cameras that do not possess a speed indicator, it can be taken that the shutter works the same as in the projector seen in Fig. 13, and this is sixteen a second, so that each exposure receives a 1/32nd of a second's exposure on the camera.

Fig. 3 shows the difference between slow motion and slow speeds. Bearing in mind the explanation of Fig. 2, the necessary alterations to the lens stops or apertures when changing over to different shutter speeds will be understood.

The tendency for most novices when handling a ciné camera is to expose a length of film for too short a time. It is a good guide to aim at giving a minimum of ten seconds for each shot when using sixteen frames a second, although this can be cut down as faster speeds are being used. Fig. 4.

If the picture shows too much bright area, especially for any length of time, it is very glaring and tiring to the eyes when seen on the screen. If sky and water must be shown, a filter is advisable to hold back the "whiteness" or the transparency of the finished film, Fig. 5.

Remembering that a ciné film cannot be trimmed like a "still" camera picture, care must be taken when exposing to see that the camera is held perfectly level when horizons and verticals are well in evidence. Fig. 6.

When exposing on distant views, the big feature of animation is lost unless a slightly moving figure or foreground is included. This is not only a big help towards good composition but provides variety of tone values and gives a "lead in" to the picture. Fig. 7.

When following slow-moving subjects, called "panning," not only must the subject be followed steadily with the camera but care should be taken that it is kept in the same relative position in the view-finder, vertically as well as horizontally. Fig. 8.

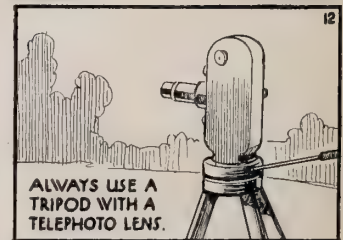
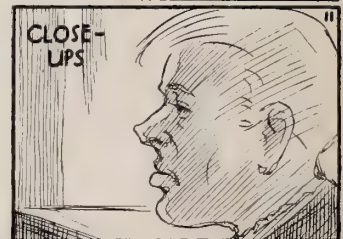
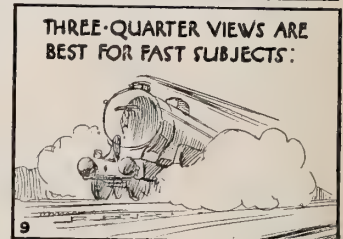
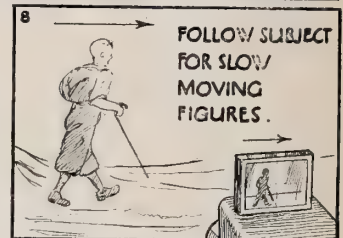
At normal shutter speeds, never attempt to take fast-moving subjects going across the field of view, as only a dazzling blur will be the result when it is seen on the screen. Aim at giving a three-quarter view as seen in Fig. 9.

When exposing on two or more subjects that cannot all be included at once, never "pan" the different subjects in a reciprocating manner, from side to side, as this is very irritating to follow on the screen. Fig. 10.

In such subjects it is better to make separate shots, and this is an occasion where "close-ups," Fig. 11, make a welcome change. But always remember to open up the lens aperture to one stop larger, as much of the light is cut out when a head looms up large in the picture.

When a long-focus or telephoto lens is used on the camera, Fig. 12, extra precaution must be taken to keep the camera steady, as all camera-shake will be enlarged when seen on the screen. A tripod is strongly advised.

Projecting the film, No. 13. Do not tilt the projector too much, as it is very uncomfortable for the audience to sit and have to look up for any length of time.





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## The Show's the Thing By F. R. UNDY.

**N**OW that the dark evenings are here, and we are no longer confronted with the problem of shutting out daylight, ciné shows in the home can be carried out with much greater ease. The projection side of the hobby will therefore begin to take first place, and it should become a point with every amateur to see that shows are presented in the most attractive manner possible.

After all, the show is the real climax of one's ciné activities, and whatever care and skill has been bestowed on the production of a film it cannot be properly appreciated unless equal care and thought is given to its presentation. To beginners, of which there are large numbers at this time of the year, suggestions are naturally of the utmost value. More advanced workers, on the other hand, would also do well to peruse all the information they can obtain on showmanship; not only to gather new ideas, but also to refresh their memories.

### Film Libraries.

It is important for all concerned to acquaint themselves with the various film libraries, for even when home-made films are to be the main feature some extra material is usually required.

For those who have only recently acquired a projector it should be noted that beside gratis leaflets giving brief details of their films, most of the big firms, such as Messrs. Kodak, Ensign and Pathéscope, also provide a very comprehensive list, giving the story of each film, at a charge of sixpence or a shilling.

A convenient method of hiring films is provided by the coupon system, a book of coupons being bought and then exchanged for films as required. The more coupons one buys at a time the cheaper it works out. In the Ensign library, for example, a book of twelve costs £1 1s., whereas 80 cost £5, and each coupon allows a reel (up to 400 ft.) to be hired for a day.

For 9-mm. users it is useful to note that through Messrs. Pathéscope a number of interest films are loaned for three days without charge. These deal with the manufacture of such commodities as cocoa and toothpaste, and though issued by well-known manufacturers primarily as publicity matter they are exceedingly interesting.

It is essential to plan the shows well ahead, ordering the films three or four weeks beforehand, for at Christmas time in particular there is always an

extra rush on the libraries, and it is annoying to anticipate an attractive film and then find it is not available when required. To some extent the length of a show can be gauged when it is remembered that 100 ft. of 16-mm. film and unnotched 9.5-mm. film will run for about four minutes, and the same amount of 8-mm. for twice that time.

### The Programme.

Then there will be the arrangement of the programme to consider, remembering always to avoid monotony. The length of the whole show is the deciding factor, of course, but as a suggestion one might start with a travel or interest film, then a short comedy or cartoon, followed by a news reel or a production of one's own, and finally a story film of several reels.

Business-like methods are to be advocated, a record being kept of each show so that there will be no fear of duplicating anything unintentionally later on.

A musical accompaniment, introduced by means of a gramophone or piano, is usually a welcome addition, and to ensure success the whole thing should

be run through beforehand and the music or records placed in order.

Whatever form of music is used it should be remembered that it is only a background and must not be so loud as to detract attention from the picture.

### The Audience and the Screen.

The comfort of the audience must be considered at all times, and seats should be placed in positions free from draughts. It is well to try out the seats in turn to see that the screen is at the most comfortable height and that no one is so far to the side that the picture will appear distorted or lacking in brilliance.

Another point concerning the screen is to have some dark material in the background as this makes for greater brilliance of the picture. The whole room, indeed, should be as dark as possible during projection, so that the fire must be screened as effectively as possible. It would be a mistake to extinguish this completely, however, for a cold audience would surely be a miserable one.

A special cupboard to house the projectionist and machine would make



Firework displays provide excellent material for making striking and unusual ciné films. During the next week many opportunities will be presented that should be taken advantage of by the amateur cinematographer.



for a show *de luxe*. This is hardly possible for all, however, but most amateurs can arrange the projector behind the audience so that it does not claim attention during the show. Vibration, too, can be reduced to a minimum by standing the machine on a typewriter pad or bathroom mat. A separate little table should accommodate the reels, and room should also be found for a spare lamp and

pocket torch; and if a touch of oil is applied to the projector after brushing out any dust, and the glasses are polished with a soft piece of rag, then the amateur is well on the way to a successful show. If it is necessary to have a trail of flex across the floor, the best precaution is to cover it with a rug.

Finally, should a break occur do not spoil the continuity of the show for

longer than necessary by splicing there and then, but rethread as quickly as possible and carry on. If the break can be spliced neatly afterwards so much the better, but rather than have a bad joint leave the film as it is. In either case, it is a matter of courtesy to point the matter out to the owners, so that they may satisfy themselves before sending the film on its next journey.

## Simpler Title-Making

By  
F. E. WILLIAMS.

FROM time to time articles have appeared on the art of title-making, but it seems to me that far too little has been said about the most

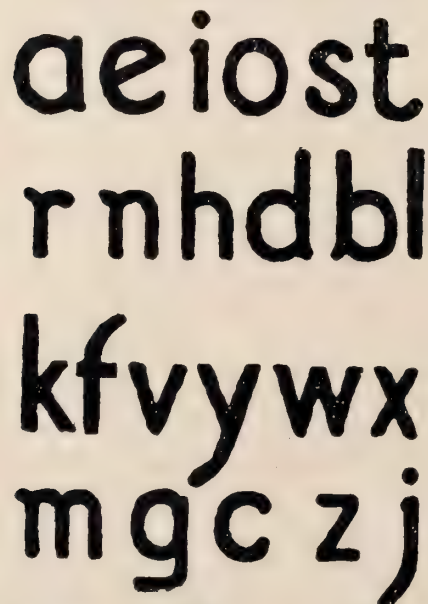


Fig. 1.

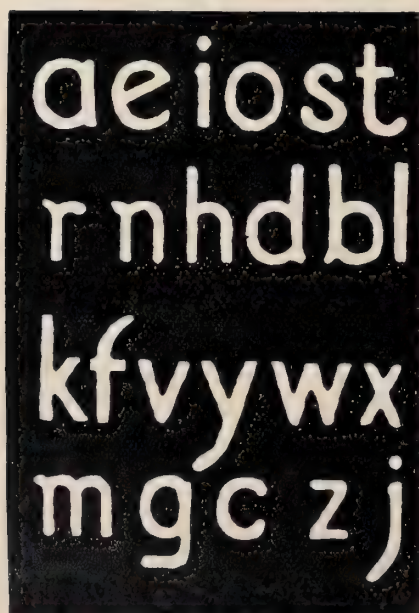


Fig. 2.

difficult part of the business, namely, the actual drawing of the titles. Enough has been written recently about the photographic side and about the best kind of pen to use and so forth; but what of the amateur who finds difficulty in drawing really neat titles by hand in anything like a reasonable time? Most people can, with a little care and plenty of patience, produce a few decent letters of, say, half an inch in height, but the drawing of a number of complete titles is a different matter altogether.

On returning from my holidays recently I was faced with the production of about thirty rather lengthy titles, each of which would have taken me at least twenty minutes to draw. So I turned my attention to the method of using white cut-out letters laid on a black background.

The first step obviously was to make the letters. I commenced by drawing all the letters of the alphabet in black indian ink on a sheet of thin glazed paper of about postcard size. The small letters were made half an inch in height (see Fig. 1). This was done with a fine brush, and did not prove a very lengthy task. It will be seen from the reproduction that some of the letters are omitted. This is because the p's and d's, the q's and b's and the n's and u's are identical when cut out and need not be repeated. (This, of course, only applies to the small letters.)

Having drawn all the necessary letters, several prints were made on matt bromide postcards, using the lettered paper as a negative. These prints consisted of white letters on a dead-black ground (Fig. 2). For all ordinary titles I have found it sufficient to make four prints from the whole negative and another six from the top half only (this comprising the letters a, e, i, o, s, t, r, n, h, d, b and l). The illustrations show the small letters only. The capitals were made similarly, only two of each being required.

When dry these letters were separated by cutting round the outline of each one with a pair of scissors. This again was not nearly such a long job as it sounds, for as they were only to be used against a black background it was unnecessary to actually cut out the "insides" of the letters. The white edges were blacked with a brush and indian ink. Some finished letters are shown in Fig. 3.

These letters were then laid out to form the titles upon a sheet of black

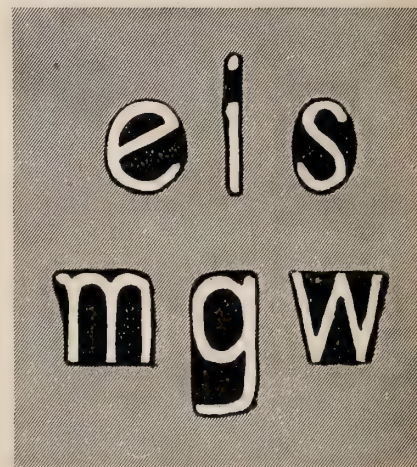


Fig. 3.

cardboard measuring about 16×12 in., and photographed from above. Using Pathéscope direct reversal film the contrast obtained was sufficient to obliterate any shadows round the edges of the letters, the result being plain white letters against a dead-black background. A sample title produced by this method is reproduced below.

It was found that the work of setting up titles was considerably reduced by keeping the letters in separate compartments in a large tray, returning them to their allotted places after photographing each title. A set of thin pencil lines ruled on the board parallel to the longer side assisted greatly in the alignment of the letters. A knitting needle was used to finally straighten them up after placing them roughly in position by hand.

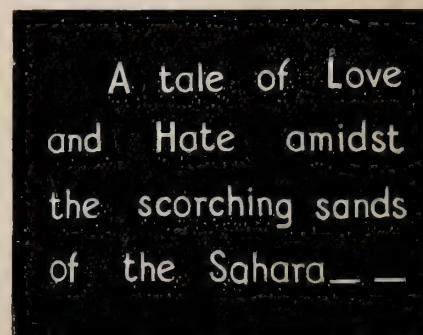


Fig. 4.



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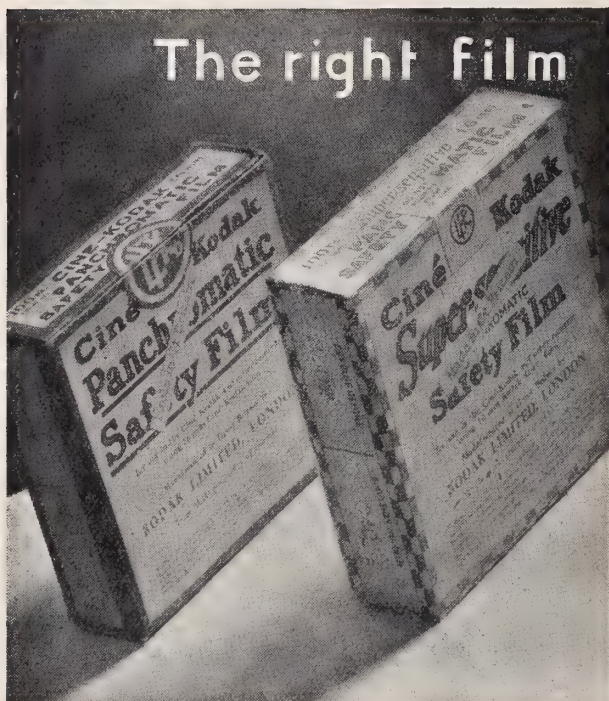
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Apex Motion Pictures .. ..	50, Harrington Street, N.W.1 .. ..	Friday	£2/2/-	Miss Louise E. Johnston, 50, Harrington Street, N.W.1.
Banbury Amateur Ciné Society	The Studio, South Bar, Banbury ..	Monday	10/6	H. N. Blinkhorn, 5, South Bar, Banbury.
Bournemouth Crystal Pictures	85, Wimborne Road, Bournemouth ..	Second Friday	—	R. G. Torrens, 85, Wimborne Road, Bournemouth.
Brondesbury Ciné Society ..	100, Chamberlayne Road, N.W.6 ..	Tuesday and Friday	30/-	B. Ludin, 134, High Street, Notting Hill Gate, W.11.
Civil Service Ciné Society ..	Treasury Chambers, Whitehall .. ..	1st Wednesday in Month	10/6	N. Reid, 21a, Elm Road, Sheen, S.W.14.
Coventry Film Society .. ..	Spon Street, Coventry .. ..	—	—	L. Bonham, 183, Spon Street, Coventry.
Devon and Cornwall Film Society	"Vonda," Three Beeches, Paignton ..	1st Monday in Month	5/- per production	Tom H. Tattersall, "Seacroft," Steartfield Road, Paignton, Devon.
Dundee Ciné Society .. ..	Royal Hotel, Dundee .. ..	13th of each month	10/-	J. Clifford Todd, Carse Grange, Errol, Perthshire.
Eastern Amateur Ciné Society ..	209, Romford Road, Forest Gate, E.7 ..	Tuesday, 8 p.m.	5/6 quarterly or £1/1/- yearly	C. Packman, 18, Margery Road, Forest Gate E.7.
Felixstowe Amateur Productions	—	—	—	E. F. Pipe, "Kuling," Foxgrove Lane, Felixstowe.
Folkestone A.C.A. ....	25, Guildhall Street, Folkestone .. ..	Thursday	£1/1/-	Jesse Boulton, 25, Guildhall Street, Folkestone.
Folkestone Movie Makers ..	—	—	—	B. R. Billings, Cupola House, Dover Road, Folkestone.
Hull and District Amateur Cinematographers' Society	Hull Church Institute .. ..	Alternate Wednesdays, 8.0 p.m.	—	C. B. M. Hamilton, 13, Chamberlain Street Sutton, near Hull.
Institute of Amateur Cinematographers	Burley House, 5/11, Theobalds Road, W.C.	—	Entrance fee 10/6 Subscription 10/6	Wm. E. Chadwick, Burley House, 5/11, Theobalds Road, W.C.
Leeds Amateur Ciné Society ..	216, Cardigan Road, Leeds .. ..	Thursday	£1/1/-	Secretary, "Wanstead," Ayresome Avenue, Roundhay, Leeds.
Leicester Amateur Ciné Club ..	Knighton Lodge, Elms Road .. ..	Alternate Fridays	10/6	R. T. Trasler, 85, Skipworth Street, Highfields, Leicester.
Leighton Linslade and District Amateur Ciné Society	8, Church Square .. ..	2nd and 4th Tuesdays	2/6	E. J. Cook, "Virginia," Stanbridge Road, Leighton Buzzard, Beds.
Manchester Film Society ..	Thompson & Capper's Library, 51, Piccadilly	First and Third Wednesdays	£1/1/-	P. A. Le Neve Foster, 1, Raynham Avenue, Didsbury, Manchester.
Meteor Film Producing Society (Glasgow)	Studio at 234, Sauchiehall Street, Glasgow	—	—	Stanley L. Russell, 14, Kelvin Drive, Glasgow.
Neo-Film and Social Club ..	38, Pembury Road, Clapton, E.5 ..	Wednesday, 8.30 p.m.	—	Miss R. Waxman, 94, Downs Park Road, Clapton, E.5.
Newcastle Amateur Cinematographers' Association	Bolbec Hall, Westgate Road .. ..	Thursday, 7.30 p.m.	£1/1/-	H. Wood, Bolbec Hall, Westgate Road, Newcastle-on-Tyne.
Royal Photographic Society (Ciné Group)	35, Russell Square, W.C.1 .. ..	Friday	£2/2/-	H. H. Blacklock, 35, Russell Square, W.C.1.
Sheffield Film Productions (Private Group)	—	—	—	A. D. Hobson, 65, Pingle Road, Millhouses, Sheffield, 7.
Southampton Film Society ..	—	—	—	J. S. Fairfax Jones, 21, Ethelbert Avenue, Bassett Green, Southampton.
Stockport Film Society .. ..	110, Mile End Lane, Stockport .. ..	Wednesday	£1/1/-	H. W. Greenwood, "Penrhos," Beaufort Road, Ashton-under-Lyne.
Sutton and District Movie Makers	—	—	—	Desmond F. Sheen, 32, Brighton Road, Sutton, Surrey.
Tee-side Ciné Club .. ..	The Studio, Haymore Street, Middlesbrough	Thursday, 8.0 p.m.	£1/6/-	W. Shaw, 9, Caxton Street, Middlesbrough.
Tyneside Amateur Motion Picture Association .. ..	Guildford Place, Heaton, Newcastle-on-Tyne	Saturday and Wednesday	18/- Learners, 24/-	W. O. Jackson, 10, Beaumont Terrace, Gosforth, nr. Newcastle.
West Middlesex Amateur Ciné Club	105, Uxbridge Road, Ealing, W.5 ..	Tuesday	£1/1/-	The Secretary, 82, Coldershaw Road, W. Ealing.
Wimbledon Ciné Club .. ..	The Lecture Hall, The Ridgeway, Wimbledon, S.W.19.	Friday, 8.0 p.m.	30/-	C. W. Watkins, 79, Mostyn Road, Merton Park, Surrey.

# ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events

## FORTHCOMING EVENTS DURING NOVEMBER, 1935.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Nov. 1.	Fox-hunting commences.		Nov. 21-23.	Norfolk and Norwich Fat Cattle Show .. ..	Norwich.
" 1-2.	Steeplechase Meeting .. ..	Cheltenham.	" 23.	Scotland v. New Zealand (Rugby) .. ..	Edinburgh.
" 1-2.	Annual Bird Show .. ..	Glasgow.	" 25.	Carnegie Centenary Celebrations	Dunfermline.
" 5.	Ancient Custom—Guy Fawkes' Day.		" 27.	North of Scotland v. New Zealand (Rugby) .. ..	Aberdeen.
" 6-9.	Steeplechase Meeting .. ..	Liverpool.	" 28.	Thanksgiving Day. American Society Dinner and Ball..	London.
" 9.	Lord Mayor's Show .. ..	London.	" 30.	St. Andrew's Day.	
" 11.	Armistice Day.		" 30.	Ulster v. New Zealand (Rugby)	Belfast.
" 13.	Hallowe'en Carnival .. ..	Brechin.	During the month.	" Old Cocks" Run .. ..	London to Brighton.
" 13.	Scotland v. Ireland (Soccer) ..	Edinburgh.			
" 18-25.	Hiring Fair .. ..	Aberystwyth.			
" 21-23.	November Handicap .. ..	Manchester.			



# PROJECTORS, LANTERNS, FILMS and ACCESSORIES—The Buyer's Guide

On this and the following pages will be found particulars of all the best-known apparatus for Ciné and Lantern work now available on the British market. For the benefit of our readers these have been grouped so that comparison can be made with a view to purchase. The addresses of the firms supplying these goods can be ascertained by referring to our advertisement pages, and in each case we suggest that readers apply to the address given for further particulars, which will be sent free on application.

## SUB-STANDARD FILM.

### Agfa.

16-mm. Isopan ISS: 40 ft. 15s. 8d., 50 ft. 17s. 6d., 100 ft. 32s. 6d.

16-mm. Isopan F.: 33 ft. 7s. 3d., 50 ft. 10s., 100 ft. 19s.

16-mm. Pan. Reversal: 40 ft. 12s. 6d., 50 ft. 14s., 100 ft. 26s.

### Gevaert.

Ortho Reversal: 8-mm. (25 ft. of 16-mm.), 4s. 6d.; 9.5-mm., 30 ft. 2s. 7d., 50 ft. 4s. 6d., 100 ft. 9s.; 16-mm., 50 ft. 7s. 6d., 100 ft. 13s. 6d.

Pan. Super Reversal: 8-mm. (25 ft. of 16-mm.), 6s.; 9.5-mm., 30 ft. 3s. 3d., 50 ft. 5s. 6d., 100 ft. 11s.; 16-mm., 50 ft. 10s., 100 ft. 19s.

Ortho Negative: 9.5-mm., 30 ft. 2s. 7d.; 16-mm., 50 ft. 6s. 6d., 100 ft. 12s. 6d.

Pan. Normal Negative: 16-mm. only, 50 ft. 7s. 6d., 100 ft. 13s. 6d.

Positive: 9.5-mm., 30 ft. 2s. 7d.; 16-mm. (not on spools), 50 ft. 4s. 5d., 100 ft. 8s. 7d.

### Kodak.

16-mm. Super-sensitive Pan.: 50 ft. 17s. 6d., 100 ft. 32s. 6d.

16-mm. Standard Pan.: 50 ft. 14s., 100 ft. 26s.

8-mm. Special Pan.: 25 ft. 10s.

16-mm. Kodacolor: 50 ft. 21s., 100 ft. £2.

### Selo.

Ortho Negative: 16-mm., 50 ft. 6s. 6d., 100 ft. 12s. 6d.

Pan. Negative: 16-mm., 50 ft. 10s., 100 ft. 19s.

Reversible 9.5-mm.: 30 ft. 5s. 6d., including processing.

Positive 16-mm.: 50 ft. 4s. 8d., 100 ft. 8s. 10d.

Dufaycolor, 16-mm., prices include processing: 50 ft. 21s., 100 ft. 40s.; 9.5-mm., 30 ft. 8s. 6d.

### Pathéscope.

Ortho Reversible: 9.5-mm., 30 ft. approx., 2s. 7d.

Super-speed Pan.: 9.5-mm., 30 ft. approx., 6s., including processing and loan of charger.

### Vauxhall.

9.5-mm. Ortho 500 H. & D., reversible: 30 ft. 2s. 3d., or with processing rights 4s.; 16-mm., 50 ft. 6s. 6d., or with processing rights 9s. 6d.; 100 ft. 12s. 6d., or with processing rights 17s.

## SECTION I.—PROJECTORS.

(Motor-driven unless otherwise stated.)

### Agfa Photo, Ltd.

Movector Super 16, 16-mm., automatic rewind, automatic regulation of

resistance, illuminant 220 lumens, 750-ft. capacity, £75.

Movector Domestino, 16-mm., A.C. or D.C. 100-watt light, special cooling device, 400-ft. capacity, £17.

### Bell & Howell Co., Ltd.

Filmo Model 130, 16-mm., 1,000-watt, 1,600-ft. capacity, fast power rewind, radio interference eliminator, 100 to 120 volts, £124.

Filmo Model 129A, 16-mm., 750-watt, 1,600-ft. capacity, 100 to 120 volts, £60; or Model 129B with variable resistance and volt-meter, £67 10s.

Filmo Model JS\*, 16-mm. all gear driven, 750-watt, £79 10s.

Filmo Model S, 16-mm., 500-watt, belt rewind, £47 10s.

Filmo 8, 8-mm., 300-watt, interlocking controls, 200-ft. capacity of 8-mm.

film, adjustable tilt, automatic gear driven, f/1.6 Cooke lens, £41.

Filmoscope, 16-mm. Sound-on-Film Projector, complete, £200.

### Cinex, Ltd.

Paillard-Bolex G3.\* Projects all sub-standard films, e.g., 8-mm., 9.5-mm. and 16-mm., in the one unit, change over in seconds without tools or readjustments, £60.

Resistance for high voltages, £2 10s.

Special Meyer 20-mm. lens for 8-mm. detail projection, £4.

Paillard-Bolex DA, for 9.5 and 16 mm. projection in one unit, for use with talking pictures, 400-watt, £37 10s.; 400-watt resistance, £1 17s. 6d.

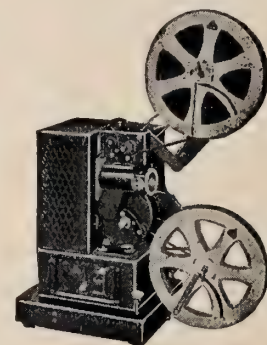
Paillard-Bolex G916, for 9.5 and 16 mm. projection in one unit, all gear driven, change-over without tools, for use with talking pictures and colour films. Dallmeyer 2-in. projection lens, 250-watt, £46; 500-watt, £47.

### Cinepro, Ltd.

"Home" Model, 16-mm., for 6-ft. pictures, £36.

"Standard" Model,\* 16-mm., 250-watt, speed control, interchangeable, 2 or 3 blade shutter, £60.

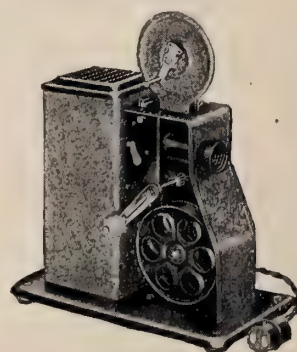
"Super-lux," 16-mm., for extra long throw, attachment for sound-on-film pictures, £99.



### Construments, Ltd.

"Ray." Several inexpensive projectors with hand-wind priced from 6s. 9d. to 27s. 6d. are marketed.

### Coronet Camera Co.



9.5 Projector,\* hand drive, mains lighting, 100-150 volts, or 200-250 volts A.C. or D.C. Also available for running on 6-volt accumulator, 45s.

### J. H. Dallmeyer Ltd.

Victor 20, 16-mm., special "hi-power" optical system, bi-plane filament, 750-watt 100-volt lamp, Max-Lite projection lens, £60.

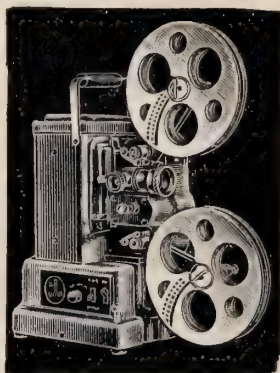
Victor 21, 16-mm., 750-watt 100-volt lamp, pilot light, automatic film trip, automatic rewind whilst projector is running, £60.

Victor 25 Animatophone, 16-mm. talking projector, 1,600-ft. capacity. 10 FH Victor Projector, 500-watt lamp, Dallmeyer optical system. Price on application.

### Ensign, Ltd.

"300-B Silent Sixteen," 16-mm., f/1.8 Dallmeyer Superlite lens, automatic cooling, self-centring, 300-watt 100-volt illuminant, for any current from 100 to 250 volts A.C. or D.C., 400-ft. capacity, £29 10s.

"100-B Silent Sixteen," 16-mm., f/1.8 Dallmeyer Superlite lens, automatic





cooling, 100-watt 100-volt illuminant, for any current from 100 to 250 volts A.C. or D.C., 400-ft. capacity, £17 10s. "Mickey Mouse," 16-mm., 100-ft. capacity, hand drive, £7 10s. Motor drive, £12 7s. 6d. "Mickey Mouse," 9.5-mm., hand drive, battery model, 17s. 6d. Mains lighting model, 21s.

#### Edwin Gorse.

Ampro 16-mm., f/1.8 lens, 500-watt, all movements and stills, bronze ripple finish, £37 10s.

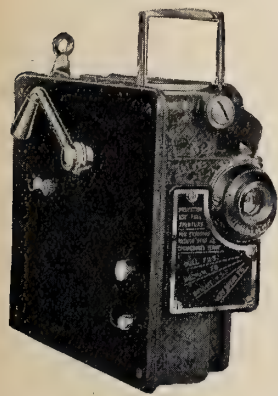
Ampro 16-mm. Super, f/1.6 lens, 750-watt, all movements, centralised on base for one-hand operation, thick ripple bronze finish, £48.

Ampro 16-mm. Sound Projector, f/1.6 lens, 750-watt, all movements, silent or sound projection, 20-watt full cinema volume, all bronze ripple, £175.

Egofix 16-mm., f/1.6 lens, 300-watt, all movements, forward, reverse, rewind, tilting head, all ripple gold finish, £17 10s., or with 500-watt light, £25.

Egofix 8-mm. Super, 200-watt, all movements, £12 12s.

#### Home Ciné Cameras, Ltd.

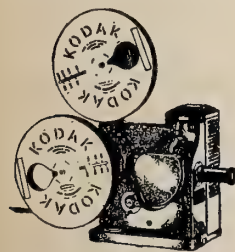


"Campro" 9.5-mm., f/3.5 lens, combined camera and projector, clockwork motor, £3 3s.

"Campro de Luxe," 9.5-mm., f/2.5 lens. This model has various refinements unobtainable in the cheaper instrument, £6 6s.

#### Kodak Ltd.

Kodascope L, 16-mm., for super projection by choice of combinations of lens and light, centralised control, lever focussing, all movements, central lubrication, bronze crystalline finish, £67 10s. without lamps.



Kodascope D, 16-mm., 300-watt, fan cooling, high-speed rewind, lever controls, £25.

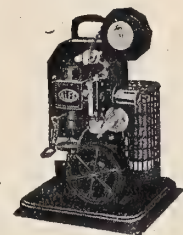
Kodascope-Eight, 8-mm., A.C. or D.C., 100-watt, motor rewind, still picture device with safety screen, £9 9s.

#### Illustra Enterprises.

Illustra Projector, 16-mm., 6-ft. picture, from mains or accumulator, hand drive, £4 19s.

#### Luminos, Ltd.

"Alef-Bilcin 171," 9.5-mm., 80-ft. capacity, automatic stills device, frame adjustment, tilting by screw, all voltages A.C. and D.C., hand drive, £4 15s.

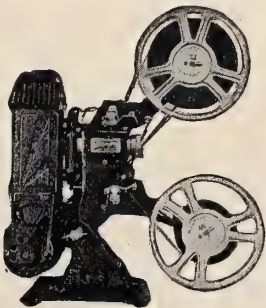


"Alef Bilcin 101," similar to 171, but capacity for 300 ft., and better lens, £9.

"Alef Junior Bilcin 85," 9.5-mm., 80-ft. capacity, all voltages, hand drive, £1 10s.

#### Pathéscope Ltd.

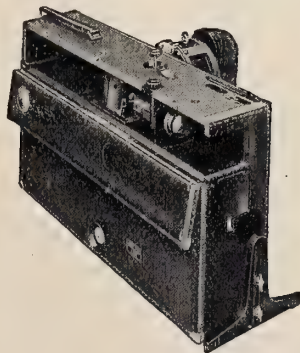
"200-B," 9.5-mm., 200-watt, single-nut tilting, automatic cooling, mechanical rewind, interchangeable lenses. Two models: 50-volt for A.C. mains, 110 volts to 250 volts with transformer, or direct on 50-volt supply; 110-volt for D.C. and A.C., 200 to 250 volts with double resistance, or direct on 100 to 110 volts, £15.



"Imp," 9.5-mm., hand driven, projection from mains, 110 volts to 250 volts, or from accumulators, £4 12s. 6d.

#### Zeiss Ikon Ltd.

"Kinnox," 16-mm., all-enclosed, right angled mirror illuminant from external lamp, stills mechanism, 400-ft. capacity.



Model A, with 250-watt lamp, £58 10s. Model B, with 375-watt lamp and forced-draught cooling, £65 17s. 6d.

### SECTION II.—PROJECTION LANTERNS, EPISCOPES AND EPIDIASCOPES.

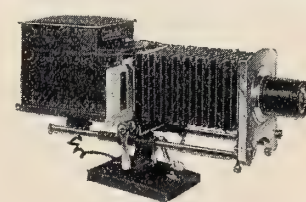
#### Ensign, Ltd.

"Optiscope No. 6," double-lined metal body, all electric connections housed in base, 4½-in. condenser, leather bellows focussing, 100, 250 or 500 watt illuminant, Aldis Uno projection lens, in case,

without lamp, £7 15s. Aldis-Butcher lens, £2 extra.

"Optiscope 6B," for travellers, all voltages, 100 to 250, Aldis Uno 8-in. or 10-in. lens, with lamp, £8 15s. Aldis-Butcher lens, £2 extra.

"Optiscope No. 9," black ripple enamel and chromium plated, all-metal



double-lined body, all electric connections housed in base, extra long

throw, 4½-in. condenser, leather bellows focussing, 500-watt illuminant, Aldis Uno projection lens, in case, without lamp, £11 10s. Aldis-Butcher lens, £2 extra.

Optiscope, 1,000-watt, any focus Aldis-Butcher lens from 8 to 20 in. fitted as standard. Without lamp, £25; lamp 32s. extra.

"New Junior," enamelled metal body, draw-tube focussing, 60-watt illuminant, 4-in. condenser, 6-in. focus projection lens, in case, without lamp, £2 10s.

"Comet," crystalline enamelled metal body, draw-tube and rack and pinion focussing, 4-in. condenser, Aldis Uno projection lens, in case, 250-watt Monolite, £8 10s.

"Mickey Mouse," for use with ordinary house lighting, in case, £2 17s. 6d.

#### Sands Hunter & Co., Ltd.

"K.W. Episkop," episcopic aperture 3½ × 3½ in., projection from mirror, f/3.2



5.3-in. projection lens, £5 15s. Lamp extra.

#### Zeiss Ikon Ltd.

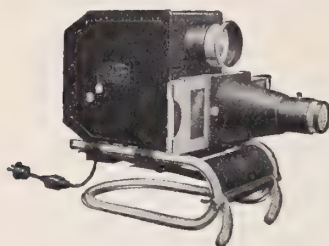
"Adept" Epidiascope, 250-watt, episcopic aperture 5½ × 5½ in., 12-in. f/4 episcopic and 6-in. diascope lenses, £23 10s. to 110 volts, £25 2s. 6d. to 250 volts. Episcopes only, £19 and £20 12s. 6d.

"Lector" Epidiascope, 500-watt, episcopic aperture 5½ × 5½ in., horizontal projection for slides, forced-draught cooling, 13½-in. f/4 episcopic and 8½-in. diascope lenses, £33 to 110 volts; £45 12s. 6d. to 250 volts.

"Famulus" Epidiascope, 500-watt,



single-movement change from diascope to episcopes. Model A, 14½-in. f/3.7



episcopic and 8-in. diascope lenses, £44 15s. Model B, 20-in. f/4 episcopic and 10-in. diascope lenses, £57 15s. Resistances extra.

### SECTION III.—ACCESSORIES.

**Automatic Coil Winder and Electrical Equipment Co., Ltd.**



"Avo" Universal Photo-electric Exposure Meter\*, calibrated in f/ numbers and H. and D. speeds, 57s. 6d.

**Camera Co.**

Vauxhall de Luxe Carrying-case for Pathéscope "200-B" projector and accessories, 17s. 6d., carriage 1s. 3d.

Also carrying-case for "Imp" projector and accessories, 9s. 6d.

Vauxhall Silver Screen, on rollers, 30 x 40 in., 11s. 6d., carriage 1s. 3d.

Vauxhall Super Reel,\* finest aluminium, 400-ft. capacity, feet indicator. 9.5-mm., 3 reels for 5s. 9d.,

post free; 16-mm., 3 reels for 6s. 9d., post free.

Vauxhall Humidor Cases, 3 for 3s. 6d., post free. Either 9.5-mm. or 16-mm.

**Coronet Camera Co.**

Titling device, 9.5-mm., adjustable lighting, complete excepting for lamps, 21s. Special half-silvered lamps, 2s. 6d. each.

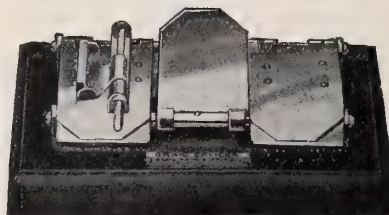
Silver Screen, 40 x 30 in., 15s. 6d.; 30 x 20 in., 7s. 6d.

**J. H. Dallmeyer, Ltd.**

Blendux Photo-electric Exposure Meter, incorporating lens, restricting angle, £4 4s.

Dallmeyer Projection Lenses, ¾-in. to 4 in. ¾-in. for Kodascope Eight-30 costs 42s.

Dallmeyer "Super-Lite" Series, 2 to 4 in., £5 5s.; "Max-Lite," for Victor and Bell & Howell projectors, £6 to £8.



Craig Senior Splicer,\* chromium-plated, £2 12s. 6d.; Junior Model, £1 1s. Special Senior Splicer for sound, £3 3s.

Craig de Luxe Rewinder, geared 4 to 1, 200 to 700 ft. reel capacity, £2 12s. 6d.

**Cinepro Ltd.**

"Cinea" 16-mm. Film Splicing and Mending Outfit,\* £2 10s.



**Drem Products, Ltd.**



Drem Extinction Type Cinemeter,\* includes special scale for use with Kodacolor, 30s. Case extra, 3s.

**Ensign, Ltd.**

Ensign Portable Silver Auto-Screen, 32 x 24 £3 5s., 40 x 30 £3 15s., 50 x 40 £4 15s.

Maxflat Portable Silver Screen, erected by winding crank, 84 x 64 £17 10s.

Ensign Rigid Silver Screen, 18 x 14 12s. 6d., 32 x 24 27s. 6d.

Ensign Electric Torch Pointer, for lecturers; avoids necessity for stick pointer, 15s.

16-mm. Humitin Carrying-case, with 5 humitins (without reels), £2 2s.; or with 10 humitins, £3 3s.

16-mm. Humitin Carrying-bags, to hold 6 humitins, 11s. 6d.; or 10 humitins, 15s.

Ensign "Universal" Film Editor, 16-mm., 9.5-mm. or 8-mm., single, £5 5s. each; dual, £5 10s. each.

Ensign "Universal" Film Splicer, for all sub-standard films, £2 15s.

Ensign "Universal" Film Winder, for 16-mm., 9.5-mm. or 8-mm., 37s. 6d. each model.

**Edwin Gorse.**

"Egofix" Crystal Beaded Screen, rollers, from 27s. 6d.

"Lux" Automatic Screen, leather-covered case, from £4 17s. 6d.

"Egofix" 400-ft. Aluminium Reels, 9.5 or 16 mm., 5 for 10s. 6d.

9.5-mm. Geared Rewinder, 17s. 6d.

**R. F. Hunter Ltd.**

"Celfix" Patent Automatic Screen,\* self-erecting, drum-taut, silver or crystal-glass beaded 27 x 20, S. £3 10s., C.G. £4 10s.; 40 x 30, S. £4 12s. 6d., C.G. £6 10s.; 52 x 40, S. £6, C.G. £8 10s. Obtainable up to 96 x 72 in.

"Super Celfix" Beaded Screens, 9 x 7 ft., £36; 13 x 10 ft., £60.

"Atlanta" Crystal Beaded on rollers, 6 ft. 6 in. x 6 ft. 6 in., £20; 10 ft. x 10 ft., £32.

"Self Recta," automatic opening and closing, silver surface, 27 x 20 in., £2 5s.; 52 x 40, £4.

"Silvette" rigid, silver and crystal glass surfaces: 24 x 18, S. £1 5s., C.G. £2; 32 x 24, S. £1 10s., C.G. £2 12s. 6d.; 40 x 30, S. £2, C.G. £3 10s. Other types of screen from 12s. 6d.

**Illustra Enterprises.**

"Illustrascreens," beaded surface: 26 x 36 £2, 30 x 40 £3 10s., 36 x 48 £4, 40 x 56 £4 10s., 56 x 72 £6, 58 x 84 £7 10s.

"Illustrascreens," silver surface, rollers, battens and framed sides, 40 x 30 20s., 48 x 36 25s., 60 x 48 40s.

"Illustrachrome" Multi-colour Wheel, for dissolving changes with colour blends. Home Movie Model, 5s.; Pathéscope 200-B Model, 6s. For all other projectors, 7s. 6d.

**Kodak Ltd.**

Photoflood Lamp, all standard voltages, 4s.

Kodascope - Eight Silver - surfaced Screen, 30 x 22, 59s. 6d.

**Modern Traders, Ltd.**

"Matélux" Super Actinic Lamp for indoor cinematography, 42s.

**Weston Electrical Instrument Co., Ltd.**

New models of this well-known photo-electric meter will be available in the first week of December. Prices have not yet been announced.





# The Week's Meetings

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, October 30th.

Bethnal Green C.C. "Practical Work."  
Birkenhead P.A. "Lantern-Slide Making." F. W. Hollett and J. A. McAusland.  
Birmingham P.S. (Ciné). "The Value of Music and Electrical Recordings to the Sub-Standard Ciné Film." R. Bassett-Bullock.  
Brighton and Hove C.C. "Some Problems of the Printing Process." J. Ainger Hall.  
Coventry P.C. "Chat on Making an Exhibition Print." S. Bridgen.  
Croydon C.C. "Stereoscopy." D. S. Rose.  
G.E. Mechanics' I.P.S. "Hints and Dodges."  
Handsworth P.S. "Preparing Prints." R. Sanders.  
Harrow C.C. "Night Outing. Meet Charing Cross Tube Station, 8 p.m."  
Ilford P.S. "Photography by Sashalite." A. M. Harker.  
Kodak Works P.S. "Some Ciné Gadgets." A. S. Newman.  
Northallerton and D.P. and C.S. "Bromoil." E. T. Glaister.  
Partick C.C. "Whist Drive."  
S. Suburban and C.P.S. "Flashlight Photography." H. Y. Moysse.  
Worcestershire C.C. "An Hour with a Naturalist." Herbert Thompson.

## Thursday, October 31st.

Accrington C.C. "Hanging Exhibition Prints in the Library."  
Armsley and Wortley P.S. "Gems of Gothic Architecture." J. Crowther Cox.  
Ashton-under-Lyne P.S. "Members' Slides."  
Aston P.S. "Enlarging with a Camera." A. Deverell.  
Bolton C.C. "Still Life by Artificial Light." H. Kitchen.  
Bromley (Kent) C.C. "Further uses of the Photoflood Lamp." J. S. Marriott.  
Bury P.S. "Social Evening."  
Camberwell C.C. "Monthly Competition."  
Cardiff C.C. "The Camera and its Relation to Art." C. I. Britton.  
Coatbridge P.A. "Bromoil I" (Enlarging and Bleaching). R. H. Hobbs.  
Gateshead and D.C.C. "The Construction of a Picture." Burdus Redford.  
Greenock C.C. "Development by Various Tanks."  
Hammersmith H.H.P.S. "Discussion on One-man Show." A. Keith Dannatt.  
Hull P.S. "Secrets of the Newspaper Picture Page." E. W. Watson.  
Isle of Wight C.C. "Small Bromide Enlargements." Dr. H. F. Bassano.  
Keighley and D.P.A. "Chloro-Bromide Printing." H. Bottomley.  
Liverpool A.P.A. "Photography of the Man of Arran." Ciné Film. J. Osborne.  
N. Middlesex P.S. "Mont St. Michel." H. W. Fincham.  
Richmond C.C. "The Romance of some Wayside Flowers." F. Martin Duncan.  
Singer C.C. "In the Dark-room (2). Use of the Enlarger."  
Tadmorden P.S. "A Chat on Making the Exhibition Print." S. Bridgen.  
Tynemouth P.S. "Paintings, Their Lesson." W. Maitland.  
Wimbledon C.C. "Landscape Competition Criticisms." G. A. Slight.  
Woolwich P.S. "Finishing the Print." F. H. Elliott. One-man Show. R. J. Dobinson.

## Friday, November 1st.

Bethnal Green C.C. "Still Life." (Demonstration.)  
Colne C.C. "Lantern-Slide Making." W. Hartley.  
Desborough and D.P.S. "M.C.F. Portfolio and Slides."  
Harrowgate P.S. "Amateur Portraiture." C. A. Brotherton.  
Huddersfield N.P. and A.S. "The Oil Reinforcement Process." G. W. Perkins.  
King's Heath and D.P.S. "Print Criticism—Still-Life and Flower Studies."  
Leigh L.S.P.S. "Exposure." Mrs. W. Madeley.  
Leytonstone and Wanstead C.C. "Chloro-Bromide Printing." J. Ainger Hall.  
Photomicrographic S. "Identification of Firearms in Murder Cases." Major G. Burrard.  
Royal P.S. "The Year's Photography." Discussion.  
St. Helens C.C. "Printing from the Negative." R. Barker.  
Southend-on-Sea and D.P.S. "Lecture (with 16-mm. Cinematograph)." R. S. Beck.  
Tavistock W.G.C.C. "The Amateur Photographer and Cinematographer" Prize Slides.

## Saturday, November 2nd.

Accrington C.C. "Annual Exhibition Opens."  
Hackney P.S. "Outing—Round Westminster."  
Oldham E.P.S. "Whist Drive and Dance."  
S. Suburban and C.P.S. "Annual Dinner."  
Walthamstow and D.P.S. "Annual Dinner."

## Sunday, November 3rd.

Bethnal Green C.C. "Ramble round Bayford. 10.5 King's Cross (L.N.E.R.)."

## Monday, November 4th.

Blackpool and Fylde P.S. "Developing Night by Members."  
Bournemouth C.C. "Discussion on Royal and Salon Shows."  
Bournville C.C. "Chloro-Bromide." Dr. J. E. Williamson.  
Bradford P.S. "Slide Night."  
Brighton and Hove C.C. "Informal Portrait Evening with Lewes P.S."  
C. London and C.P.S. "Gevaluxe Velours." R. S. Beck.  
Derby P.S. "Competition and Discussion."  
Erdington and D.P.S. "The Cader Idris Country." H. C. Wills.

## Monday, November 4th (contd.).

Glasgow and W.S.P.A. "Pictorial Photography." Infra-Red Plate. S. Bridgen.  
Halifax P.S. "Committee Meeting."  
Kingston C.C. "Your Camera and Yourself."  
Kodak Works P.S. "The Preparation of the Perfect Negative." S. Schofield.  
Lancaster P.S. "Making the Most of our Negatives." Mrs. W. Madeley.  
Leeds C.C. "Work Night—Slide-Making. Supervisor: E. W. Chadwick."  
L.C.C. Staff C.C. "Criticism Evening."  
Luton and D.C.C. "3 Weeks, 2 Eyes and 1 Camera." J. G. St. Aubyn.  
Newcastle (Staffs) and D.C.C. "Rambles with the Brownie Camera." G. Bemrose.  
Oldham E.P.S. "Bi-Monthly Print Competition."  
St. Helens C.C. "Pictorial Photography." F. G. Curson.  
Southampton C.C. "Sussex by the Sea." G. E. W. Herbert.  
S. London P.S. "Monthly Competition. Criticism of Prints and Slides."  
Southport P.S. "Through Europe with a Ciné Camera." Herbert Jones.  
Walsall P.S. "Night Photography (Ilford)."  
Walthamstow and D.P.S. "Demonstration by C. H. Key."

## Tuesday, November 5th.

Barnsley P.S. "After-work on the Print." G. F. Kaye.  
Bedford C.C. "Summer Outings' Prints and Slides. Members."  
Blackpool and Fylde P.S. "The Amateur Photographer" Prize Prints.  
Bridge of Allan and D.P.S. (Beginners). "Development of Plates and Films." J. Brown, Junior.  
Cardiff N.S.P.S. "Modifying Negatives." H. L. Hodge.  
Dunfermline P.A. "A Study in Portraiture." J. Campbell Harper.  
Exeter C.C. "Members' Evening."  
Grimsby P.S. "Summer Outing Prints. Judging Holiday Fellowship Prints."  
Hackney P.S. "Portraiture by Artificial Light."  
Halifax P.S. "Members' Prints shown through Epidiascope."  
Harrow C.C. "Cameras and Accessories." W. F. Manthorpe.  
Kilburn and Willesden P.S. "Competition Evening."  
Leamington and D.P.S. "Bromoil." Fred Green.  
Leeds P.S. "Random Rambles of a Record Photographer." H. E. Illingworth.  
Leicester and Leicestershire P.S. "Cities of Historic Italy." J. Dudley Johnston.  
Manchester A.P.S. "16-mm. Ciné Films." E. Watson Smyth.  
Monklands P.S. "Jumble Sale."  
Nelson C.C. "L. and C.P.U. Prints."  
Newcastle and Tyneside P.S. "Members' Print Competition Criticism."  
Norwich and D.P.S. "Birds of the Breck District." W. Farren.  
Norwood C.C. "Pilgrims' Way Through Surrey." H. Pickwell.  
Peterborough P.S. "E.A.F. Slides. One-man Show by A. Stevenson."  
Pontefract P.S. "Lantern-Slide Making for the Y.P.U. Competitions."  
Portsmouth C. and Ciné C. "Second Print and Slide Competition. Criticism of first by T. W. Manby."  
Rotherham P.S. "Lantern-Slide Making (by Members)."  
Rugby and D.P.S. "Discussion: 'Focal-plane and Between-lens Shutters.'"  
Royal P.S. "The Photography of Architectural Details." J. Crowther Cox.  
St. Bride P.S. "Beginners. A. J. Milne."  
Sheffield P.S. "The Story of Beverley Minster." F. Atkinson.  
Small Heath P.S. "Rycknield Street." Bernard Moore.  
Stafford P.S. "The Romance of the Gunpowder Plot." W. A. Clark.  
Streatham and D.P.S. "Contact Printing."  
Swindon and N. Wilts F. and C.C. "The Countryside of London."  
Warrington P.S. "Lantern-Slide Making." T. B. Howell.  
Winchester P.S. "Rustic Life and Humour." Dr. P. Habberton Lulham.  
York P.S. "Portraiture." W. Richardson.

## Wednesday, November 6th.

Bayswater and Paddington P.S. "Wandering in France." H. A. Keyser.  
Bethnal Green C.C. "Materials: What to use and Why."  
Birmingham P.S. "Display of Films by Members of Ciné Section."  
Borough Polytechnic P.S. "Third Print Competition. Outings' Print Competition."  
Bradford P.S. "Pictorial Group Evening. Night Photography."  
Brighton and Hove C.C. "Seascape Photography." C. Cecil Davies.  
Bristol P.S. "Whist Drive."  
Bury P.S. "Burmese Pagodas and Priests." W. E. Heginbotham.  
Carlisle and County A.P.S. "Portfolio. Miss Kate Smith."  
Civil Service C.S. "The Documentary Film." Sigurd Moir.  
Coventry P.C. "M.C.P.F. Portfolio and Slides."  
Croydon C.C. "The City of St. Swithin." H. B. Burdekin.  
Dennistoun A.P.A. "Picture-Making with a Camera." S. Bridgen.  
Edinburgh P.S. "Architectural Photography." A. Graham.  
G.E. Mechanics' I.P.S. "Apparatus, Cameras, Lenses, etc."  
Handsworth P.S. "Lantern-Slide Making." J. O. Wilkes.  
Ilford P.S. "Photographic Chemicals: Their Properties and Use." P. Evans.  
Kodak Works P.S. "The Educational Film. Miss Mary Field."  
Northallerton and D.P. and C.S. "Ciné Evening—Other Societies' Work."  
Partick C.C. "Lantern-Slide Making." H. G. Cooper.  
S. Suburban and C.P.S. "Modern Tendencies in Photographic Art." F. C. Tilney.  
Worcestershire C.C. "Leica Photography." G. B. MacAlpine.

## THE NEW SELO 9.5-mm. REVERSAL CINÉ FILM

WE have already referred to this latest introduction of the Ilford Company as embodying several excellent features, and a recent camera test has confirmed that preliminary notice. Although not put forward as being pan-chromatic, the emulsion of this film gives very perfect colour rendering, is fast, and has a remarkably fine grain. It has an anti-friction coating that ensures freedom from scratch, stress and cinch markings, and blue-tinted base has been employed. This gives a better black-and-white effect and has certain anti-halo properties. The base is also singularly strong and flexible, which should give it long life. The Selo Daylight Charger, in which the film is supplied, is of new design and is of a much

stronger metal than previous makes. Treating the film as 20° Sch. an excellent negative—plucky and with a good range of tones—was secured. The processing—which is included in the price of the film—was well done. An improvement has been made in the reel on which the processed film is wound, namely, that one side can be taken off, allowing the whole film to be lifted out for editing and joining up. Another minor improvement which makes for smoothness, is that the edges of the opening on the reel have been rolled over, so avoiding any sharp edge which might scratch the film during projecting. The Selo 9.5-mm. Reversal Ciné Film is supplied in 30-ft. lengths, in chargers, at 5s. 6d.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Chemical and Physical Developers.

What is the difference between "physical" development and ordinary development?  
G. E. G. (Aston.)

It is far too deep a subject to deal with adequately in the form of a short reply, but briefly it is this. Ordinary or "chemical" developers which contain metol, hydroquinone, amidol, etc., are really "reducing" agents, and in practice reduce the silver in the sensitive emulsion in proportion to the exposure made. On the other hand, "physical" developers add the silver to the image in a similar proportion to the exposure on the negative. Physical development has the advantage of producing fine grain but is, comparatively, a long process. There are some developers available which are combinations of "chemical" and "physical" developing agents, and these "reduce" the silver first and then add further silver to it.

## Metol Poisoning.

Can you recommend a developer that will not cause inflammation and soreness to the fingers that I have recently experienced with some developers?  
S. T. (London.)

You are evidently suffering from metol poisoning, and you should never touch any solution which contains this chemical. If you wait until your skin is quite sound and healthy we do not think that a good all-round developer like amidol will have any ill effect.

## Labels for Tins.

What is a good adhesive to use for sticking labels on to tins?  
G. E. M. (Manchester.)

A gum such as the following is suitable.

Gum tragacanth .. ½ oz.  
Gum arabic .. 1 oz.  
Water .. 4 oz.

When the labels are dry it is a good plan to paint them over with celluloid varnish, carrying it beyond the edges of the label on to the metal.

## Black Backing for Glass Positive.

I have a very old photograph made on glass and have removed the black coating on the back which had become streaky. Can you recommend me a black paint that would be suitable for re-backing?  
J. R. H. (Chiswick.)

We should say that any dead-black varnish applied to the glass would answer the purpose, assuming that you have not in any way damaged the photographic image. Any good oil and colour merchant would be able to supply you with a suitable medium for painting on to the glass, but you will probably find that two coats will be necessary.

## Bubbles in Lens.

I have recently purchased a camera, the lens of which has many bubbles in both the front and back components. Is this affecting the definition and quality of my negatives?  
M. B. (India.)

Such bubbles as those to which you refer were once much more common than they are now, but, in any case, they only occur in good lenses made of a special kind of glass; they will have no bad effect on the working of the lens, or on the definition and quality of your negatives.

## Lens Discoloration.

I have a lens, the front surface of which is discoloured to purplish blue. Although it has f/4.5 aperture, I have been told that the discoloration has slowed it down to a speed of f/8. Is this so?  
A. J. (Eltham.)

We cannot pass any opinion upon the lens as we do not know to what extent the coloration has appeared. Slight colour of this kind should have no appreciable effect on the exposure, and we fail to see how anybody is able to calculate to what extent it has affected the aperture. To say that it has reduced the working speed from f/4.5 to f/8 is to say that the colour has the same absorption value as a 3× filter, and we should think this most improbable.

## Pyro for Lantern Slides.

Can you give me the formula for a single-solution pyro developer for warm-tone lantern slides?  
C. D. (Harrogate.)

The following gives good results with most plates, the shadows being rich and transparent.

Pyro .. .. 10 grs.  
Potassium bromide .. 10 grs.  
Ammonia (.880) .. 10 min.  
Water .. 10 oz.

It is advisable to use the solution fresh.

## Overseas Competition.

Will you kindly let me know, at your earliest convenience, the closing date for your Overseas Competition for 1935, and the rules governing it?  
S. C. B. (Benares City, India.)

All entries for our Annual Overseas Competition must be received by December 31st, 1935. The awards will consist of silver and bronze plaques, also certificates. No coupons or entry forms are required for this competition, and readers of *The Amateur Photographer* residing in any part of the British Empire, outside the British Isles, are eligible to compete. Prints can be of any size and by any process. They may be either mounted or unmounted, but must not be sent framed. The fact that they are unmounted will not in any way detract from their chances in the competition, or from their careful consideration for awards. Competitors should state on their entries whether they desire them to be submitted to the selecting committee of the Royal Photographic Society's Exhibition or of the London Salon of Photography (in which case any necessary entry fees should be sent), or to the Editor of *Photograms of the Year*. Packets of prints for the Overseas Competition should be addressed to the Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1, and marked "Overseas Competition" on the outside.

## Reducing for Over-development.

Through incorrect timing in the developing bath I have many negatives which are far too dense for enlarging. Can you suggest a suitable reducing agent and the method of using it? Is the process a "daylight" one?  
E. A. L. (Surrey.)

It is difficult to give complete instructions in a short form, but we would suggest that you try the following.

Each negative will have to be treated individually and watched.

Make up the following stock solution:

Ammonium persulphate .. 1 oz.  
Sodium sulphite .. 96 grs.  
Sulphuric acid .. 48 min.  
Water .. 10 oz.

For use take one part of stock solution and nine parts of water.

Soak the negative. Place it in a clean dish, cover with the reducer, and rock gently and continuously. When the solution becomes milky action has commenced, and the negative must be examined until the action has gone far enough, when it should be placed straight into a 5 per cent solution of sodium sulphite for a few minutes. Then wash and dry. All the different operations can be carried out in daylight or artificial light.





# CONTAX

The Contax has been designed with one end in view—the production of the perfect miniature negative, and can justly be claimed to represent the peak of achievement in modern miniature instruments. The following important features are to be obtained only with the Contax.

- All-metal focal-plane shutter, speeded from  $\frac{1}{2}$  to a real 1/1,000th second.
- Shutter speeds can be altered both before and after setting.
- Long-base patent rotating wedge distance meter, ensuring a focusing accuracy and robustness not equalled by the distance meter on any other miniature camera.
- Choice of 12 Zeiss Contax Lenses, the high qualities of which are acknowledged throughout the world. All lenses are interchangeable, and nine are coupled with the distance meter.
- The back of the Contax is detachable for cleaning, an important point, not only because dust, etc., which collects inside the camera can be removed easily, but also because plates can be used in conjunction with the Contax plate back.

The Contax is fully explained in our three books which will be sent free on request. The Contax can be purchased from most high-class camera dealers on the instalment system. Name of nearest dealer on request.



**ZEISS IKON LTD.**, 11, MORTIMER HOUSE, MORTIMER ST., LONDON, W.1



# 8

## Gevaert Films

for the Ciné Amateur

### Reversal

RAPID ORTHO  
PANCHRO SUPER

### Negative

SPECIAL ORTHO  
PANCHRO NORMAL

### Positive

Black and White and  
in Colours.

*All at separate prices for film  
and processing, and high-grade  
processing quality—not rush  
work.*

# 95

... Perfect projection

.. Superfine grain  
and

Brilliance

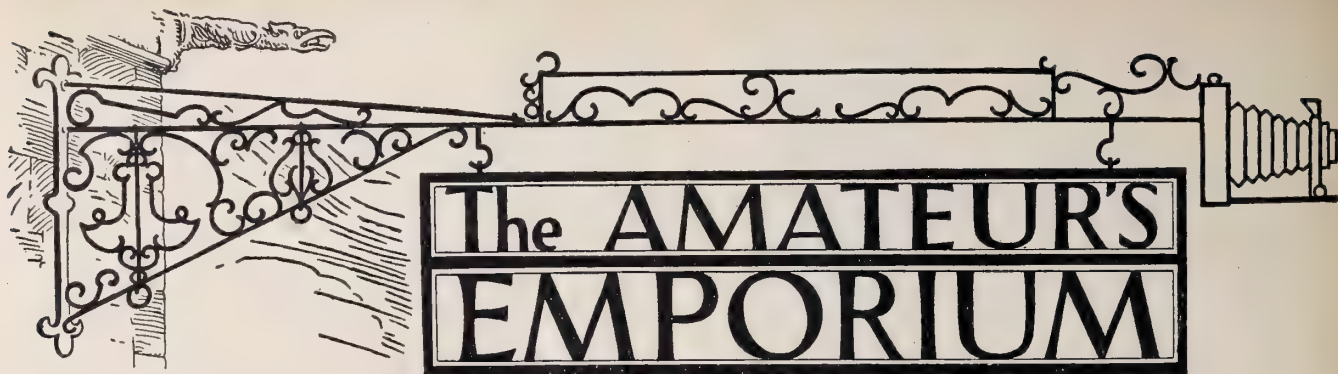
# 16



Kindly write for detailed lists—  
Gevaert Ltd., Walmer Rd. London, W.10

# 35





# The AMATEUR'S EMPORIUM

## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Raemur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

**SALE AND EXCHANGE: AMATEURS ONLY—**  
 12 words or less ..... 1/-  
 1d. for every additional word.  
**PROFESSIONAL AND TRADE:—**  
 12 words or less ..... 2/6  
 2d. for every additional word.

Each paragraph is charged separately.

**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 28 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post **FRIDAY** for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**ENSIGN** Roll Film Reflex, Aldis f/4.5, and Dallmeyer 9-in. Telephoto to fit, £7/10.—Conway, Brookfield, Preston, Yeovil. [9984]

**4.5** × 6 cm. Ica Atom, 9-cm. Zeiss Tessar f/6.3, Compound, 1/300th, 5 slides, F.P.A., zip leather pouch; deposit system, £2/10.—8, Park Grove, Westbury Park, Bristol. [1044]

**T.P.** Reflex, for 3½ × 2½ film packs, reversing back, 5½-in. f/4.5 Cooke, 2 F.P.A.'s, 3 slides, back screen, fitted for flash-bulbs, filters, tripod; bought August; take £10, or offer.—13, Bentscliffe Avenue, Leeds. [1046]

**31 × 2½** T.P. Reflex, Dallmeyer f/4.5 lens, 5 3/2 slides, revolving back, shutter 1/10th to 1/1,000th; good condition, £6/10.—Box 5822, c/o "The Amateur Photographer." [1049]

**£3/15** 3 × 4 cm. Foth-Derby, f/3.5, D.A. July; forced sale.—BM/CLGL, W.C.1. [1051]

**31 × 2½** Voigtlander, Skopar f/4.5 and Tele Dynar 3/2 f/6.3, Compur, double extension, rising and cross front, 4 slides, F.P.A., leather case; all in perfect condition; offers, or exchange for 2½ × 1½ Camera and Enlarger.—Baird, Ach-na-Grian, Nairn. [1052]

**N.G.** New Special Sibyl 2½ × 3½ Plate Camera, f/4.5 Tessar, leather case, 12 slides, with two leather cases, F.P.A., H., £6/10.—Box 5802, c/o "The Amateur Photographer." [1059]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**A DAMS'** Vaido Hand-Stand Postcard, adapted 4-pl., front shutter model, long extension, high rise, wide-angle movement, revolving back, 6½-in. Meyer Convertible f/6.3, Compur, 6 double slides, F.P.A., 2 leather cases, superb condition, £5/5.—Box 5803, c/o "The Amateur Photographer." [1066]

## CAMERAS AND LENSES

**STUDIO** Camera 15 × 12, Taylor-Hobson f/5.6 Cooke anastigmat lens, 16-in. Series IV, mounted, 4 slides, auxiliary f/8 lens; also 6½ × 4½ Challenge Model G, f/8 lens, triple extension, 1 slide; what offers?—Box 5800, c/o "The Amateur Photographer." [1057]

**CONTESSA** Nettel 3½ × 2½, tropical model, Tessar f/4.5, Compur, strong tan leather case, 6 slides, F.P.A., folding lens hood, K 2 filter, focussing magnifier; perfect condition; cost over £19; £5/10.—Doran, 12a, Gloucester Court, Kew Rd., Kew. [1061]

**FOTH-FLEX** Twin-lens Reflex, f/3.5 lens, delayed-action focal-plane to 1/500th; brand new 2 months ago; perfect, £7/10.—Franklin, 63, Huntsman's Brow, Stockport. [1064]

**31 × 2½** Cameo, Ross Xpres f/4.5, Compur, 6 S. 3/2 slides, F.P.A., R.F.H., £4/10, or offers.—Taylor, 51, Birch Rd., Berry Brow, Huddersfield. [1065]

**81 × 6½** Field, double extension, rising, swing, 2 double slides, all fine condition, no lens, £1; 4-pl. Ross Press Focal-plane, double slide, Homocentric lens f/6.3, shutter needs slight attention, 25/-, lens worth money.—Hall, 31, South Side, Clapham Common, S.W.4. [1068]

**SUPER** Ikonta 2½ × 2½, Zeiss Tessar f/2.8, Compur Rapid, hardly used; price new, £28/5; for quick sale, offers?—120, Parsonage Rd., Manchester. [1074]



## CAMERAS AND LENSES

**VOIGTLANDER** Avus  $3\frac{1}{2} \times 2\frac{1}{2}$  Double-extension Plate Camera, Skopar f/4.5, in Compur shutter, delayed action, rising and cross front, 3 single slides, Rollex roll-film holder, normal filter, leather case, £5/10.—Wharton, 66, Strathmore Avenue, Hull. [1070]

**1-PLATE** (13×18 cm.) Kodak Graphic, with a new 2 Tessor f/4.5, and Compound shutter, revolving back, 6 double slides, velvet-lined leather case; accept best offer.—Arif, University Union, Manchester. [1072]

**MATEUR** giving up has following to dispose of:  
**ROLLEIFLEX** 6×6, f/3.8 Tessor, automatic, as new; used twice only; also leather case, £14.—Below.

**ROLLEIDSCOPE** Stereo 6×13, pair f/4.5 Tessars, full-sized reflex finder, stereo Compur shutter, new; used once only; with case, £30.—Below.

**LEICA** Lens 7.3-cm. Hektor f/1.9, coupled; in first-rate condition, £14.—Below.

**LEICA** Stereoly Attachment, unused, £3/10.—Below.

**LEICA** Stereoly Viewing Apparatus: new, unused, £3/10.—Below.

**ANY** of the above on deposit.—Box 5806, c/o "The Amateur Photographer." [1075]

**SUPER** Ikonta 530/2UCP, f/4.5 Zeiss Tessor, complete with case,  $3\frac{1}{2} \times 2\frac{1}{2}$ , 8 or 16 exposures; purchased 3 months ago for £18/10, and absolutely as new; accept £15/10, or exchange with cash.—Machin, Kingsland Bank, Shrewsbury. [1076]

**21×34** Zodel Folding, double extension, plate, f/4.5 lens, delayed action, 3 slides; perfect. £3/15.—Fidock, Carnell Green, Camborne, Cornwall. [1080]

**ROSS** Xpres 6-in. f/4.5, sunk mount; perfectly new condition, unsoiled, sunk flange, £4/10.—Below.

**DALLMEYER** Speed Camera,  $3\frac{1}{2} \times 2\frac{1}{2}$ , Dallmac f/3.5, focal-plane shutter, F.P.A.; good condition, £5/10; appointment only.—W., 5, Rumsey Rd., S.W.9. (Brixton 5637). [1083]

**REFLEX** Camera by Marion, 4-pl., Carl Zeiss, Jena, Tessor 1:45 F-15 lens, with 6 double slides, in strong leather case; excellent condition; cost over £20; will accept £7/7.—Miller, Oaklea Warren, Newark. [1087]

**SAVE** £1/5.—Foth-Derby, f/3.5, focal-plane D.A. shutter, 1/25th to 1/500th, £4; used twice; perfect camera for winter sports; original box and plunger.—Hawkins, Pentilla, Rowben Close, Whetstone, N.20. [1089]

**ZEISS** Nixe Camera, postcard, Tessor f/4.5, focusing screen, F.P.A. and case; as new; listed £27; £16 or near offer.—Davis, 19, Penhoe Rd., Exeter. [1090]

**ZEISS** Nettar  $3\frac{1}{2} \times 2\frac{1}{2}$  Roll Film, Nettar f/6.3 lens, 3-speed shutter, £2; Bewi Electric Exposure Meter, £2.—Box 5815, c/o "The Amateur Photographer." [1093]

**LEICA** Model I, non-interchangeable, Elmar f/3.5 lens, ever-ready case, Leicascope exposure meter, focussing meter; perfect order, £9/15.—Box 5816, c/o "The Amateur Photographer." [1094]

**LEICA** III, chromium, slow speeds, Summar f/2.8 new, bargain at £25; also 13.5-cm. f/4.5 Hektor Lens, £10; or together, £32; deposit.—Box 5819, c/o "The Amateur Photographer." [1097]

**LEICA** Camera, f/3.5 lens, Compur shutter, perfect order, spare film chamber, filter, £6/15.—28, The Grove, Isleworth, Middlesex. [1100]

**BALDAX**, 16 on  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/3.5 Trioplan, Compur shutter, filter, £5; T.-P. Junior Reflex,  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/4.5 Cooke, revolving back, 6 slides, F.P.A., filter, screen, £8; both good order.—Neilan, Aberdeen Airport, Dyce. [1102]

**MINIATURE** Reflex, f/4.5, 12 square pictures V.P. film, £2/17/6; wanted,  $2\frac{1}{2} \times 2\frac{1}{2}$  or  $2\frac{1}{2} \times 3\frac{1}{2}$  Film Camera.—19, Frenchay Rd., Weston-super-Mare. [1105]

**SUPER** Ikonta  $3\frac{1}{2} \times 2\frac{1}{2}$ , Tessor f/4.5, D.A. Compur; very good condition, ever-ready case, £11.—Lindum, Mayfield Avenue, Parkstone, Dorset. [1106]

**LEICA** III, Summar f/2, chromium, E.R. case, £27/10; unique opportunity to secure first-class instrument in showroom condition for little over half-price; first cheque secures.—Sharpe, 55, Beresford Rd., Cheam. Sutton 5011. [1109]

**ZEISS** 520 Ikonta (16 on  $3\frac{1}{2} \times 2\frac{1}{2}$ ), f/4.5 Novar, in Telma D.A., attached Leitz range-finder and case; value £8/8; perfect, £5.—Flatt, 31, Chevening Rd., N.W.6. [1121]

**1-PLATE** Sanderson, Aldis f/6, 3 D.D. slides, tripod, case, £3/15; Sanderson Condenser Enlarger, used with above, £3/10; Record Easel, £1; lot £7/10.—21, Guildford St., Brighton. [1122]

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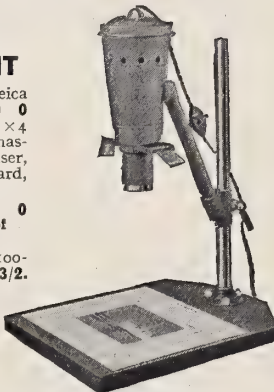
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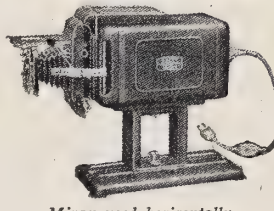


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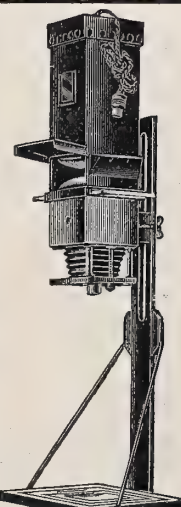
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## CAMERAS AND LENSES

**PILOT** Reflex, as new, suede leather case, Zeiss Tessor f/2.8 lens, 16 exposures V.P.K., lens hood and filter; cost £22 altogether; sell half-price cash.—Griffiths, St. Margarets, R.S.B., Leatherhead. [1110]

**BARGAIN**.—1a Graflex Focal-plane, lensless, hide B case, perfect, 30/-; with Ross Xpres f/4.5, £5/10; first cash.—Lewis, 55, Brockman Rd., Folkestone. [1111]

**K** LIMAX,  $5\frac{1}{2} \times 3\frac{1}{2}$ , Goerz Dagor f/6.8, 7-speed K shutter, D.E., all movements, 5 D.D. slides, £10/10 model, leather case; perfect condition, 55/-.—129, Spring Grove Crescent, Lampton, Hounslow. [1117]

**VOIGTLANDER** Roll Film Camera (Brilliant), Compur shutter, f/4.5 Skopar; cost £5/15; new lately (Sept.); take £4/15; deposit.—Puckett, 2, George St., Thornaby-on-Tees. [1123]

**ROLLEIFLEX** 6×6 Automatic, Tessor f/3.8, E.R. case, Proxars 2 sets, 3 filters, cine attachment for 36 exposures, Optochrom tank; perfect condition; lot 25 guineas.—Riddick, 88, Lambeth Rd., S.E.1. [1124]

**F/3** V.P. Makina, Compur, screen, 6 slides, case; perfect order, 75/-; exchange Roll Film.—Fennell, 17, Bathwick St., Bath. [1126]

**ROLLEIFLEX** 6×6 Automatic, Tessor f/4.5, velvet-lined case, with space for spare films, etc., ×1 filter, £12.—Stirling, 17, Roland Gardens, S.W.7. [1128]

**ENSIGN** Speed Reflex, f/4.5; perfect, £10; sell, £4.—4, Monk Rd., Bristol. [1129]

**1-PLATE** Cameo, double extension, Beck Mutar 4 Convertible f/6, 12 slides, F.P.A., and Enlarger, 53-in. condenser, used above; splendid condition; snip, £4.—Below.

**1-PLATE** Double Extension, Symmetrical lens f/8, 2 1 D.D. slide, tripod, 30/-.—Below.

**ALDIS** 3-in. f/7.7, 3-speed shutter, 12/-; also sundries; write for list.—112, Boundary Rd., E.17. [1130]

**SUPER** Nettel, f/2.8 Tessor, E.R. case, screw-in filter, collapsible sun hood, all new condition; cost £28; accept £19, or offers.—Barclay, 68, Queens Drive, Glasgow. Tele. 1790 Queens Park. [1134]

**SIBYL**, Baby,  $4\frac{1}{2} \times 6$  cm., 3 D.D. slides, Ross Xpres f/4.5, F.P.A., sunshade, yellow filter, case for all; overhauled by maker, £9; deposit.—Box 5821, c/o "The Amateur Photographer." [1136]

**LEICA** II, Elmar f/3.5, E.R. case, filter, lens hood, wire release; all in new condition, seen London, £18/10.—Box 5823, c/o "The Amateur Photographer." [1137]

**REFLEX-KORELLE**, latest model, roll film, focal-plane, f/2.8 Tessor, with ever-ready case; cost £21/4; new and unused, £18/18.—Box 5827, c/o "The Amateur Photographer." [1139]

**LEICA** II, f/2.5 Hektor, £15/10.—Box 5828, c/o "The Amateur Photographer." [1140]

**ZEISS** Microflex  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/2.8 Bio Tessor, 6 slides, f/2 focussing screen, lens hood, 2 and 4 times filters, 2 leather cases; as new, £25.—Box 5829, c/o "The Amateur Photographer." [1141]

**LATEST** Model III Chromium Leica, Summar f/2 lens, brand new condition, only used few times, cost over £40, £27/10; also 9-cm. f/2.2 Thambar for the above, £14/10.—Box 5830, c/o "The Amateur Photographer." [1142]

**1-PLATE** T.-P. Royal Ruby Brass-bound Camera, 2 3 aluminium draw-slides, tripod; almost new, £5; lens if required.—Box 5832, c/o "The Amateur Photographer." [1144]

**LEICA** Model II, f/2 Summar lens, £25; Model III, chromium, ditto, £30; Collapsible Summar lens, £12; all as new; approval deposit.—Box 5834, c/o "The Amateur Photographer." [1146]

**LEICA** Model III, chromium, Elmar f/3.5, ever-ready case, filter, automatic shutter release, etc.; absolutely as new, £25.—Box 5835, c/o "The Amateur Photographer." [1147]

**F/4.5** Zodelette 3×4 Miniature, £2/15;  $3\frac{1}{2} \times 2\frac{1}{2}$  Ensign Roll Film Reflex, f/4.5 Dallmeyer, £3/10; week's approval gladly; wanted— $3\frac{1}{2} \times 2\frac{1}{2}$  Folding Roll Film, cheap.—Box 5840, c/o "The Amateur Photographer." [1152]

**CONTESSA** Nettel Press Camera,  $3\frac{1}{2} \times 2\frac{1}{2}$ , with f/4.5 Zeiss Tessor lens, shutter speeds to 1/1,200th sec., 3 D.D. slides, leather case, £7/10; recently overhauled; deposit.—Box 5837, c/o "The Amateur Photographer." [1154]

**THORNTON-PICKARD** 4-pl. Press Camera, Ross Xpres f/4.5 lens, shutter speeds to 1/1,000th sec., 3 D.D. slides, Mackenzie-Wishart adapter with 6 envelopes, leather case; good condition, £8/10.—Box 5838, c/o "The Amateur Photographer." [1156]



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**1-PLATE** Ensign Empire Field Camera, mahogany, 2 triple extension, self-erecting swing front and back, rising, falling and cross movements, wide-angle double-swing back, reversing back and side swing, brass turntable, T.P. roller-blind shutter, 8 1/2-in. Ross Homocentric, 3 book-form D.D. slides, ash tripod, 1-pl. Dallan tank, as new; list price £19/14/6; our price, £8/10.

**SIX-20** Kodak Junior Roll Film, reversible finder, Kodak anastigmat f/6.3, Kodon shutter, 1/25th to 1/100th, as new, £11/15.

**9-IN.** Dallmeyer Dallon Telephoto Lens f/5.6, iris; fine order, £6.

**3 1/2 x 2 1/4** Voigtländer Prominent Roll Film Camera, f/4.5, Hellar f/4.5, D.A. Compur, leather case; as new; list price £21; our price, £15.

**1-PLATE** O.P. F.P. Kodak, reversible finder, fitted 4 Goerz Series III anastigmat f/6.8, Automat shutter, 1 to 1/100th, £1.

**16-MM.** Ensign Silent Sixteen 180 Cine Projector, three 180-watt lamps, Ensign magnifier, complete with resistance and travelling box; thorough working order, £10/15.

**9 x 12** and **4-pl.** Tropical Model Contessa Nettel Focal-plane Press Camera, focussing, rising and cross front, wire-frame finder, quick-wind focal-plane shutter, 1/3rd to 1/3,000th, Tessar f/4.5, 6 slides, F.P.A.; fine order, £18.

**9 x 12** and **4-pl.** Mentor Folding Reflex, deep triple focussing hood, revolving back, quick-wind focal-plane shutter, 1/8th to 1/1,300th, 15-cm. Tessar f/4.5, focussing, 3 D.P. holders, F.P.A., leather case; fine condition, £12/15.

**1-PLATE** Linhoff Folding Hand or Stand Camera, 4 triple extension, rack rising and swing front, direct finder, spirit level, reversing back, wide-angle T.T. and H. Auxiliary anastigmat, Ibsco shutter, 1 to 1/100th, Graflex roll-holder, £4/15.

**WANTED** to Purchase for Cash, High-class Apparatus.

**NO** Sale Lists issued; enquiries by post will receive prompt and careful attention.

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**NEGRETTE** and **ZAMBRA**, 122, Regent St., W.1. [0010]

**A LLENS.**—Special offer of Demonstration Models A Miniature Marvel Cameras, f/2 lens, Rapid Compur, £10/17/6, cash only; two only.

**A LLENS.**—Soho Dainty Reflex, Ross f/3.5 and Telephoto, £22/19/6 (cost over £50); Case, fit Exakta, 18/9; Super Ikonta, Tessar f/4.5, £12/19/6; Rapid Compur model, £14/17/6; also 530/15, Tessar f/4.5, £13/17/6; Case, 10/6; Filter, 7/6; Proxar Lens, 10/6.

**A LLENS.**—3 1/2 x 2 1/4 T.P. Reflex, Aldis f/3, £8/17/6; Ensign Midget, 22/6; Ensign Midget Developing Tank, 6/9; Box Tengor and case, f/6.3, 25/-; Baby Ikonta, Novar f/3.5, Compur, £5/17/6.

**A LLENS.**—Super Nettel, Zeiss f/3.5, £16/19/6; Ihagee Roll Film, 3 1/2 x 2 1/4, f/4.5, D.A. Compur, 97/6; Range-finder, 21/-.

**A LLENS.**—Foth-Flex, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £8/19/6; Makina II, f/2.9, £27/10.

**A LLENS**, the Miniature Camera Specialists; write for cash bargain clearing list.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0087]

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Bargains offered to personal callers or to customers who promptly remit to avoid disappointment. All guaranteed to be in order and as described.

**9/-** Sprockets for Constructors, 35-mm., 16-mm., 9-mm., 9/- each.  
**10/-** Silver Screen, on rollers, 40 x 30 in., slightly used, but in perfect order.  
**11/-** 9-mm. Films, each 300 ft. in length, as new, big selection available for exchange.  
**21/-** Indoor Lighting Unit, for movies or portraiture, with high-power bulb.  
**21/-** Charlie "Flirting Again," 9-mm., brand new super film.  
**21/-** Big selection of 16-mm. films.  
**21/-** Projector for 9-mm. Films, for accumulator use, with lens and take-up.  
**21/-** Illustrascreeen, 48 x 36 in., highly reflective screen, rigid when in use, packed in a moment.  
**21/-** Beaded Screen, 32 x 24 in., as new, originally costing 70s. Only wants seeing.  
**21/-** Spotlight, for photography or theatricals, with full optical assembly and flex.  
**24/-** Illustrascreeen, 48 x 36 in., highly reflective screen, rigid when in use, packed in a moment.  
**26/-** Spray Coloured Lamps, for proscenium lighting and effects; our price 28/- per dozen.  
**28/-** Screen, with super silver non-directional surface, 60 x 48 in., used three days, worth 60/-.  
**29/-** 9-mm. Outfit, consisting of Projector, Screen and Variety Film.  
**30/-** 35-mm. Professional Projector Head, originally cost £52, many other 35-mm. snips.  
**31/-** Illustrascreeen, mounted on collapsible frame, 52 x 40 in., many others also available.  
**32/-** Highly Sensitive Photo-electric Cells, for talkies, require no first stage. Others from 21/-.  
**38/-** 16-mm. Projector Mechanism, minus lens, in working order.

**42/-** Kid Projector, for 9-mm. films, by Pathe, with screen, 42/- only.

**45/-** Standard Portable Projector, Ernemann, on base, fitted with travelling cover.

**48/-** Silver Screen, with Metallised surface, giving beaded effect, 72 x 54 in., fitted with stretchers.

**55/-** Camera, 9-mm., with f/3.9 anastigmat, motor drive, fitted for use on tripod.

**60/-** Kalee Projector, for talkie conversion mechanism, with spool boxes.

**75/-** 35-mm. Projector, new model, gives 6-ft. picture from all mains or 12-volt accumulator.

**75/-** Camera, 9-mm., in case, Pathe £6s. model. As new.

**75/-** Pathe Home Movie, with auxiliary resistance and super reel film.

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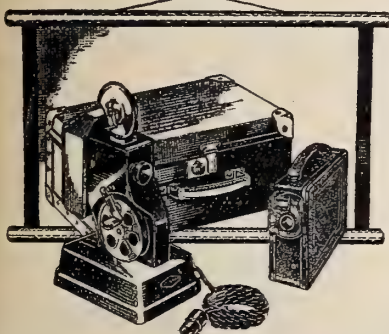
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**75/-** Camera, 9-mm., in case, Pathe £6s. model. As new.



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1-pl. Saxe Reflex, f/4.5 Cooke, 3 D.D. slides, case **£4:17:6**  
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5 x 4 Junior Sanderson, f/6 Ensign anastigmat, 7-speed T. and B. shutter, 3 slides, F.P. adapter and case. Excellent condition **£4:12:6**  
9.5-mm. Pathe de Luxe Motocamera, 1/3.5 anastigmat. List £10 10s. **£4:17:6**  
3½ x 2½ Saxe Folding Plate, f/4.5 Meyer Trioplan, D.A. Compur shutter, double extension, rise and cross, 6 slides, leather case. New condition. **£4:7:6**

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### Trade.

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathescope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9164]

## EXCHANGE AND WANTED

CINE-KODAK Special wanted, must be in new condition; state lowest price for cash.—Olofson, 172, High St., W.11. [9922]

ANASTIGMAT Lens, between 7 and 16 in. focus.—25, Grace St., South Shields. [9996]

WANTED.—Ikonta 520L, Compur Rapid shutter, f/3.5 Tessar.—Lowke, Albion Place, Northampton. [1043]

STRONG 3½ x 2½, D.F., Convertible lens and D.D. slides preferred, about 2-in. Wide-angle; about 15-in. Telephoto.—Buckley, 90, Spring Lane, Lees, Oldham. [1047]

EXCHANGE.—New 3½ x 2½ Ensign Auto-Range, f/4.5 Tessar, case, for 3½ x 2½ T.P. Reflex, f/4.5 and Telephoto lens.—9, Manston Avenue, Southall. [1048]

WANTED.—Pathe Super Films, S729, S737, SB744, SB752, SB749, SB20058, SB30054, SB30110; cash waiting if films are cheap and in good condition.—W. S. Proctor, 69, Littlefield Lane, Grimsby. [1050]

WANTED.—Pathescope SB Films; perfect condition only.—Parker, 12, Cockering Rd., Canterbury. [1056]

WANTED Urgently.—12/6 Ensign Photoflash Outfit without bulbs; 7/6 for first offer.—Curtis, Grammar School, Maidstone. [1060]

WANTED.—4-pl. Dallan Tank, and Film Pack; exchange 10 x 15 cm. Ernemann, 6 slides, extra lens.—Dwight, 2, Jeffreys Place, London, N.W.1. [1062]

EXCHANGE.—Latest 3½ x 2½ Ihagee Pressman Folding Reflex, fitted with direct-vision finder, f/3.5 Tessar anastigmat, self-capping shutter, 1/10th to 1/1,000th, revolving back, 3 slides, F.P.A. changing-box to take 12 plates, leather case, only been used 2 weeks, cost over £60; wanted—9 x 12 cm. or 4-pl. Pressman V.N. Focal-plane Camera, must be fitted with f/4.5 Dogmar or good maker; must be in good condition, or Ernemann or similar Pressman's Camera.—Box 5804, c/o "The Amateur Photographer." [1067]

WANTED.—Wide-angle Lens in mount for 4-pl. or 4-pl. Camera; good condition and inexpensive.—H. Galer, 141, Ashurst Rd., N.12. [1079]

45 x 107 Stereo Plate Camera wanted, f/4.5 or better.—Tapley, Totton, Southampton. [1081]

WANTED.—Set of 5½-in. diameter Enlarger Condensers.—Green, 46, Greenhill Crescent, Wortley, Leeds, 12. [1082]

WANTED.—Ensign Magnaprint, 3½ x 2½; good condition, reasonable.—77, Hove Park Rd., Hove. [1088]

CLARINET. Sterling Selmer, Boehm system, low C pitch (12-guinea model) offered for 16-mm. Camera; state particulars.—Box 5813, c/o "The Amateur Photographer." [1091]

WANTED.—Leica III or IIIa, full particulars and lowest price.—Box 5817, c/o "The Amateur Photographer." [1095]

WANTED.—Latest Model Contax, for cash; fast lens.—Box 5818, c/o "The Amateur Photographer." [1096]

WANTED.—F/2.9 Lens, about 6½-in., sunk, good condition, state thread size.—W., 5, Rumsey Rd., London, S.W.9. [1084]

WANTED.—Rolleiflex, Voigtlander Superb or Prominent, accessories, also suitable enlarger; state full details and lowest price for cash.—Crozier, 1, Hopefield Avenue, Portrush, Ulster. [1098]

WANTED.—Exakta Model B, f/3.5 Tessar preferred; state lowest cash; Six-20 Kodak O.P.S. for sale, cheap.—Macrow, 116, St. Paul's Rd., Islington. [1101]

EXCHANGE.—Foth Roll Film Reflex (as new), accessories and case, for 3½ x 2½ Sibyl or 16 on 3½ x 2½ Roll Film; cash adjustment where necessary.—Advertiser, 56, Oaklands Avenue, West Wickham, Kent. [1103]

WANTED.—Portable Lantern Screen Stand, with 8-ft. screen.—H. Bradley, 102, Moss Grove, Liverpool, 8. [1104]

VEST Pocket Camera wanted, films or plate, Compur, f/3.5 or f/2.9, also Printing Box.—1, Downing Rd., Bootle, Lancs. [1107]

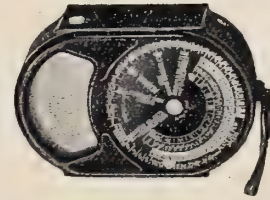
WANTED.—3½ x 2½ Thornton-Pickard Reflex, revolving back, recent model for cash.—H. Evans, Sunnyside, Lynging, Folkestone. [1112]

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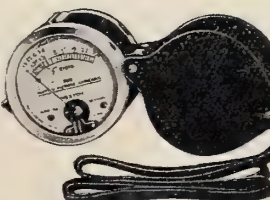
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Model 627 for use with all Ciné cameras. List

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Model 627 for use with the Leica. List £8:10:0

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for "Still" and Ciné cameras. Cost £15:10:0

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300-ft. Super Reels	"	each, 2/6

Post Free.

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**WANTED.**—9×12 cm. Press Outfit, new and perfect condition, synchronised Sashalite, in exchange for new 3×4 cm. Perkeo, f/3.5, and cash.—H. Clarke, Chelmandiston, Ipswich. [1114]

**WANTED.**—1-pl. or 3½×2½ Roll Film Camera.—Box 5826, c/o "The Amateur Photographer." [1115]

**ROLLEIFLEX** and accessories wanted; reasonable.—Advertiser, 154, Glenwood Gardens, Ilford. [1118]

**WANTED.**—35-mm. Cine Camera, hand crank, one turn one picture, focus on film, variable shutter for fades; cheap.—Burnford, Kynaston Court, Box Tree Rd., Harrow Weald, Middlesex. [1120]

**WANTED.**—Shutter, Roller-blind to fit lens 2-2/5ths in. diameter.—Baldwin, 4, Nor Villas, Princes Rd., Chinley, Derbyshire. [1131]

**POSTCARD** Reflex wanted (lensless preferred), also 5×4 Graflex Slides and 8 or 8½ in. Anastigmat, focussing mount.—Whittaker, Sunnyside, Danebank, Disley, Stockport. [1132]

**WANTED.**—Light, preferably Folding, 1-pl. Reflex, also enlarger; prices please; exchange if desired Rolleiflex, f/3.8 or Ensign Kinecam, f/1.5.—Box 5824, c/o "The Amateur Photographer." [1138]

**EXCHANGE.**—Latest Chromium f/2 Summar for 5-cm. Elmar and cash.—Box 5831, c/o "The Amateur Photographer." [1143]

**LEICA** Telephoto wanted, 9 or 10.5 cm., filters, coupled; perfect; particulars, lowest price.—Box 5833, c/o "The Amateur Photographer." [1145]

**ROLL-FILM** Adapter wanted, 3½×2½, for Metal Slide Camera, cheap.—Wright, 32, Watt Rd., Erdington, Birmingham. [1151]

### Trade.

**WANTED.**—Leicas, Contaxes, Rolleiflexes, Exaktas and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [6703]

**WANTED** for Cash.—Modern Miniature Cameras and accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012]

**WANTED.**—9.5 and 16 mm. Projectors, for cash or exchange; good prices given.—City Sale and Exchange, 59, Cheapside, E.C.2. [0028]

**WANTED.**—Exakta (or coupled film camera), cash, or exchange from our large selection; list free.—City Photo Works, Southport. [1055]

## CINEMATOGRAPH APPARATUS

**16-MM.** 100-watt Kodascope, Model C, with resistance, all voltages and case; good condition, £8.—Box 5725, c/o "The Amateur Photographer." [9949]

**KODAK** Model C, 100-watt, resistance, case, etc.; only slightly used, £9/10.—Grant, Oak House, Prestbury, Cheshire. [9965]

**LENSES.**—Suitable Ensign, Bell-Howell, Dekko, etc., 20-mm., T.H. Cinar f/3.5, new, 25/-; 25-mm. Steinheil Cassar f/3, focussing and ×2 filter, 40/-; Apparatus: Overhead Finder for Cine-Kodak, 6/6; T.T.H. Pan. Filter for 20-mm. f/3.5 Cooke, 4/-; Ditto for 1-in. f/1.8, 6/-; Willo Cinemeter, leather case, 15/-; Another, 10/6; Pathoscope Two-way Switch, 3/6; Film Notcher, 1/6; Type B Splicer, new, 7/-; two Type C Lamps, 3/6; Pathograph Titler, 7/-; 2-m. Supplementary Lens, 3/6; Hand-turned Baby Cine Camera, no lens, 7/6; Lens for Motocamera B, 15/-; three Empty 300-ft. Reels, 4/-.—Murdock, 36, Bidwell Gardens, Bounds Green, N.11 (after 7 p.m.). [1010]

**9.5** Coronet Cine, case, 2 supplementary lenses and filter in purse, 2 chargers, 30-ft. unexposed Pathe film, Alef-Junior Projector, all indistinguishable from new, 70/-.—Barringer, 14, Winns Avenue, Walthamstow. [1045]

**SALE.**—Pathe Home Movie Projector, new condition, resistance, super attachment; cost £10; sell £5.—Woodplumpton Vicarage, Nr. Preston. [1069]

**9.5-MM.** Projector, for electric, 10/-; Some Films from 9d.—Hobbs, 20, Mansebrae, Glasgow, S.4. [1077]

**PATHE** de Luxe Motocamera 9.5, f/2.5 Hermagis lens, tele-attachment, case, filter; as new; accept £14, or nearest.—Box 5801, c/o "The Amateur Photographer." [1058]

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Model A, 24 frames per second **£90** Model A, 16 and 24 frames (for sound AND silent speeds) **£95**

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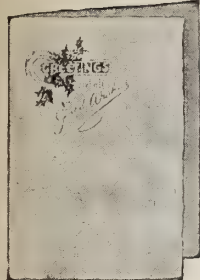
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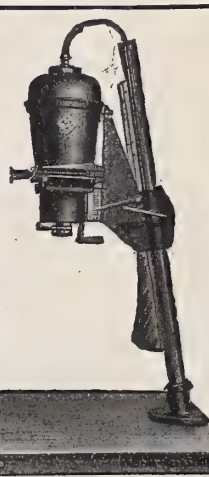
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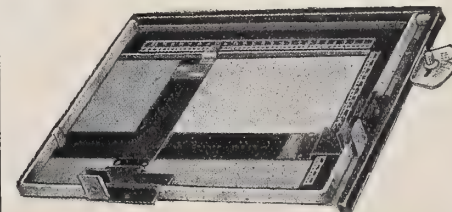


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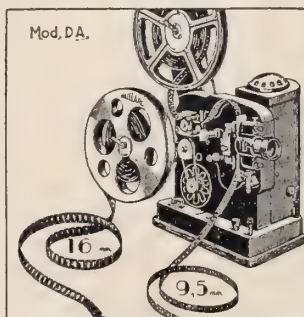
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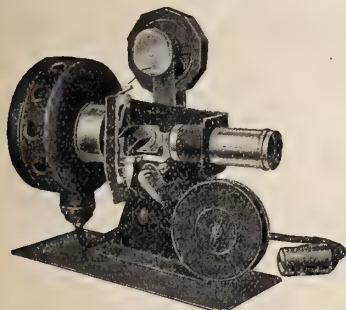
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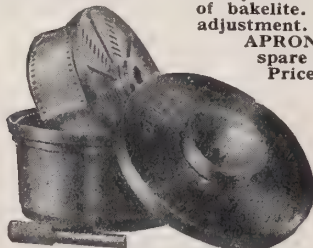
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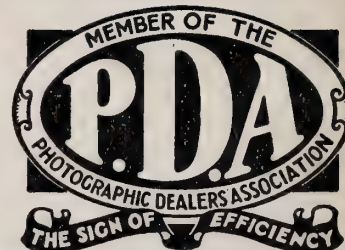
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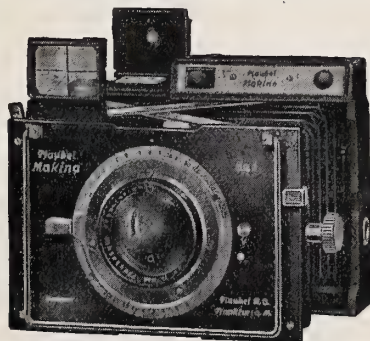
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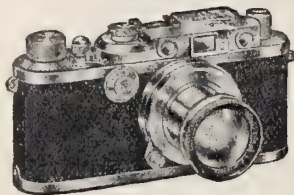


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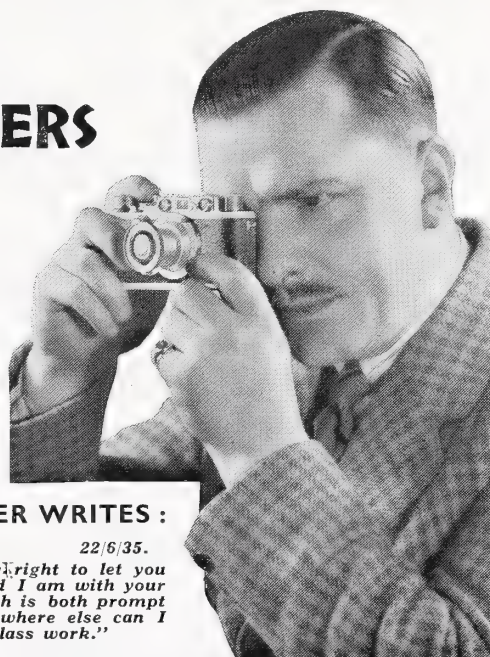


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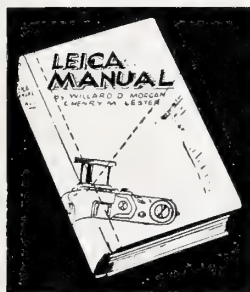
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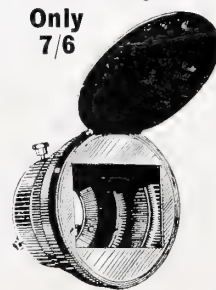
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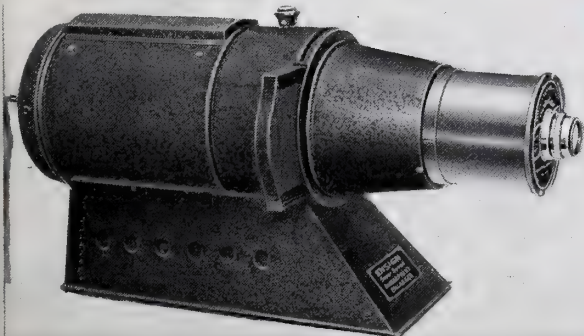
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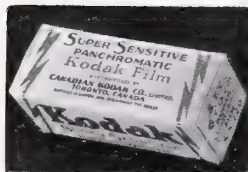


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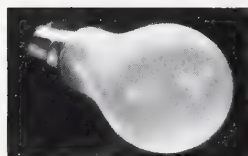
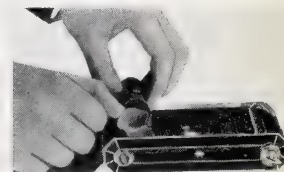
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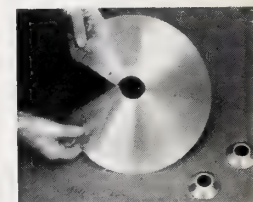
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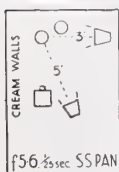


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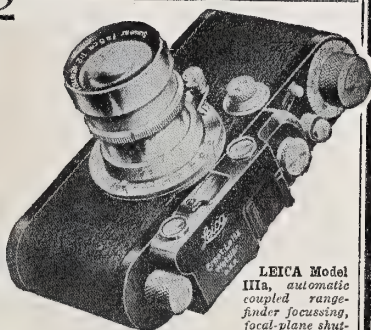
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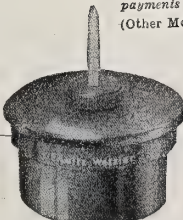
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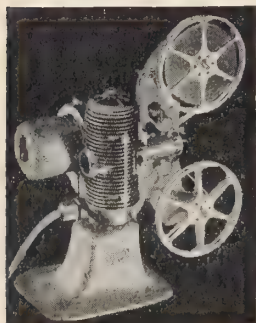
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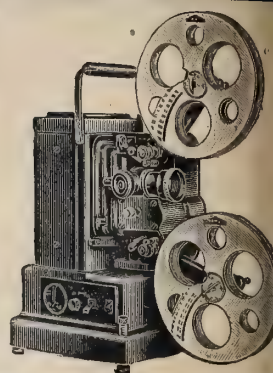
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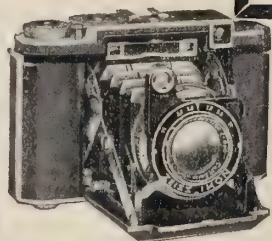
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1-pl. Soho Reflex, f/2.9 Pentac anastigmat, long extension, rack focus, focal-plane shutter, 1/15th to 1/800th, revolving back, 3 D.D. slides, F.P.A. and case ..... **£21 12 6**

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3 1/2 x 2 1/2 Salex de Luxe Reflex, f/4.5 Cooke anastigmat, long extension, rack focus, self-capping shutter, 1/10th to 1/1,000th, revolving back, screen, 6 slides ..... **£6 17 6**

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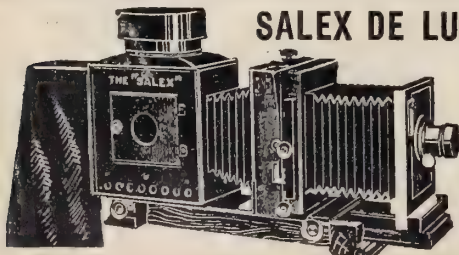
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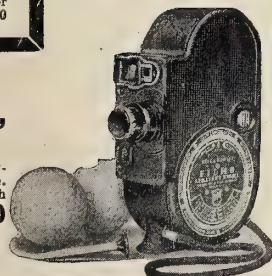
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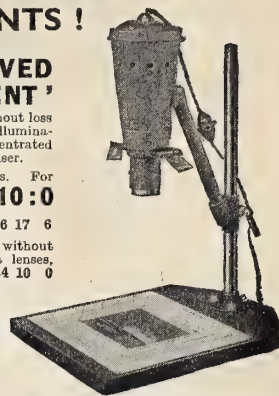
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8 1/2-in. f/3.5 Cooke anas., iris..... **£5 17 8**  
16-mm. Model A Kodascope Projector, 200-watt lamp, motor, resistance, travelling-case..... **£18 18 0**  
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9.5-mm. Pathe Kid Projector, super attachment, resistance..... **£25 6d.**  
3 1/2 x 2 1/4 Zeiss Maximar All-metal Folding, double ex., f/4.5 Tessar, Compur, Proxar, Distar, filter, Rhacox finder, L/case **£28 8 0**  
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3 1/2 x 2 1/4 Nagel Compact All-metal Folding, double ex., f/4.5 Carl Zeiss Tessar, D.A. Compur shutter, 3 slides, F.P.A., L/case. Cost £12..... **£6 17 6**  
9.5-mm. Pathe de Luxe Motocamera, f/2.5 Hermaris, Telephoto lens, L/case. Cost £21..... **£11 17 6**  
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Coronet Cine Camera, f/3.9 anas., lens, L/case..... **£7s. 6d.**

Kodak Retina, f/3.5 Xenar anas., Compur shutter. As new..... **£5 5 0**

1-p. Standard Enlarger, 5 1/2-in. condenser, f/4.5 obj., gas fittings..... **£3 7 6**

1-p. Special Ruby Reflex, self-capping focal-plane shutter, f/4.5 Aldis anas., filter, mags., 12 slides, F.P.A., L/case..... **£5 19 6**

Pathe Model B Motocamera, f/3.5 anas., L/case, set of mags. As new..... **£4 17 6**

Electric Bowi Exposure Meter, in case. As new..... **£3 15 0**

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7 x 5 B. & L. Tessar f/4.5, iris..... **£2 17 6**

Exakta Roll Film Reflex, multi-speed shutter, f/2.8 Zeiss Tessar lens, also f/6.3 Zeiss Tele-Tessar, set of filters, L/case. As new. Cost £46..... **£26 10 0**

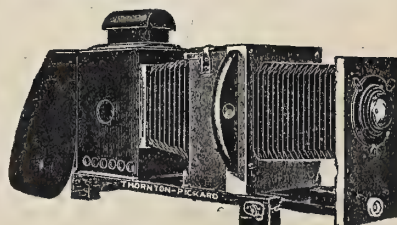
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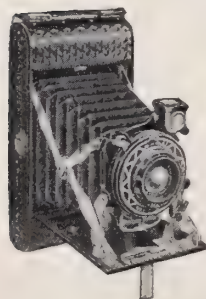
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WEDNESDAY, NOVEMBER 6TH, 1935.

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VOL. LXXX. No. 2452.

THE numerous competitions we have been called on to judge recently, apart from those associated with this paper, have impressed us with the enormous and unceasing activity of amateur photographers throughout the country. The vast numbers of prints sent in to these competitions are all evidences of the creative factor that renders amateur photography so vital and distinctive when compared with any other hobby. And it must be remembered that such prints represent only a tithe of the total output. There is little doubt that the camera habit has come to stay, and the further growth of interest in the subject will be made apparent to any reader who glances at the page devoted to "The Week's Meetings" appearing elsewhere in this issue. We are glad to know that "The A.P." has played a useful part in helping forward such an important element in modern life.

### Exhibition Films.

The films selected at the recent annual exhibition of the Royal Photographic Society were shown to the keenly critical Cinematograph Group the other evening. They proved to be a very fine lot. There was 250 feet of 16-mm. film by J. B. Stanley, illustrating the life and death—especially the death—of fish in the rivers and pools of India, with unintended pictorial effects in the shadows and ripples on the water surface. There were two films, each of 400 feet, on 16-mm. Kodacolor, by Mr. J. P. Jervis Chapman, for which the Society's medal was awarded. One of them illustrated a trip to Madeira. Then there were two films of scientific subjects, both very suggestive to those in search of ideas for shapes

## TOPICS of the Week

and designs. One of them illustrated the growth of convection currents in a tank of cold water when an electric heater is plunged into it; and the other, almost barbarous in its magnificence, consisted of motion photomicrographs of growing crystals. These last were by the new Kodachrome process, and it was stated that this occasion was the first on which a film by this process had been projected at a formal meeting in this country. The producer was Mr. Loyd Jones, who well deserved the Society's medal which he received.

### Why Colour Photography Tarries?

The Traill Taylor memorial lecture given recently, on the subject of light-sensitive systems, was a highly technical deliverance, though Professor Eggert "got it across" in a language not his own. He stated very succinctly the reason why a final solution of the problem of natural colour reproduction seems so difficult to reach. It all comes back to the question of the human eye, so indulgent in some respects, so rigorous in others. For example, the eye is quite satisfied with a reasonable reproduction of the external world in monochrome. It allows, within generous limits, the tones of the picture to represent the visual brightness of the various colours seen. It does not insist upon absolute accuracy—what accuracy can there be when you are representing colours by tones? Therefore a good monochrome rendering can be relatively easily attained by a panchromatic emulsion and a suitable filter. On the other hand, the eye sets a very high standard on colour reproduction, and a very small deviation from



A SNAPSHOT OF THE "FIFTH."



correct colour rendering in either an additive or subtractive process is obvious to the eye. It is this fact which complicates and makes so difficult the whole question of colour photography.

### Thrillers.

Those who read the modern detective story must have noticed the frequency with which the camera now appears in the detective's kit. We do not recall any adventures of Sherlock Holmes which involved resort to a photographic method, though there may well have been such, but the modern amateur is hot on to it with the camera every time. When he goes out it is with the malacca with the foot rule marked on it, the innocent monocle which is really a powerful magnifier,

the fingerprint powder in his right-hand coat pocket, and the camera. The miniature camera ought to be a godsend to future writers, but as yet it seems scarcely to have got into detective fiction. The idea is rather to parade the photographic equipment and to pretend that the detective is someone else, with dark slides in one pocket, a few odd lenses in another, and the inevitable stains on his thumb and forefinger. A most engrossing work of this kind kept us engaged the other day during the whole journey to Scotland, and here the detective's butler was the photographer, and was shown developing plates in the dark-room in which was a telephone extension by which he might learn when it was time to leave these intriguing operations and attend to his master's

dress tie. It was a most ingenious story, and we never discovered the murderer until the last page, but it was not easy to see how the photographic business helped the discovery. Perhaps it was put on only to heighten the mystery.

### Quieter Colourings.

A new recruit to colour photography remarked recently that one of the delights which it had brought him was the discovery of how large an amount of colour there was in landscape which he would ordinarily have taken to be colourless. There is, of course, a tendency for the colour worker to try out his plate or film on violent colours, but it is the subtler colours which reveal the possibilities of the process and his skill in the management of it.

## "The Amateur Photographer" EXPOSURE TABLE—November

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m., double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

SUBJECT.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies .. ..	1/20 sec.	1/30 sec.	1/60 sec.	1/80 sec.	1/100 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/10 ,,	1/15 ,,	1/30 ,,	1/40 ,,	1/50 ,,
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/4 ,,	1/6 ,,	1/12 ,,	1/15 ,,	1/20 ,,
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/3 ,,	1/4 ,,	1/10 ,,	1/12 ,,	1/15 ,,
Buildings or trees occupying greater portion of pictures .. .. .	3/4 ,,	1/2 ,,	1/4 ,,	1/5 ,,	1/6 ,,
Portraits or groups taken out of doors, not too much shut in by buildings .. ..	2 secs.	1½ ,,	1 ,,	1/2 ,,	1/3 ,,
Portraits in well-lighted room, light surroundings, big window, white reflector ..	6 ,,	5 secs.	3 secs.	2 secs.	1½ ,,

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.		Rapid.	
AGFA, Special Portrait.	ILFORD, Golden Iso-Zenith.	BARNET, S.R. Pan.	BARNET, S.R.
" Super Pan. Film.	" Iso-Zenith.	" Studio Ortho.	" Self-screen Ortho.
" Super-speed Film.	" Hypersensitive Pan.	ENSIGN, Roll Film.	ILFORD, Screen Chromatic.
" Isochrom Film.	" Plates and Films.	GEVAERT, Filtered Ortho.	" S.R.
" Ultra Special.	" Portrait Film (Ortho	" Chromosa.	" Commercial Ortho Film.
BARNET, Press and Super Press.	" Fast).	" S.R.	IMPERIAL, Non-Film.
" XL Super-speed Ortho.	" Monarch.	" Regular Cut Film.	" S.R.
" Soft Panchromatic.	" Press.	ILFORD, Auto. Filter.	" S.R. Ortho.
" Studio Fast.	" S.S. Ex. Sens.	" S.R. Pan.	KODAK, Cut Film.
" Ultra Rapid.	" Zenith Ex. Sens.	" Pan. Film.	" Rapid Chromatic.
EASTMAN, Par Speed Cut Film.	" S.G. Pan.	IMPERIAL, Non-filter (new series).	ILFORD, Empress.
" S.S. Cut Film.	ILLINGWORTH, Fleet.	" Eclipse Pan. B.	" Chromatic.
" S.S. Pan. Film.	" Super Fleet.	" S.S. Ortho.	Ordinary.
GEVAERT, Super Sensima.	" Super Fleet Ortho.	KODAK, Roll Film and Film Pack.	BARNET, Ordinary.
" Sensima Fast.	" Pan. Fleet.	PATHE, Roll Film.	GEVAERT, Ordinary.
" Sensima Ortho.	IMPERIAL, S.S. Press Ortho.	SELO, Roll Film.	ILFORD, Ordinary.
" Super Chromosa.	" Eclipse.	ZEISS IKON, Roll Film and Film	" Rapid Process Pan.
" Roll Films and Packs.	" Eclipse Ortho Soft.	Pack.	IMPERIAL, Ordinary.
	" Eclipse Soft.		" Pan. Process.
	" Eclipse Ortho.		



# "Silver-plating"

## THIN NEGATIVES

By  
ARTHUR PAGE.

A further note on the physical intensification of negatives of weak density to produce good printing results without graininess.

IN a recent number of *The Amateur Photographer*, a short description was given of the Odell process for obtaining fine-grain negatives by physical development, and the similarity of the process to silver-plating was pointed out.

Space did not permit the inclusion of the inventor's formula for the intensification of negatives which had been physically developed. It is proposed now to remedy that omission, and to show also what a very safe and powerful method of intensification is provided thereby for negatives which have been developed by the ordinary methods of chemical development.

It will be recalled that a stock solution was prepared which contained the following ingredients:

Hypo .. ..	3½ oz.
Sodium sulphite (anhy.) .. ..	1¼ oz.
Silver nitrate (crys.) ..	150 grs.
Water to make ..	20 oz.

This solution has to be prepared very carefully. The hypo and sulphite are dissolved in 12 oz. of water. The silver nitrate is dissolved in the other 8 oz. of water. The silver solution is then added very slowly to the solution of hypo and sulphite, the mixture being stirred vigorously with a glass rod the whole time.

The mixing is best carried out in subdued daylight, and the combining of the two solutions done so slowly that the precipitate which forms is immediately dissolved on stirring. It is best, too, to use distilled water in the stock solution.

### The Working Solution.

For intensification purposes one ounce of the stock solution is diluted with an equal quantity of water and to this is added 2 drams of a 10 per cent solution of strong liquor ammonia. In another half-ounce of water 10 grains of glycine or metol are dissolved and then added to the ammoniacal silver-

hypo solution. Amidol may be used in place of the glycine or metol, but the ammonia should be reduced to 10 or 15 drops if it is used.

The negative, after being washed for another hour, if possible, is then placed in this solution. Every ten or fifteen minutes it should be removed and wiped over with cotton-wool before replacing. In 30 to 45 minutes intensification should be sufficient to make the negative printable.

### Experiments and Results.

These instructions as given originally by Dr. Odell for intensification of physically developed negatives were tried out by me on old thin negatives which had been developed by ordinary methods. Experiments were first conducted with a useless negative, after covering one half of it with rubber solution to protect it from any action. The difference between the intensified and untouched portions was very great. The next essay was upon a very thin negative more than twelve years old. The results were equally good, but the fact must be emphasised that no method of intensification, however perfect or however powerful, will put into deep shadows details not in the original negative.

### Cleanliness Essential.

In the description of physical development great stress was laid on the importance of cleanliness of all dishes and other utensils used. This is equally necessary for physical intensification, and applies also to the negative itself.

The negatives should always be given a thorough polishing up with clean methylated spirit on a piece of soft chamois leather before they are wetted at all. In spite of this some horny old negatives during the intensification acquired a bright thick metallic edging which led me to think that the plates had been damaged. However, a quick bath

in a moderately strong Farmer's reducer cleared all this away completely and at the same time brightened up the negatives.

There are two classes of persons to whom this method of intensification should appeal. There are those who have negatives which are thin and lacking in good printing value on account of the original materials not having been as fresh as they might have been. Every worker in the Tropics and out-of-the-way parts of the world has this trouble at some time or other.

Then there are those with a stock of negatives developed on the thin side for bromide enlarging with a condenser enlarger who would like to make some of them suitable for chloro-bromide printing, which demands a negative of greater contrast to derive the fullest benefit of the long scale of tones possible with this paper.

To all such who are afraid of submitting their precious negatives to the usual methods of intensification I can confidently recommend the silver-plating process and can promise a fresh interest in many an old negative long since put aside and half-forgotten.

### Absence of Grain.

It is a commonplace nowadays that there is a paper to suit every kind of negative, and it is true that bright pictures can be produced from the thinnest of negatives by the use of an extra-contrasty hard paper. But there are limitations. With a very slight amount of enlargement graininess begins to appear whilst the smallest marks on a thin film are bound to show up too much.

Physical intensification has a marked effect in closing up the pores, so to speak, and curing graininess, whilst a poor negative acquires a printing value which enables good results to be obtained on normal grades of paper.



# Mirror Portraits

By E. B. WATTON.

ALTHOUGH the idea described below may not be new, it will prove of interest to those who are always seeking something out of the ordinary in portraiture, and are not merely content with the conventional "head and shoulders" against a (more or less) suitable background.

Briefly the device consists in posing a model before a mirror and photographing the reflection as well as the model.

The idea sounds absurdly simple, but there are one or two points which require careful consideration if satisfactory results are to be obtained without many early failures.

In the first place the arrangement of both model and mirror require careful thought to secure a pleasing composition, and the accompanying diagram, illustrating a typical arrangement which may be found suitable for early experiments, indicates the relative positions of model, mirror and camera, together with the auxiliary background, this latter being a most important feature.

In a spacious studio with perfectly plain walls, it could perhaps be dispensed with, but for work in a crowded room with other furniture, it is a very valuable aid in suppressing



*The New Hat.*

model and the reflection equally sharp, a much smaller stop in the lens will be necessary than is commonly used for portrait work.

Personally, I use a  $5\frac{3}{4}$ -in. lens on a  $3\frac{1}{2} \times 2\frac{1}{2}$  T.-P. reflex, and for normal work at 8 to 9 ft. (maximum obtainable owing to space limitations) the depth of focus at  $f/4.5$  is only a few inches, entirely insufficient to extend from the back of the model's head to the reflection.

The possibility of rendering the mirror image slightly out of focus is, however, frequently a definite advantage, as by its aid a pleasing study may be obtained of a person who is

normally a difficult subject for direct portraiture in the ordinary way.

"The New Hat" is an example of deliberate soft focus and was taken according to the diagram, the lighting being one flood-light at 5 ft. (700 watts, with diffuser), and a little top light.

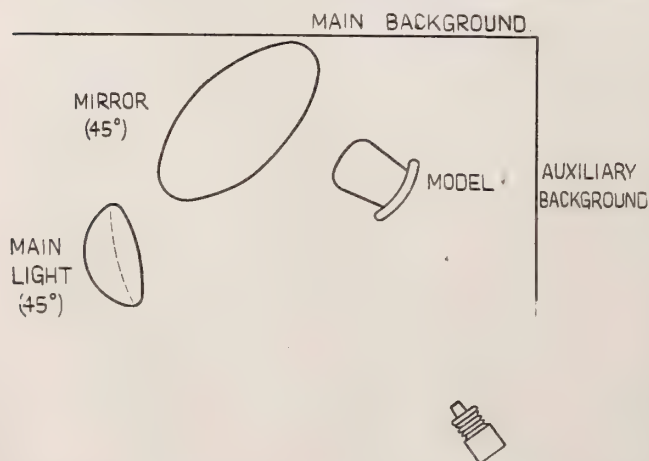
This is, of course, just one example of the mirror treatment and I do not claim to have made an exhaustive study of the subject. It is hoped, however, that these few notes may prove of service in establishing a "jumping-off point" for others who may be interested enough to experiment on similar lines.

## WARM TONES ON BROMIDE PAPER BY DIRECT DEVELOPMENT

BY the use of a hydroquinone-glycin-borax developer rich warm-black tones can be obtained on most well-known brands of bromide paper. A full exposure is necessary, and development should be continued longer than the normal time for black tones. The formula, which is due to T. Lee Symes, is as follows:

A. Hydroquinone..	.. 200 grs.
Glycin ..	.. 80 grs.
Potassium bromide ..	.. 80 grs.
Soda sulphite (crys.) ..	.. 4 oz.
Water ..	.. 20 oz.
B. Soda carbonate (crys.) ..	.. 4 oz.
Borax ..	.. $\frac{1}{2}$ oz.
Water ..	.. 20 oz.

For use take equal parts of A and B, and add equal quantity of water. Use at 65 degrees Fahr.



undesirable reflections. (In the writer's case, black cloth was used for both main and auxiliary backgrounds, but this is only one of many suitable materials.)

Furthermore, it must be remembered that if it is desired to render both the



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Mr. Jenkins using his Rolleiflex.



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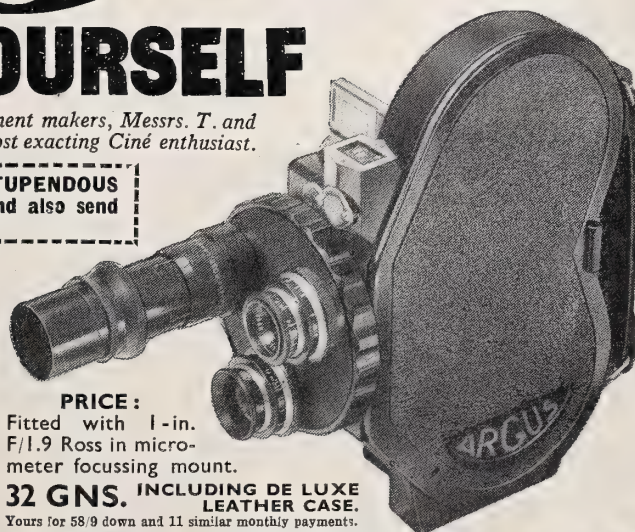
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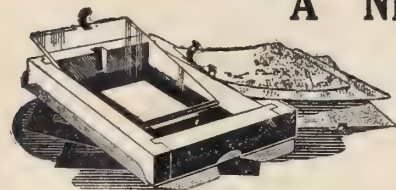
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# LANTERN SLIDES by the CARBON PROCESS

By  
P. E. ABRAHAM.

IT is fairly well known that the carbon process is pre-eminently capable of reproducing prints in which it is desired to retain a long scale of gradations. That this quality can be utilised in the production of lantern slides in a variety of colours does not seem to be so widely appreciated. It is hoped, therefore, that the following description of the work involved will be of interest to those who seek something as a change from ordinary methods.

The best kind of negative for the purpose is one that will give a good print on soft gaslight paper; the sort that has been obtained by full exposure followed by full development. A welcome use, however, may be found for many negatives which on account of their strength have been rejected for enlarging, or condemned to the reduction bath, as the process has a tendency to flatten contrasts.

## The Pigmented Paper.

A supply of pigmented paper can be purchased from the Autotype Co. (59, New Oxford Street, W.C.1), who are always ready to advise upon any difficulties which may be experienced.

With regard to colours, the writer finds sea-green, grey-green, brown-black, inkpot and sepia good to work with. The dark-blue pigment paper should be eschewed in first attempts as it seems to have a tendency to "frilling" in development. This appears to be due to printing action penetrating to the backing-paper owing to the pigment's transparency to actinic light, and causing tension in the stripping operation mentioned later. It is suggested that the use of this colour be confined to cloud studies requiring light printing. The brown pigments appear to give warmer tones on glass than they do in paper prints.

## Sensitising.

The paper is best purchased in an insensitive condition, for when sensitised its keeping qualities are somewhat uncertain, and it generally does not keep in good printing order longer than a fortnight. It is, however, a very easy matter to sensitise.

The sensitising agent is pure bichromate of potash, and a five per cent stock solution of this salt should be prepared.

For use, the bichromate stock solution is further diluted to form a solution of one and a quarter per cent strength, e.g., to 2 oz. of stock add 6 of water.

The pigment paper is immersed face downwards in the solution, which should not be of a temperature higher than 65 degrees Fahr. All air-bubbles having been removed from the back, the paper

is reversed and the pigment side similarly treated. The length of immersion should be two minutes.

The pigment paper is then placed face downwards on a clean sheet of glass and squeegeed with a flat squeegee to remove surplus solution, and then hung up in a dark, well-ventilated room to dry. Drying should not be allowed to take longer than three hours, as long drying may affect the subsequent solubility of the pigmented gelatine. It may be dried in yellow artificial light, but heat must not be used in any case.

## The Glass Final Support.

The  $3\frac{1}{4} \times 3\frac{1}{4}$  glasses which are to receive the carbon image may be purchased from the makers of the pigment paper, and are already prepared with a thin coating of insoluble gelatine. Ordinary clean lantern cover-glasses may, however, be coated with a layer of insoluble gelatine by the method advocated in the handbook to the Autotype process.

Scrupulously cleaned, discarded lantern plates or cut-down quarter-plate negatives may be pressed into service, if the worker undertakes this venture, but for the best results it is wiser and cheaper to obtain the prepared variety, as they are completely free from flaws or dust specks, a condition not easily effected in the home-made product.

## Exposure.

The most militant difficulty to contend with is the question of exposure, no visible image being produced at the time of printing, which is carried out in daylight but not direct sunlight. Some form of actinometer is almost a necessity, the method here being to print for a number of "tints," i.e., the number of times the exposed silver paper in the aperture of the actinometer darkens to the colour of a standard comparison tint.

Another method which the writer has proved successful, is to conduct a trial exposure by uncovering the print in five-minute periods with a piece of card. After subsequent development the time taken by the correctly exposed portion is noted against the factor given in the Burroughs Wellcome exposure calculator for the month and the light. The exposure required for any other time can then be calculated by comparison of the light factors consulted. About half the normal exposure is recommended for the blue pigment paper owing to its greater penetration by actinic light.

Yet another method is to use a piece of ordinary P.O.P. or self-toning paper in a printing frame under a negative of similar density. The speed of this paper is approximately the same as the sensitised carbon tissue, and the exposure

can be readily judged in this manner after a few trials.

Steps having been taken to ensure some guide to printing as outlined above, subsequent operations are delightfully simple. The sensitised paper, cut to the correct lantern size, is placed in the printing frame, pigment side in contact with the negative. A mask is a necessity to provide a "safe edge" against frilling, and to leave a clear unprinted edge in the positive.

## Developing.

After the estimated time of printing has elapsed, the sensitised pigment paper is placed in a dish of cold water, when it commences to curl inwards. When it has almost uncurled again bring it into contact with the prepared glass under water, and, using a piece of rubberised cloth as a protection from abrasion, squeegee into contact and leave for twenty minutes. Perfect contact between pigment paper and glass should be ensured, as any airbells will be a source of future trouble.

At the end of the time stated place the slide into warm water at a temperature of 100 degrees Fahr. When the pigment is seen to ooze from the edges of the paper, strip the latter from its glass support and throw aside.

Holding the slide in the left hand lave it with hot water from the right hand until the soluble gelatine which has been unacted upon by the light dissolves away, leaving the transparency in the form of insoluble pigmented gelatine.

The temperature of the water may be increased gradually to a heat as high as the hand can bear to secure more contrast if necessary; in fact, at this stage some measure of control is possible.

## Finishing the Slide.

Development should be complete in about five minutes, and the slide is then gently rinsed in cold water, and finally transferred to a five per cent alum solution for a few minutes to harden. The slide is removed from the alum and again rinsed gently in cold water.

It is then allowed to dry naturally in a dust-free room. Considerable relief will be apparent in the wet image, but this will almost disappear on drying and will not affect projection. The dry transparency is masked, bound up with a cover-glass and spotted like an ordinary slide.

In concluding, it must be stressed that dust should be carefully avoided at all stages in the process, and that particles of grit in solutions should be guarded against. The beautiful transparency of the slides and the fascination of the colours obtainable will be a revelation to even the hardened slide-maker.



November 6th, 1935

# November

By M. W. BRAMPTON.



*Hill-top. Late autumn ploughing affords many fine subjects for the outdoor photographer.*

**T**HOSE days when autumn verges on the edge of winter offer many opportunities for picture-making. In sheltered districts the autumn tints last well into November, which is not always the foggy month it is supposed to be.

Sometimes there are days of beautiful soft sunshine, and the fact that there is generally a lot of moisture about results in those atmospheric effects which are so typical of the season.

We all know the kind of day when there is a cold tang in the air and a pungent scent from the damp leaves which lie under hedges or drift along the edge of pavements where many of them have been trodden underfoot. When the sun shines on these days it is well to take full advantage of it, for the autumnal atmosphere will soon disappear and the bright days which come later will be crisp winter days of quite a different character.

Bright winter days are just as good for photography, but it is a pity to let any season go by without securing some records of it.

Seasonal effect is the thing to aim for when taking photographs in late autumn, and a wide variety of subject matter can be used for pictures which plainly represent autumn and no other time of year.

Mist will play a large part in these effects. It often makes quite commonplace scenes, particularly buildings, look interesting and slightly mysterious, and enables one to secure photographs which have cold masses of tone instead of intricate and spotty detail, which present such a difficulty to the photographer who aims at something more pictorial than the average record.

Often the best effects are to be had



*A wind tossed tree.*



*Clearing autumn leaves.*

typical of autumn, strong filters should not be used.

If the mist is thick, or in sunlight, a weak filter will cut out a little of it, and may give a softer and more pleasing result. It is interesting to expose several films on one subject, using no filter for one and filters of varying strengths for others, and compare the results.

Wind is an aspect of autumn which is somewhat neglected. It is difficult to take photographs in a strong wind which causes violent movement in everything movable, but effects of windswept trees can sometimes be secured when there is not actually a



# Subjects Out of doors

strong wind blowing. In exposed places most trees have a decided list to one side, all the branches growing in one direction, showing which way the prevailing wind blows, and photographs of these bent trees give a good impression of the blustery days which are interspersed with the misty ones of late autumn. It is best to photograph the trees after the leaves have fallen, as foliage suggests more summery conditions.

The light loses its strength rapidly



*The value of autumn mists to give broad effects is seen here.*

in autumn, so exposures have to be correspondingly longer. Even when the sunlight looks bright it is much more yellow in tone and lacking in actinic value than the light of a few months ago, and contrasts are not as strong. Negatives must therefore be amply exposed and fully developed if the resulting prints are to be of rich quality.

With the very fast films now on the market, particularly the panchromatic varieties with their extra sensitivity to yellow, snapshot exposures are generally quite satisfactory as long as there are no deep shadows near the camera.



*An autumn morning.*

As to the type of paper which gives the best rendering of autumn scenes, opinions differ as to the relative merits of cream- and white-based paper. Personally, I think that for subjects where the soft glow of sun is the main feature a cream base is best, but for misty scenes a white or pale ivory base is to be preferred. A greater delicacy is given to the mist and a better impression of the cool atmosphere of late autumn conveyed. A cream paper is apt to make mist look dirty, more like fog through which the sun tries to penetrate.

Autumn colouring and atmosphere provide some of the best possible subjects for the available colour plates and films, and the opportunities so afforded should on no account be overlooked by those who can take advantage of them.



*Late autumn in a country road.*



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Secretary of The Royal Photographic Society informs us that in consequence of the dissolution of Parliament Colonel J. T. C. Moore-Brabazon, M.P., will be unable to open the forthcoming Exhibition of Cinematography at the Society's House. The Exhibition will be opened by Mr. A. C. Cameron, Secretary to the Central Council for School Broadcasting and a Governor of The British Film Institute, on Saturday afternoon, 9th November, at 3 p.m. Tickets for the ceremony can be obtained on application at 35, Russell Square, W.C.

A fine exhibition of Alpine photographs by Mr. J. Hubert Walker was opened recently by Dr. N. Dudley Stamp, at the Ilford Galleries, 101, High Holborn, London. Readers who are interested in Alpine scenery are strongly recommended to pay it a visit. Admission is free.

A new club has been formed in Brighouse to be known as the Brighouse Camera Club. A fully-equipped club-room has been opened at Water Street. The annual subscription is 5s. Interested amateurs should get in touch with the Hon. Sec., W. Shillitoe, 46, Bridge End, Brighouse, Yorks.

Readers who have regularly received the little monthly publication issued by E. Leitz—"Leica News"—will be glad to know that the firm can supply a special binder made of strong material and covered with washable Rexine. The price is 2s. 6d. Application should be made to E. Leitz, 20, Mortimer Street, W.1.

Erdington, a fast-growing suburb of Birmingham, must have within its borders many amateurs who desire to join a "live" photographic society. The Erdington Society has vacancies for new members. A fully-equipped

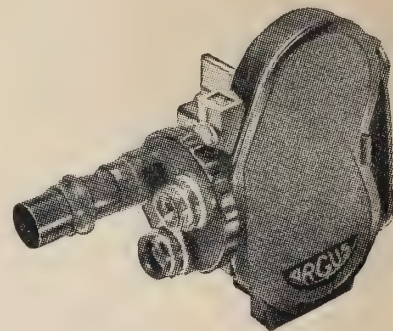
dark-room is now provided for the free use of members. Juniors (subscription 10s.) are particularly welcomed. A programme and particulars will be sent on receipt of a postcard addressed to the Hon. Secretary, H. A. C. Chamberlin, 36, Grange Road, Erdington, Birmingham.

Many of our readers who entered the Rolleiflex and Rolleicord competition organised during the past year by the makers of these popular cameras, Messrs. Franke and Heidecke, of Brunswick, will be interested to learn that 35,000 pictures were entered, and the names of the 400 prizewinners will be available shortly. We understand that the D. Heering Publishing Co. will issue a book in which the winning prints will be reproduced.

Amongst the list of ciné societies published in our last week's issue we regret to find that the Ilford Amateur Ciné Society was omitted. The Club room is at the Gatehouse Café, Cranbrook Road, Ilford, where meetings are held on the first Thursday of each month. Hon. Secretary, A. D. Taylor, 9, Middleton Gardens, Ilford, Essex.

Ciné enthusiasts will be interested in the new "Argus" 9.5-mm. ciné camera which has just been introduced by The Camera Co., 320, Vauxhall Bridge Road, London, S.W.1. It is an attractive-looking and well-made instrument, easy to hold and operate. It has a three-lens turret fitted with Ross lenses throughout, a 1-in. f/1.9 lens as standard with micrometer focussing mount, and a 4-in. Teleros and 6-in. lens as extras. The "Argus" has a 100-ft. capacity, and among the many novel features are a 3-in. diameter sector shutter, a spring load indicator, a forward and reverse motor and a pre-selector giving the option of single shots, "time" and the usual "brief"

shutter releases. Four shutter speeds of 12, 16, 32 and 64 frames a second are fitted, and the footage indicator which runs to 100 ft. is conveniently placed under the view-finder. It is remarkably



compact, extremely strong and well finished and retails at 32 guineas, including a de luxe leather carrying-case. Readers should apply to the above address for further particulars.

The Southport Photographic Society has recently equipped a dark room at its headquarters, St. John Hall, Scarisbrick Street, Southport. This is available for members at all hours. Any amateur photographer in the neighbourhood who is not already a member should apply to the Hon. Secretary, Mr. J. H. Moorhouse, 22, Queen's Road, Southport, for all information. He will be sure of a personal welcome.

"Celfix" Ciné Screens have become well established among amateur ciné workers and projectionists, who want the best results from their films or slides. A new price list of these screens has just been issued by the makers, R. F. Hunter Ltd., "Celfix House," 51, Gray's Inn Road, London, W.C.1. It is most convincingly illustrated, and well worth applying for. It will be sent free to any reader of "The A.P." and sample pieces of "Celfix" crystal glass beaded and "Celfix" silver material—as used in the construction of the screens—will be sent at the same time.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in issue of October 30. Irish Salon (to be held at Mansion House, Dublin).—Open, November 2-9. Particulars from Hon. Secretary, Irish Salon of Photography, 18, Morehampton Road, Dublin.

Seventh Western International Photographic Salon.—November 23-30. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

IXe International Kertsalon Fotografische Kring "Iris".—Open, December 22-January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris," 69, Ballaerstraat, Antwerp.

Third (Second International) Wilmington Salon of Photography.—Open, January 6-26, 1936. Last day for entries, December 15, 1935. Particulars and entry

forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24-March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

Preston Scientific Society.—Eleventh Annual Open Photographic Exhibition. Monday, February 3 to Saturday, February 15, 1936. Entries close Friday, January 10, 1936. Particulars and entry forms from the Exhibition Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

The 40th Annual Exhibition of the South London P.S.—Open, February 15-March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Scottish National Salon.—February 8-29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

Ilford Photographic Society.—Annual Photographic Exhibition. From Monday, March 2 to Saturday,

March 7, 1936. Closing date for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

City of London and Cripplegate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16-21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

Ville Salon International D'Art Photographique de Bruxelles, 1936.—Open, from March 21-April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels 3, Belgium.

Darwen Exhibition of Photography.—April 20-May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.

Bristol Photographic Society.—Second Annual Open Exhibition, from May 2-19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.



# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCVI.

Mr. DONALD  
S. HERBERT.

From information communicated to our Special Representative.

"FACES and moods are the foundation of my photographic pictures. All kinds of faces interest me deeply. There are children, whose moods and expressions are a constant source of supply for attractive pictures; and there are the sweet young maids in their 'teens, just blossoming into womanhood, who are perhaps my favourite subjects.

"Then, again, there are the sophisticated ladies, who are full of character, with their make-up and cool, calculating glances; and if they can be successfully photographed they nearly always make pictures of strong and lasting interest. Finally there come those whose faces have become mellowed by age. People in the autumn of their life have ever been favourite subjects for the greatest figure painters, and I also find great

pleasure in my efforts to create pictures of old people.

"I am always on the look-out for the characteristic or typical face or figure, or one that expresses a mood; and having found a suitable subject it requires a great amount of tact and persuasion to get the models to the studio and explain exactly what is wanted of them. Having found and captured a good model I consider my picture half made.

"All my photographs are taken in a studio—quite a small one, by the way—and I always use half-watt lighting. The arrangement and manipulation of this is quite simple, although I have introduced one or two gadgets of my own invention.

"Every subject, I maintain, must be treated differently; and I rely on 'inspiration' for the particular

treatment of any given subject. I have at times a leaning towards the unusual, and work in a modernistic style; but at other times, especially when photographing old people, I find that there is nothing better than to use conventional methods.

"Now a word or two as to my camera and materials. I use mostly half-plate size in a studio stand camera with a variety of lenses, my favourite being a Dallmeyer f/3.5 of 19-in. focus. For some children and animal studies I prefer a quarter-plate Thornton-Pickard reflex camera with f/3.5 lens.

"For the half-plate size I work with portrait panchromatic flat films, which I find very suitable; and in the reflex I use Ilford hypersensitive very successfully. I use a tank developer, metol-hydroquinone-pyro, and adopt the time-and-temperature method.

"For my prints I use chloro-bromide paper, chiefly Kodopal P, which, with the right development, can give beautiful warm tones. Just of late I have made some very successful prints on Gevaluxe, and this seems to suit my class of negative very well. I retouch my negatives, and finish my prints, but I do not believe in over-doing either of these processes.

"In mounting my exhibition prints, which are usually 12×10 in., I make a cut-out mount 20×16 in. outside, from a light-weight mounting-board of a light cream tint. The print is placed in position at the back of the mount, and fastened with gummed paper tape. A pencil line round the cut-out completes the picture. For exhibitions abroad I always send prints unmounted.

"I am secretary of the Weymouth and District P.S., and my advice to all who wish to improve their photography is to join the local photographic club; and if one does not exist, to set about starting one."

(A further example of Mr. Herbert's work is reproduced on one of the centre Art pages.)



HANDS.

Donald S. Herbert.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SUNSHINE ON THE STAIRWAY," by T. G. Corkill.

THE choice of material for this picture is interesting as it conveys the impression of arising from one of those things which, being seen every day, have become familiar, but which, under the transforming influence of a casual effect of sunshine, is suddenly found to possess all the qualities needed for forming a picture, the perception of the fact becoming its inspiration.

Whether this impression be the case or not, it is undeniable that the print provides an admirable example of the beauty conferred upon the most commonplace of material by sunlight, for, in its absence, the subject would have no point and little interest. There might, perhaps, be something in the nature of a pattern arising from the curves and formation of the stairway, but its artistic attraction would be slight, and nothing in comparison with that exerted by the present rendering.

That splash of sunshine makes the picture. Not only does it afford an effective centre of interest and the basis upon which the composition is constructed, but it also provides the æsthetic motive. As the brightest light, it naturally attracts the attention and, as a manifestation of sunshine, it becomes the theme or motive of the picture. The fact that the two factors are coincident renders them mutually helpful, and, in addition to the attraction so excited, the importance of the light in question is emphasised by its force of placing. Its centre (1) occupies a position closely approximating to one of the points formed by intersections of divisions of thirds, from which it derives a not inconsiderable measure of strength, and this is again stressed, in the first place by a suggestion of a spiral formation—arising from the lines formed by the edges of the shadows, the level of the balustrading, the uprising curve of the stairway, and the line of the ceiling; roughly indi-

cated in the sketch by the dotted line—and, in the second, by the feeling of enclosure which the darker tones toward the edge create.

In combination, these several features, by directing the attention to the point (1), concentrate the interest there and ensure the establishment of unity. That it is so well expressed is an indication of the satisfactory

inwards, and so towards the centre of interest, such an arrangement of tone conveys a feeling of harmony, and, at the same time, the darks being full and rich, an impression of quality.

This latter impression owes its existence partly to the selection of the subject and partly to a thoroughly adequate measure of technique. The contrast of a subject of this character

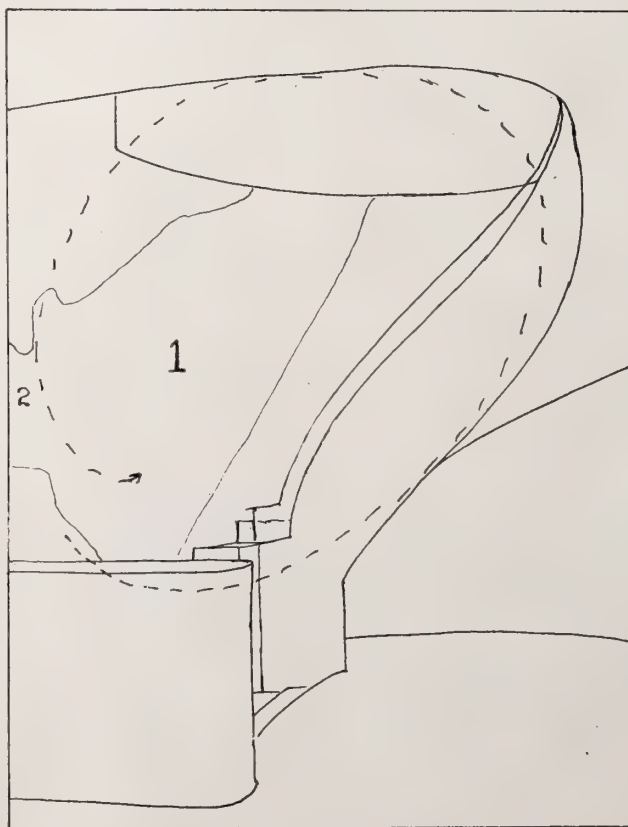
would exceed the normal range, and not only would it be necessary for the exposure to be calculated pretty accurately having regard to the consequent restriction in latitude, but it would also be essential for either the time of development to be curtailed or a softer grade of printing paper than normal to be employed in order to correct the tendency towards excess of contrast. The degree of development of the print itself would have to be carried out to the full extent demanded by its type, and the adjustment of its range to that of the negative would call for considerable experience and judgment.

Insomuch, the work is excellently contrived, but it could be wished, perhaps, that the upper and lower portions of shadow tone at (2) were joined together along the left-hand edge. It does not happen to be so, but, could it have been managed, a slight inclination towards running out at that point would have been prevented, and the line of the spiral would be, as it should be,

more "in" the picture.

A slight adjustment such as this should not present much difficulty. It might be arranged by the local application of an oil pigment well rubbed in, and it would, of course, be necessary for the tint and depth of tone to be exactly matched. There is, however, a natural boundary for the inward side of the projected addition in the shadow of one of the elements of the window frame, which would help, and, if the space were filled in, it would serve.

"MENTOR."



nature of the arrangement, and it is aided, to an appreciable extent, by the placing of the tones in their relationship with one another.

It will be observed that the tones surrounding the main light at (1) are but a shade or so darker; around these are steps of deeper tone, and these are succeeded by further degrees of depth till, towards the edge—except for some slight modifications which furnish a necessary relief—the greatest darks are reached. Besides tending to direct the attention





SUNSHINE ON THE STAIRWAY.

*(From the Advanced Workers' Competition.)*

By T. G. CORKILL.  
(S. Africa.)





THE ANGLERS.

(See article, "With the Beginners.")

By W. L. F. WASTELL.





BETTY.

(See article, "How I make my Exhibition Pictures.")

BY DONALD S. HERBERT.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION

1.—" . . . while the Sun Shines."  
By C. Allan.

2.—"Clovelly Harbour."  
By P. M. Brocklesby.

3.—"The Net-Maker."  
By Ernest E. Oakley.

4.—"In Smooth Waters."  
By W. H. Scott Badcock.

5.—"Macquarie."  
By Cadet P. M. C. Hussey.

6.—"The Homestead."  
By Arthur Heap.

7.—"Thatching."  
By Captain M. C. Hogg.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THE device of showing a dark against a light, or a light against a dark is a sound practice, for, besides having the authority of the rules of composition behind it, it proves one of the most practical ways not only of indicating what the subject is, but of showing it to the best possible advantage.

### **Extremes in Conjunction.**

It is not the only method, of course, but it is as efficient as any other, and, although it may not have been intentionally adopted, its value is to be seen in Nos. 1 and 7 of the prints reproduced on the opposite page.

In the former, "... while the Sun Shines," by C. Allan, the head of the child is in light, and it comes against a dark portion of the setting. It stands out extremely well, and there is no doubt about what is intended to be the subject of the picture. The fact that the figure is the most important element is shown, as well, by the scale and by its placing in the picture space; but that it is so well isolated lends it a value that the other factors could not impart by themselves, and makes the intention perfectly clear.

As a child study of the genre type it is good work, and the fact that the figure is shown in sunshine confers a further artistic attraction. This also is enhanced by the placing of extremes in conjunction, for the sunlit head comes against a shadowed part of the setting, and the light on the body is nicely set off by the foreground shadow below.

This shadow again is useful inasmuch as it gives the picture a firm base, and another good feature is the degree of tone in the sky, which, on account of its depth, does not introduce a note of competition.

### **Dark against Light.**

Were it light in tone, much of the value of the lights on the figure would be lost, simply because the introduction of another high-light would compete with it for the attention and divide the interest which should—and now does—attach only to the child.

In No. 7, "Thatching," by Captain M. C. Hogg, the tone values of the

sky are equally adequate, but, here, the arrangement is reversed, and the dark of the figure, as the principal element, is shown against the light of the sky. The isolation of the figure is no less effective than in the former instance, and his placing—just off the centre and sufficiently distant from the edge to avoid any feeling of weakness—is nicely judged.

It is quite as strong as the other, and, with an unassertive collection of accessories for a setting, makes a pleasing little picture. The inclusion of the roof posts does introduce a set of lines that the picture would be better without, but, unless it were possible to get above them, it would be difficult to avoid their inclusion.

The sky in No. 6, "The Homestead," by Arthur Heap, has just about the right degree of tone, and the rendering of the whitewashed walls of the cottage in sunlight against it affords evidence of a high level of craftsmanship.

### **Division of Interest.**

The arrangement, however, does not reach the same standard. From the title it is to be inferred that the cottage is intended to be the centre of interest. Its light tone and brightness does attract a share of the attention, it is true, but the light is shown against another light; its position is too near the edge for strength, and the dark of the tree, which is in a much more forceful position, outweighs it entirely.

The real centre of interest, as the picture stands, rests with the tree, but the light on the cottage has the effect of dividing the interest, and, on this account, the print is incapable of maintaining the attraction it should.

If the placing of these two items could be re-arranged so that the cottage adjoined the tree, their attraction would be united and the fault corrected. Whether that could be done or not would depend on the lie of the land. If it were feasible to find a viewpoint some little distance towards the right, the line of sight being inclined more to the left, the cottage would appear behind the tree and the required junction would be effected.

Incidentally, the cow is a not too

fortunate feature, for, facing the edge as it does, it has the effect of directing the attention outwards, whereas, if it were turned the opposite way, the effect would likewise be reversed and the interest would be retained within the picture.

### **Directional Lines.**

When a figure is included in a picture, the eye tends to follow the same direction in which the figure is looking. There should be, therefore, more space in front of a figure than behind, and this is one of the reasons which make the placing of the man in No. 7 good and that of the cow in No. 6 bad.

In the case of No. 2, "Clovell Harbour," by P. M. Brocklesby, the same contention applies to the boat. Its bow is facing the right-hand edge and the eye follows the same direction out of the picture. If the boat were reversed, so would the sense of direction it imparts, and, as far as the arrangement of lines is concerned, they would make quite a satisfactory composition; but, with practically no tone at all in the sky, the light on the water has no chance of holding the attention.

That light should be the centre of interest, but, despite its good position, it cannot so act because of the competition of the sky. A light filter of medium depth, particularly if employed in conjunction with panchromatic material, would correct matters, but now that the negative is made, the only practical way of introducing tone into the sky is by local overprinting.

The same fault recurs in No. 4, "In Smooth Waters," by W. H. Scott Badcock, and similar treatment is indicated; while in No. 3, "The Net-Maker," by E. E. Oakley, the patch of lighter tone along the right-hand margin has much the same effect, i.e., it draws the attention away from the figures. These are quite well caught, although a little more space between them would be an advantage. This might possibly have been contrived by the choice of a viewpoint slightly to the left, and a setting of contrasting tone would enable the figures to be better isolated.

"MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## HUNTING FOR SUBJECTS.

A GOOD deal of the interest, and sometimes excitement, of photography lies in hunting about for what we consider sufficiently good subjects. We may draw a blank, or we may have unexpected luck. It is nearly always a lottery.

We may hunt over familiar ground, and this is not so unpromising as it may seem; for where we have often found little or nothing, we may come across something really fine—the result of unusual lighting or atmosphere. Sometimes we explore new territory, with no idea of what we may happen upon, but always hoping for the best. Or we may be prospecting over ground which although new to us has been made more or less familiar to us by the pictures of others; then we are faced with the pleasant problem of trying to do something different from “the usual thing.”

Or, again, we may conduct our hunting in a leisurely manner, with plenty of time for exploration and consideration; or it may have to be done with a rush—a race against time.



Fig. 2.

Here is an instance of the latter case. On a recent coach tour I was unloaded at a little town called Fordingbridge, with the information that there was a forty-minutes' interval for tea. Naturally the ladies of the party were delighted, and obviously made the most of the time and opportunity. I mentally voted for an extra course or two at dinner later

on, and took out my little camera for a rapid prowling round.

A sort of instinct led me to the fence at the bottom of the tea-garden, where there was a glimpse of river and some of the arches of an old stone bridge—more alluring to me than tea and pastries. There were a few nice willows and other trees, and two men quietly fishing from a punt. Not an exhibition picture, perhaps, but pleasant enough under a gleam of soft sunshine. So I had a shot at it, and the result appears on one of the Art pages.

Photographic friends have applauded my wise use of panchromatic material and a filter to get the colour values of the trees. I appreciate the applause, but do not deserve it. I used orthochromatic film—Verichrome as a matter of fact—and no filter. There was a good deal of wind, and the water was running swiftly, so that I should not have cared to risk either a longer exposure or a larger stop. Only sharp definition everywhere would do justice to the “texture” of the trees.

Then I found my way out on to the bridge and looked at the river beyond. By a devious route I reached the bank and made one or two exposures, of which Fig. 1 is a sample. The light was changeable, and not favourable for the subject; and the wind was gusty, so that the rushes and



Fig. 1.



willows were almost continuously agitated.

It seemed to me a reasonably good example of a certain type of English stream, and anyhow it would serve to remind me of Fordingbridge. An artist has called me an idiot for making so much of the foreground reeds, which I had been at special pains to include. They were, he said, exaggerated in size, uninteresting and monotonous, and they quite overwhelmed the bridge. Why did I not have the sense to make a narrow panel of the bridge? I humbly replied that I had already chosen a different viewpoint and done so. Whereof Fig. 2 is my witness. With equal humility I maintain that the rushy versions are more characteristic of what I saw.

Looking down the stream, and walking some distance along it, I had a shot against the light (*contre-jour* the wise call it), and this is shown in Fig. 3. I have ruled two lines across it to indicate roughly the part of the negative which I think should be enlarged.

Then I hurried back just in time to find the coach and the ladies loaded to capacity.

A day or two ago a friend of mine was describing some interesting things in an old church. They sounded good enough for records. "Where is this church?" I asked. "At Fordingbridge," he replied. Which

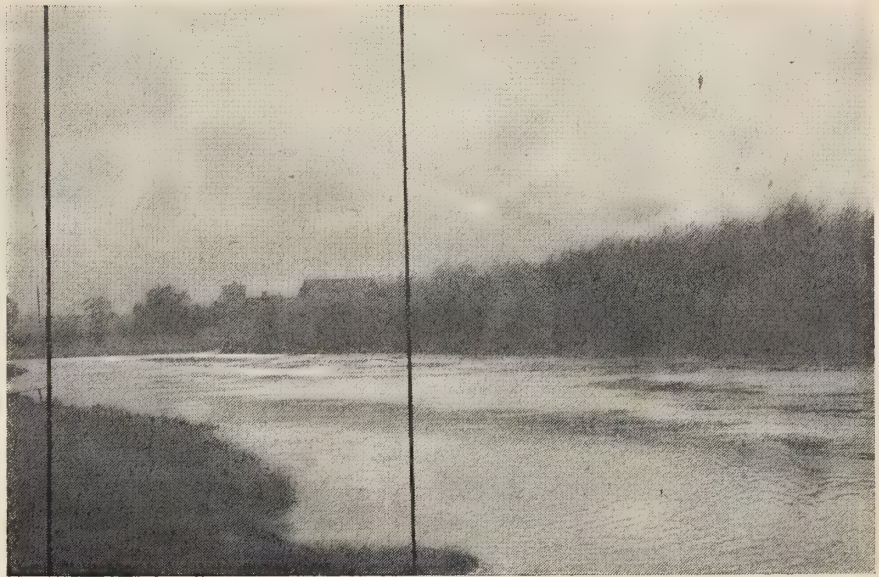


Fig. 3.

shows that it may be a great advantage to know something of a place before we go hunting in it. All the same I like my note of the anglers better than a tea-garden gorge.

On another occasion I found that I had to change from one bus to another with a twenty-minutes' interval, at a place I had passed through previously. Here again I did a bit of intensive hunting against time. Needless to

say, it was the wrong time of day for the lighting, but I bagged half a dozen subjects worth adding to my records of places visited.

Perhaps I ought to blush to admit that in my spare time during a week's trip I exposed ten film packs, and got 120 printable negatives. I have been asked how I developed them. Next week I hope to give an account thereof.

W. L. F. W.

## Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

### A NEW METHOD OF PRINT PRODUCTION.

SIR,—All praise to Mr. Lluellyn for his new method of extracting the full range of gradation from our negatives. This is what I have been looking for since first I made a print and wondered why the negative was so much superior to it. I had almost abandoned printing on paper, and gone over to transparencies, but am now encouraged to try again. I may mention that I am a painter as well as a printer, so have a broad base for my criticism.

It seems to me that printing is analogous to the stretching out of a long camera bellows. The bellows is shut tight and is resting on a rather sticky table. One catches hold of the "shadow" end and starts to pull the bellows open. Soon it is well open at that end and in the middle, but still almost closed at the "light" end. Certainly a stiffer bellows (or softer paper) can be used, but then no part will open out properly.

Now Mr. Lluellyn's method, to use the same analogy, is to pull the bellows for a long distance till there is no doubt of its full extension at the "light" end. We find then that the end we took hold of (the shadow end) is out of our range of vision, so we then take hold of the "light" end and pull the whole thing back to the middle of the table right opposite our chair. This action, of course, still maintains the even extension of the bellows.

It may be urged that with the carbon processes one starts from the shadow and works towards the light. This may be temporarily true while developing, but the final result is due to the progress of the printing, which proceeds in the same manner as the printing-out papers.—Yours, etc.,

PERCY B. ASHWORTH.

### THE ENLARGER PROBLEM.

SIR,—I feel that Mr. J. C. Scott's letter in a recent issue calls for a reply, for no matter how well-meaning this gentleman may be, some of his statements may cause trouble with any beginner who happens to read them.

Let me assure Mr. Scott that to enlarge two negatives at the same time (no matter how alike they may be in density) is the worst possible advice he could give. It is mainly due to such practices as these that the standard of much amateur pictorial photography is so low—appallingly low considering the magnificent negative and positive material available.

If Mr. Scott would permit me to offer him a word of advice I would suggest that when trying to make exhibition prints he should go into his dark-room and try to make the best print possible from one negative and confine his whole evening's effort to this task.

As a very able photographer has said, "A good print only remains so until a finer one is made from the same negative." If Mr. Scott adopts this method he will be amazed at the improvement in his work in a very short time.

Mr. Scott's advice on enlargers is equally ridiculous, apart from the enormous waste of light caused by the large half-plate condensers being "miles" away from the small negative, the normal lens used with a half-plate enlarger is most unsuitable for miniature negatives owing to its long focal length.

In conclusion I would like to ask Mr. Scott if he has ever made a  $15 \times 12$  print from a third of a negative (size 16 on  $3\frac{1}{4} \times 2\frac{1}{4}$ ) with an enlarger such as he recommends? If so, I should like to know how he managed to focus it—maybe he used a pair of field-glasses!

A normal half-plate enlarger *can* be used for enlarging small negatives very successfully—after it has been considerably modified.—Yours, etc.,

H. W. LAMBERT.

(Other "Letters to the Editor" will be found on page 460.)



# Picture Points

## for Beginners, No. XXII.

by RICARDO

### Proportions in Print Trimming



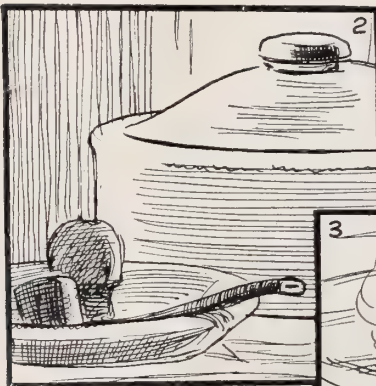
JUST as we saw in the last series of "Picture Points" that the mount should be trimmed to suit the print, so we can say that the print should be trimmed to suit the composition of the subject matter.

While it is admitted that for a blank space a rectangle in the proportion of seven to ten is probably the most pleasing shape, it does not follow that this will suit any print and subject. If we take a look at the five sketches we can see how this applies.

No. 1, because of its character, can be trimmed to this proportion, but every one of the others must be trimmed so that its composition will show to its best advantage. In each of these examples the subject matter has been purposely drawn to fill the picture space and to show, as far as possible, that further trimming would detract from the pictorial composition.

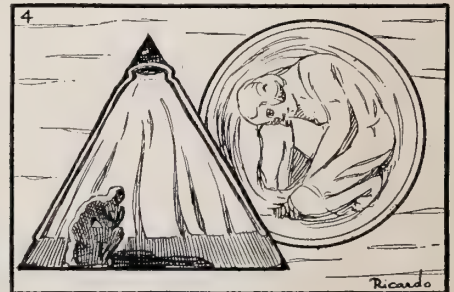
A square shape, No. 2, is by no means uninteresting provided that the motif is soundly arranged, while the shapes of Nos. 3 and 5, although rather narrow, are quite satisfying in relation to their subjects.

While the triangular and circular shapes in No. 4 are anathema to most workers, credit must be given to these photographers in that they visualise their design more thoroughly from start to finish without having any latitude in the way of trimming the finished print.



1.—Pleasing proportions.  
2.—Square pictures are ideal for some arrangements.

3.—A long picture emphasises the motif.  
4.—Freak shapes, perhaps, but good designing is needed.  
5.—Tall pictures give dignity to the subject matter.



### A Point on Backgrounds and Lighting



THIS is a point to be watched whenever backgrounds are used. If we study the first sketch the first criticism we can make is that the shadow of the vase is much too strong in tone contrast for its area. The effect is to draw too much attention to the shadow instead of to the motif, the group.

The cause of this trouble is obviously the background. It is much too near the farther subject, the vase, and its tone value, compared with the group, is too light.

Consequently, the shadow is not diffused enough because of its nearness to its subject, and its shape is too hard and well defined to compensate for its dark tone. While it is true that a stronger secondary source of light could be positioned to lighten this shadow tone, it is only a remedy and not a cure.

It will be noticed, too, that had a second object of approximately the same size been used, instead of the small inkpot, the contrast in size of the shadows would not have been so noticeable and would have helped to alleviate matters. But the small inkpot was purposely included to show clearly the result of placing the background too near the subject. The second sketch shows how, by placing a background of a darker tone a little farther away, the unnecessary counter-attraction has been removed. It is also interesting to note how the "direction" of the inkpot has been altered to better advantage.





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Lumens and Light Factors By S. E. L. M.

An article for the Projectionist who is interested in results.

OWING to the difficulty of avoiding limitations in low-priced equipment, brilliancy of image has always been a matter of some concern to the great majority of amateur projectionists. More than a few have tried to cope with their problem by fitting a bigger lamphouse; others have introduced supplementary mirrors—and yet others have reluctantly been compelled to rely upon a smaller size of picture.

My own remedy for increased brilliancy is to overhaul the other end of projection first; in short, to see that the screen represents the maximum of efficiency for the task it has to perform. And this is hardly a popular remedy, since in many of the cases under discussion the "most efficient" screen may well cost almost as much as the projector itself.

For this reason, most of the amateurs concerned may prefer to use a combination of *reasonably* efficient screen and projector brilliancy representing the utmost value for the money expended.

### Lamp Specifications.

Three general specifications exist, and these are firmly adhered to by the majority of manufacturers. They are (1) a light source of the smallest convenient magnitude, (2) a standard of brilliancy that can be maintained without excessively "over-running" the filament, and (3) freedom from structural weaknesses. The first is ensured by coiling the filament into spirals and mounting these multiple fashion as closely as possible together. Over-running has presented a more difficult problem and has not yet been achieved without somewhat affecting the life of the lamp; nevertheless, certain manufacturers, e.g., Paillard-Bolex, have placed this matter in the hands of the amateur himself by providing an external resistance which cuts out the overload until circumstances justify its application.

Structural weaknesses likewise, although not entirely absent from earlier lamps, have been eliminated in the light of practical experience.

More important than these, however, are the "specifications" occasionally given by several manufacturers. In this connection, I was once informed that the *efficiency* of a lamp was merely its candle-power! Again, this factor has been defined as the total wattage consumed by the lamp divided by its candle-power. Neither of these definitions can, however, convey to the amateur pre-

cisely what he most needs to know—and that is the *screen brilliancy* which any particular lighting system is going to yield.

### Lumens.

That is where the lumens come in. For the lumen is the most satisfactory unit that can be applied to light emission, one lumen representing the light flow covering an area of one square foot—any and every point of which is exactly one foot from a light of one candle-power.

This represents not a misleading specification but a means whereby we can estimate the value of a lamp in terms that convey exactly what we want to know. We are going to be more easily attracted by a guarantee of thirty lumens than we are by one of twenty lumens—or, for the matter of that, by one of any smaller number.

And, if the amateur be at all concerned about running costs, he may adopt a more convincing formula for the "efficiency" of his lamp—expressing this as the ratio of what he puts *into* the

lamp to what he gets *out of* it. All of which may be memorised in the following form:  $E = L \text{ over } W$  (efficiency equals lumens over wattage).

### Accessory Factors.

Nor does the quest for greater brilliancy end here, for certain accessory factors have to be considered. It is impossible, for example, to overestimate the importance of using a clean screen, clean films and a clean lens. An inefficient shutter, too, can cut down the amount of light reaching the screen, whilst it does not require any delicate instrument to judge the dimming effect of much tobacco smoke.

Similarly, a poor or badly-focussed lens can rob the screen of much light, as can the too-high setting of a resistance.

\* \* \*

And a final word. Remember that screen brilliancy is mainly a matter of contrast. Keep the room as dark as it can be made, and most assuredly the pictures will appear all the brighter for it.



*Autumn weather at the coast will frequently be productive of many excellent action subjects of a topical nature that will make good ciné pictures.*



# Using a Photo-electric Exposure Meter

UNDOUBTEDLY the most important advance in exposure calculation, since the inception of photography, occurred when the photo-electric exposure meter made its debut. To cinematographers this instrument seems the answer to all their exposure problems, and there can be no doubt that it is the ideal instrument for this work. There can also be no doubt, however, that used with a little more imagination and knowledge it can serve the mass of ciné workers even better than it does now.

On a normal landscape subject, without excessive contrast, a direct reading on the meter will give very accurate results. Unfortunately, on very contrasty subjects, the meter is likely to be unreliable used in this way. Thus, if we get a large dark area and a small area of very brilliant light, the exposure indicated will be less than that actually required. The best way to work in such circumstances is to find the tonal range of the subject; that is to say, the ratio between the brightest high-light and the darkest shadow it is desired to record. This is done by

taking the meter close up to the darkest and brightest portions of the subject in turn. For instance, the reading beneath an archway might be  $f/3.5$ , and the reading for a white building  $f/22$ , giving a ratio of  $\frac{(3.5)^2}{(22)^2} = 40:1$ .

Modern reversal film can handle a tone range of about 100:1 (negative-positive rather more). Thus we can easily get our 40:1 ratio subject within these limits. The best stop to use in the circumstances would be the one halfway between  $f/3.5$  and  $f/22$ , namely,  $f/8$ .

If the subject had had a greater tone ratio than 100:1 it would have been necessary to choose whether the high-light or shadow detail was more important. Suppose the ratio had been  $f/2 : f/32$ , that is 1:256.

This is very much greater than the latitude of reversal film will handle, and either the high-lights or shadows must be sacrificed. If the shadow detail be sacrificed, then the high-lights can be correctly rendered from the brightest portion down to the parts that are one-hundredth as bright. That is to say

those portions of the subject represented by the ratio  $f/32 : f/3.2 (=100:1)$  and the stop required to obtain this result will be the intermediate one,  $f/10$  approximately. The procedure is, of course, similar when it is desired to preserve full detail in the shadows, although, in that case, the correct tone values are rendered from the lower end of the scale upwards.

A point often overlooked when using a photo-electric exposure meter is the fact that it has a colour response different from that of the film. Cells of the photo-voltaic type, used in exposure meters, have a maximum response in the red end of the spectrum, whilst films, on the other hand, have a pronounced peak in the blue end. This peculiarity should be remembered, particularly when exposing on clouds. Point the meter at a part of the sky where there are plenty of white clouds, not at a part where large patches of blue sky exist.

Finally, remember that the photo-electric exposure meter is a delicate, scientific instrument; "Treat it like a watch." P. H. DRAKE.

## Letters to the Editor—continued from page 457.

### TECHNICAL DATA WANTED.

SIR,—I was much interested in Mr. A. R. Turpin's exhibition picture, "The Church on the Hill," in "The A.P." of September 11th. I lived in the locality some twelve years, and attempted the same subject on more than one occasion with two different cameras, but I think my lens was too long a focus, as I was not successful. It would interest me still more if Mr. Turpin would kindly say what type of camera and lens he used to take this photograph.—Yours, etc., G. L. WOOD.

### CAMERA MOVEMENT DURING EXPOSURE.

SIR,—The volume of correspondence on my short article indicates the interest taken in the subject, and it is gratifying to see that it has progressed from sarcasm, through argument, to experiment. The last of these ought finally to have killed my argument stone dead, instead of which it has proved and clarified my case. The correspondence has helped me to see more into the matter, and I think I can now briefly restate the case and carry all my critics with me.

Suppose a half-plate camera and a miniature, both fitted with theoretically perfect lenses, are mounted on rigid stands and are perfectly focussed on the same subject. The result of exposure will produce two images of perfect and equal sharpness. Now repeat the exposures but push each camera a distance of  $1/100$ th in., whether by swinging round the lens or by a purely lateral movement matters little.

The result will be two blurred images, the amount of blur being exactly equal on each, as Mr. Breeze's careful experiment proved. Both pictures have a blur which can be defined as a circle of confusion of  $1/100$ th-in. diameter. And now my point begins. The large picture, with its  $1/100$ th-in. circle is sharp to the eye, and, as it requires no enlargement, the camera movement has not mattered at all. But what of the miniature? Its sharpness of  $1/100$ th-in. circle will simply not do, for it has to be enlarged, and the smaller the picture the greater the enlargement necessary and hence the greater the importance of the camera movement. The only point to be placed on the credit side of the miniature ledger is that it is usually fitted with

a large-aperture lens, thus allowing of reduced exposure and a proportional reduction in camera movement. But, as I showed, on the balance the small camera loses. It is usually conceded by all writers that the midget is the more difficult to hold still. Personally I doubt it, and think there is confusion of thought due to a failure to recognise the far greater importance of a trifling movement. The purpose of the article was to express this fact in terms of figures. But the fact surely cannot be disputed.—Yours, etc., R. E. DICKINSON.

### "THE SHADOW ON THE SAND."

SIR,—Was it absolutely necessary for a woman to be naked to produce "The Shadow on the Sand"? Would a wrap or bathing-suit obscure the shadow? Is a woman's body so common and unholy that every now and again she has to be stripped, stark naked, for men to stare at with curiosity and evil eyes? I wonder how many of your male readers noticed the insignificant shadow? I wonder! About ten per cent. It is most unfair, mean and cowardly to treat women in such a way. Most women are shamefaced and do not like to be exposed, even in illness. Why, then, outrage us? The Bishop of London intends to fight down nudity on the stage. I sincerely hope he will fight it down in books also. What is the use of suppressing the stage, when books show figures far more nude and disgusting than ever dare appear on the stage. A woman who would pose for that picture is not to be admired, she has sadly fallen from her place of honour. Please keep the book clean that women, as well as men, can look at it without feeling uncomfortable. It can easily be done; just warn the public: No nude figures will be exhibited.—Yours, etc.,

"WOMANHOOD OUTRAGED."

### "STRAIGHT" OR "CONTROLLED"?

SIR,—How refreshing to read the article by Mrs. Laurie Black in a recent issue of "The A.P."

Surely this is the *Art of Photography* and not the art of Fake and Imagination as practised by Mr. G. L. Hawkins in the previous issue. Such methods as practised by him give the real photographer the proverbial "pain in the neck."—Yours, etc., A. L. MURGATROYD.



# The Week's Meetings

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, November 6th.

Bayswater and Paddington P.S. "Wandering in France." H. A. Keyser.  
Bethnal Green C.C. Materials: What to use and Why.  
Birmingham P.S. Display of Films by Members of Ciné Section.  
Borough Polytechnic P.S. Third Print Competition. Outings Print Competition.  
Bradford P.S. Pictorial Group Evening. Night Photography.  
Brighton and Hove C.C. "Seascape Photography." C. Cecil Davies.  
Bristol P.S. Whist Drive.  
Bury P.S. "Burmese Pagodas and Priests." W. E. Heginbotham.  
Carlisle and County A.P.S. Portfolio. Miss Kate Smith.  
Civil Service C.S. "The Documentary Film." Sigurd Moir.  
Coventry P.C. M.C.P.F. Portfolio and Slides.  
Croydon C.C. "The City of St. Swithun." H. B. Burdekin.  
Dennistoun A.P.A. "Picture-Making with a Camera." S. Bridgen.  
Edinburgh P.S. "Architectural Photography." A. Graham.  
G.E. Mechanics' I.P.S. Apparatus, Cameras, Lenses, etc.  
Handsworth P.S. "Lantern-Slide Making." J. O. Wilkes.  
Ilford P.S. "Photographic Chemicals: Their Properties and Use." P. Evans.  
Kodak Works P.S. The Educational Film. Miss Mary Field.  
Northallerton and D.P. and C.S. Ciné Evening—Other Societies' Work.  
Partick C.C. "Lantern-Slide Making." H. G. Cooper.  
S. Suburban and C.P.S. "Modern Tendencies in Photographic Art." F. C. Tilney.  
Worcestershire C.C. "Leica Photography." G. B. MacAlpine.

## Thursday, November 7th.

Armsley and Wortley P.S. Summer Competition. Final Judging and Awards.  
C. E. Lawson.  
Ashton-under-Lyne P.S. "The Open Road." Oscar Harris.  
Aston P.S. Lantern Night. By Members.  
Bolton C.C. "Bromoil Process." T. C. Egan.  
Bromley (Kent) C.C. "Lantern-Slide Making." A. E. Marden.  
Bury P.S. "Infra-red Photography." T. Cooper.  
Camberwell C.C. "Island of Walcheren." Mr. Dannatt.  
Cardiff C.C. "Home Portraiture." C. Craely.  
Coatbridge P.A. Bromoil II.—Pigmenting. R. H. Hobbs.  
Greenock C.C. S.P.F. Colour Slides and Club Lantern Night.  
Hammersmith H.H.P.S. "Two Thousand Years in Three Months." Kenneth Baker.  
Harrogate P.S. Whist Drive in Church House.  
Huddersfield N.P. and A.S. "Historic Homes of Yorkshire." S. Greenwood.  
Hull P.S. "Lantern-Slide Making." J. W. Atkinson.  
Ilford A.C.S. "Sub-standard Cinematography." Mr. Beck.  
Keighley and D.P.A. "Glimpses of Holland." J. C. North.  
Liverpool A.P.A. "Formation of the Mersey Estuary." Col. C. Theodore Green.  
Loughborough P.S. "Photograms of the Year." Members' Slides Criticised.  
Newcastle and D.A.C.A. Projection of Four Films.  
N. Middlesex P.S. Competitions: Members' Queries.  
Singer C.C. Night Photography—Paisley.  
Sunderland P.A. "Across Brittany." Robert Chalmers.  
Tynemouth P.S. Opening of Public Exhibition of Tynemouth Prints.  
Wimbledon C.C. "In and Out of Bruges." G. E. W. Herbert.  
Woolwich P.S. "Lantern-Slide Making." A. W. Dorer.

## Friday, November 8th.

Bethnal Green C.C. Practical Work. Ten o'clock visit to "News Chronicle."  
Chelmsford P.S. "Exhibition Prints." R. S. Beck.  
Colne C.C. "From Stokesay to Chestport by the Wye Valley." Travis Burton.  
Desborough and D.P.S. Talk and Cine Show by Allan Simpson.  
Edinburgh P.S. Beginners. "Contact Printing and Enlarging." A. H. MacLucas.  
Harrogate P.S. "Romantic Italy." Alex. Keighley.  
King's Heath and D.P.S. "An Enlarger and its Uses." E. A. W. Cave.  
Leigh L.S.P.S. "Making Lantern Slides." T. B. Howell.  
Leytonstone and Wanstead C.C. "Atmospheric Perspective." R. J. Dobinson.  
P.S. of Ireland. Night at the Irish Salon.  
Royal P.S. "Personal Experiences of Dufaycolor Film." Major P. C. Bull.  
Southend-on-Sea and D.P.S. "Chat on Dufaycolor Process." W. R. Smith.

## Saturday, November 9th.

Hammersmith H.H.P.S. "Slide-Making." G. H. Jenkyns.  
Royal P.S. Opening of the Kinematography Exhibition by A. C. Cameron.

## Sunday, November 10th.

Todmorden P.S. "Second Search for the Sun." W. P. Brotherton.

## Monday, November 11th.

Bexley Heath P.S. "Lantern-Slide Making." R. Swift.  
Blackburn and D.C.C. "Rendering of Colour in Monochrome." H. Holden.  
Blackpool and Fylde P.S. "After-treatment of the Negative."  
Bolton C.C. Council Meeting.

## Monday, November 11th (contd.).

Bournemouth C.C. Lantern-Slide Competition.  
Bournville C.C. "A Set of Pictorial Lantern Slides." W. A. Watson.  
Bradford P.S. Lecturettes on Development.  
Brighton and Hove C.C. Beginners' Night. Enlarging.  
City of London and C.P.S. "Enlarging of Miniature Negatives." Mr. Taverner.  
Dewsbury P.S. Y.P.U. Print Portfolio with Criticism.  
Edinburgh P.S. Bromoil Exhibition by Well-known Workers.  
Erdington and D.P.S. Developing the Negative.  
Glasgow and W. of S.P.A. "Photography in Advertising." John Short.  
Kingston C.C. "Toning." F. A. Bevan.  
Kodak Works P.S. (Beginners). "How to Develop the Negative." R. F. W. Selman.  
Lancaster P.S. Prize Slides (L. and C.P.U.).  
Leeds C.C. "With a Camera in the North Riding." E. S. Maples.  
Leeds University P.S. "Talk on Troubles of a Beginner." H. G. Grainger.  
Newcastle (Staffs) and D.P.C. Artificial Light Photography.  
Oldham E.P.S. "Portraiture." J. H. Bardsley.  
Oxford P.S. "Church Wall Paintings." E. T. Long.  
Sheffield and Hamshire P.S. "Rectifying Defects on Negatives and Prints." W. Marshall.  
Shropshire P.S. "Exhibition Pictures." J. H. Trace.  
Southampton C.C. "With Camera and Tent in Scotland." R. J. Botting.  
S. London P.S. Portraiture Evening at Ciné Group's Studio.  
Southport P.S. "How a Talking Machine Works." W. A. Bracewell.  
Walsall P.S. "A Holiday in the Isle of Wight." W. T. Gavin.  
Walthamstow and D.P.S. "Lantern Lecture." F. G. Newmarch.

## Tuesday, November 12th.

Birmingham P.S. "Composition." Harold H. Holden.  
Blackpool and Fylde P.S. "My Travels Abroad." H. D. Keighley.  
Doncaster C.C. "Romantic Italy" (Y.P.U.). Alex. Keighley.  
Dunfermline P.A. S.P.F. Slides.  
Exeter C.C. 1934 Competition Prints (Photographic Alliance).  
Hackney P.S. "Bromoil." L. O. Lewin.  
Halifax P.S. "The Bromoil Process." A. Barraclough.  
Hamilton P.S. "Bromide Enlargement." I. Gordon.  
Kilburn and Willesden P.S. "This Pictorialism." E. C. Butcher.  
Leeds P.S. "Panchromatic Plates and Their Use." J. P. Oakes.  
Leicester and Leicestershire P.S. Gevaluxe Demonstration. G. Findley.  
Nelson C.C. Competition (Portraits of Club Members only).  
Newcastle and Tyneside P.S. "Wild Birds and a Camera." A. F. Park.  
Norwood C.C. "Light Filters and Their Uses." J. Ainger Hall.  
Pontefract P.S. Enlarging Prints for the Y.P.U. Competition.  
Portsmouth C. and Ciné C. "Netley Abbey." E. C. Lomer.  
Rugby and D.P.S. M.F. Competition Prints and Slides.  
St. Bride P.S. "Architecture." J. W. Hodges.  
Sheffield P.S. "Printing." Thomas Duncan.  
Small Heath P.S. "Warwickshire Medley." Lewis Lloyd.  
S. Shields P.S. "The Art of Slide-Making." W. J. Brown.  
Stafford P.S. "The Amateur Photographer" Prize Slides.  
Warrington P.S. "A Trip to Rhodesia." Leslie Armstrong.  
Whitehall C.C. "Gleanings." E. Dockree.  
York P.S. "Bromoil Process." D. J. T. Bagnall.

## Wednesday, November 13th.

Bethnal Green C.C. Practical Work.  
Birkenhead P.A. Slide-Making Demonstration.  
Birmingham P.S.C.S. "A Further Talk on Current Ciné Topics." P. W. Harris.  
Borough Polytechnic P.S. "The Simple Technique of True Landscape." J. H. Clarke.  
Brighton and Hove C.C. "The Dead Cities of North Africa." Major C. Howard.  
Bristol P.S. "By Zeppelin to Rio." H. Norton Matthews.  
Coventry P.C. "The Land of Mist, Sunshine and Pardons." J. E. Hall.  
Croydon C.C. "Miniature Camera Photography." H. B. Burdekin.  
Dennistoun A.P.A. Whist Drive.  
G.E. Mechanics' I.P.S. Print and Slide Competition.  
Handsworth P.S. Members' Print Criticism.  
Harrow C.C. "A Ciné Cruise to Northern Capitals"; also Animal Films. H. E. Isard.  
Ilford P.S. "Etchadine." G. H. Potts.  
Kodak Works P.S. "The Wonderland of Nature." W. Percival Westell.  
Northallerton and D.P. and C.S. "Enlarging." J. P. Utley.  
Partick C.C. G.D.U. Portfolio.  
Pontefract P.S. Military Whist Drive.  
Rotherham P.S. Social Whist Drive and Presentation of Awards.  
S. Suburban and C.P.S. "Ciné Work in the Smallest Size (8 mm.)." W. A. E. Farmer.  
Stockport P.S. Exhibition Prints and Slides to be handed in.  
Worcestershire C.C. "Light, Colour and the Photographer." J. N. Cockin.

## Forthcoming International Salon at the South African "Empire Exhibition"

AN interesting photographic event will take place in South Africa next year, when the Johannesburg Photographic Society's International Salon will be held in the Art Gallery of the Empire Exhibition. The Society has taken up with enthusiasm the suggestion that their annual show should be made one of the events of the Exhibition, and in

view of the special Empire character of the Exhibition it is proposed to invite an extensive and representative entry from this country and the Empire. In addition to the annual Salon, the Johannesburg Society plans to hold a series of photographic displays at intervals during the run of the Exhibition, one of which is to be devoted to work

from Great Britain and Ireland, and another to be devoted to Advertising and Commercial Photography. The Empire Exhibition. South Africa, will be held in Johannesburg from September, 1936 to January, 1937, and buildings are now being constructed to house the British, South African, Colonial and Dominion Governments.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Lantern Illuminant.

Would a 6-volt bulb, similar to that used in Pathé projectors, be suitable for a lantern if a reflector is used? G. R. (Lincoln.)

If you mean a lantern for projecting standard size slides we do not consider that you will get sufficient light in the way you suggest. If, however, you think of trying it we doubt whether either a reflector or painting the inside white will make any appreciable improvement.

## Front Lens Focussing.

Does the new focussing arrangement for self-erecting cameras, whereby the front of the lens is revolved, interfere with the corrections when focussed at subjects nearer than infinity? J. C. (Bromley.)

The type of lens where the front component only is used for focussing is specially designed for this variable separation between the first and second component, and the various corrections are constant, whether the lens is focussed for near distances or at infinity.

## Public Highway Photography.

Recently, while I was taking a photograph of a roadside cottage, the owner appeared and told me that I had no right to make an exposure of private property without permission. As I was standing on the main road at the time, am I right in assuming that I could photograph anything that is visible from that point, whether private or not? H. W. P. (Southampton.)

The owner of the cottage did not know what he was talking about. The only consideration when photographing from a public thoroughfare is that you must not cause any obstruction to those using the thoroughfare. A camera used in the hand would not be considered an obstruction, but if the camera were used on a tripod and placed on the pathway or road without reasonable care being taken in guarding it and one's self against pedestrians and traffic, then the law has the right to order you to remove it. Under the circumstances you mention, you were quite in the right.

## Backing-paper Marks.

I have recently had trouble from the backing-paper of my roll films leaving marks when developed in my Kodak tank, although care is taken in keeping the paper taut. Can I remedy it by removing the paper? W. E. D. (Kew.)

You cannot remove the backing-paper when using the Kodak tank. Personally, we have never had any trouble with the paper sticking to the film, but the slight mark made when this does happen can be removed by polishing up the back of the film with a rag moistened with Baskett's reducer.

## Uneven Development.

I am enclosing some negatives which are uneven in density. Can you suggest the cause and a remedy? W. F. (London.)

The lighter patches on your negatives are due to uneven development. At intervals, especially at the commencement of development, the dish should be gently rocked, sometimes in one direction and sometimes in another. Above all, violent rocking in the same direction should be avoided. We hope that this hint will prevent any further trouble.

## Uneven Illumination in Enlarging.

I am constructing an enlarger of the diffused electric light type and I am experiencing difficulty in getting even illumination. How far from the negative should I place the lamp? What power and type of lamp is best for this purpose? M. C. (South Shields.)

We have often pointed out that it is extremely difficult to illuminate evenly a quarter-plate negative with a single lamp unless a condenser is used. The distance of the lamp from the negative must be decided by the position which gives the most even lighting on the easel, and it is generally unimportant whether the lamp itself is vertical or horizontal. The illumination tends to become more even as the lamp is moved farther away from the ground-glass, but this, of

course, weakens the light and so increases the exposure. A 60-watt lamp will answer, but you would naturally increase the light and shorten the exposure by having, say, a 100-watt lamp. The pearl or frosted variety is the best for enlarging purposes.

## Brown-Blacks on Gaslight Paper.

Can you tell me what is the cause of the brownish tints in the enclosed gaslight prints? They were developed in Rodinal with 10 per cent potassium bromide added, and fixed in acid hypo. C. R. (Norwich.)

We do not see anything to complain of in the prints you send. Where the warm tone is most in evidence it is probably the result of slight over-exposure. If you want to get pure black tones we should advise you to use the developer recommended by the makers of the paper.

## Square Filters.

How can one use square glass filters on an ordinary folding roll-film camera? W. B. (Bolton.)

When square filters are used a special fitting is made to attach them to the lens. This generally takes the form of a ring to which two metal runners are soldered, and sometimes with a bar at the bottom so that the filter is dropped into the grooves, and the bar stops it in position central with the lens.

## Print Reversal.

I wish to make an enlargement from a 9.5-mm. positive cine film on bromide paper. As the image will be negative, is there any process by which it can be reversed to give a positive? F. C. T. (Enfield.)

It is of no use trying to reverse from negative to positive with ordinary bromide paper, as the emulsion is not intended for this purpose. The usual plan is to project, through the enlarger, on to an "ordinary" plate or film and so make a new negative. From this, a bromide enlargement can be made, with the advantage of control work being made possible.

## Hectograph Jelly.

I understand that an adhesive in the form of a jelly can be used for sticking bromide paper on to a vertical easel; can you give me the formula? C. D. (Ealing.)

A good stationer could probably supply you with the Hectograph material ready made. It can be prepared as follows: Soak 4 oz. of gelatine in 8 oz. water for 48 hours, stirring at intervals. Then add this to 14 oz. of glycerine at 200 degrees Fahr., stirring gently until a smooth mixture free from airbells is obtained.

## Bromide Solution.

What is the best and most useful solution to make from 1 oz. of potassium bromide? How much of this solution should I add to the developer? A. J. F. (Southgate.)

We should advise you to dissolve the ounce of bromide in about 8 oz. of water and make it up to 9 oz. 1 dram. You could then take it that 10 minims of this solution would contain one grain of bromide. How much you should add to a developer would depend upon the formula; but however many grains were mentioned you could easily secure that number by taking ten times as many minims of the solution.



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Purchase money should be deposited with "The Amateur Photographer and Cinematographer." The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

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## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1. For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**AMATEUR** giving up has following to dispose of:

**ROLLEIFLEX** 6×6, f/3.8 Tessar, automatic, as new; used twice only; also leather case, £14.—Below.

**ROLLEIDSCOPE** Stereo 6×13, pair f/4.5 Tessars, full-sized reflex finder, stereo Compur shutter, new; used once only; with case, £30.—Below.

**EICA** Lens 7.3-cm. Hektor f/1.9, coupled; in first-rate condition, £14.—Below.

**EICA** Stereoly Attachment, unused, £3/10.—Below.

**EICA** Stereoly Viewing Apparatus; new, unused, £3/10.—Below.

ANY of the above on deposit.—Box 5806, c/o "The Amateur Photographer." [1075]

**THORNTON-PICKARD** 3-pl. Press Camera, Ross Xpres f/4.5 lens, shutter speeds to 1/1,000th sec., 3 D.D. slides, Mackenzie-Wishart adapter with 6 envelopes, leather case; good condition, £38/10.—Box 5838, c/o "The Amateur Photographer." [1155]

**ROLLEIFLEX** 6×6 cm., latest model with f/3.5 Zeiss Tessar lens, Compur shutter, speeds to 1/500th sec.; brand new condition; good reasons for disposal; sacrifice, £19/17/6; approval willingly.—Box 5839, c/o "The Amateur Photographer." [1156]

**SOHO** 3-pl. Reflex, f/4.5 Cooke Aviar 6-in. lens, 6 double plate-holders, leather case, F.P.A., in perfect order; offers.—A. V. Bibbings, 58, Queen St., Newton Abbot. [1160]

**VOIGTLANDER** Brilliant, f/4.5 Skopar, in Compur shutter, 1/250th, and E.R. case; new condition, £4; deposit.—Pike, 22, Furnival St., London, E.C.4. [1161]

**WHOLE-PLATE** Field Camera, double extension, rising front, reversing back, W.A. movement, 3 D.D. slides, 10×8 Dallmeyer R.R., leather case, tripod in case, all as new, 45/-; 3-pl. Magazine Camera, R.R., 6/-;—Box 5847, c/o "The Amateur Photographer." [1164]

**EICA** IIIa, chromium-plated, speed 1/1,000th, Summar f/2, E.R. case; new, £33; no exchange or offer; cost £43/8.—Box 5846, c/o "The Amateur Photographer." [1163]

**FOTH-FLEX** 6×6 cm. Twin-lens Reflex, pair f/3.5 anastigmats, delayed-action shutter to 1/500th, leather case, like brand new, bargain, £6/17/6; also a Foth-Derby Miniature Focal-plane Press, f/2.5 Speed lens, D.A. shutter, zip case; excellent condition, £4/15.—2, London Rd., Morden, Surrey. [1173]

**VOIGTLANDER** Superb, D.A., f/3.5, Compur, automatic counter, 12 ex. on 120, ever-ready case, yellow filter; as new, £12; deposit system.—Box 5897, c/o "The Amateur Photographer." [1178]

**ROLL** Film 3½×2½ Selfix, f/4.5, 1/25th, 1/50th, 1/100th, B. T.; what offers?—Box 5898, c/o "The Amateur Photographer." [1179]

**3½×2½** Coronet, self-erecting, f/6.3 Taylor-Hobson, leather case, 27/-;—5, York Avenue, Lincoln. [1181]

**3½×2½** Kodak Series III, f/4.5, Compur, leather case, portrait attachment; cost £10; perfect condition, £5/10.—Freebody, 165, Thorold Rd., Ilford, Essex. [1191]

**CONTAX**, slow-speeds model, f/3.5 Tessar, C yellow filter, case, purchased new last March; sole reason for disposing, owner prefers the 3½×2½ negative, £19.—Box 5906, c/o "The Amateur Photographer." [1192]

## CAMERAS AND LENSES

**ENGLISH** Selfix, f/6.3, case, colour filter, sky filter, portrait attachment, two spring mounts, and daylight Enlarger, 2½×3½ to P.C., all new June, cost £4/15; £3, or exchange for Miniature Camera.—Lamerton, 13, Pellow Place, Stoke, Plymouth. [1186]

**VOIGTLANDER** Virtus, 16-on-2½×3½, Skopar f/3.5, D.A. Compur, perfect; leather case, £7.—31, Thirlmere Avenue, Stretford, Manchester. [1187]

**SPECIALIST'S** Outfit, 3-pl. Graflex Reflex, revolving back, Zeiss Tessar f/4.5, 4 double slides, F.P.A., filters (6) in cells, leather case; perfect, £10.—Balston, 24, Dickenson Rd., N.8. (Mountview 2185). [1195]

**ENGLISH** 3½×2½ Auto-Range, coupled range-finder, fitted f/4.5 lens, shutter speed 1 to 1/100th sec., rising and cross front, leather case; scarcely used, £7 or offers.—A. Blanshard, 77, Boston Rd., Croydon. [1196]

**PRESS** Camera, 3-pl. Goetz Anschutz, Aldis f/4.5 lens, shutter 1/15th to 1/200th sec., 3 double slides, quantity singles with adapter, leather case; shoddy appearance, but excellent camera, £4, or offer.—Topham, 38a, Sidcup Hill, Sidcup, Kent. [1204]

**ZEISS** Maximar 3½×2½, f/4.5 Tessar, D.A. Compur, 6 slides, F.P.A., K 2 filter, leather case; new condition, £7/10.—Waterhouse, 37, Broad Lane, Hampton, Middlesex. [1206]

**REFLEX**, Ensign 3½×2½, Dallmeyer f/3.5 lens, 6 slides, roll-holder, F.P.A., leather case; all excellent condition, £7; seen London.—10, Holly Crescent, Beckenham, Kent. [1209]

**2½×3½** Busch Roll Film, Busch Rathenow 24 Glaukar anastigmat f/4.5, in Compur S. normal 1 to 1/250th sec. shutter, rising front, D.V. finder, £3/10, or near offer; approval deposit.—Box 5909, c/o "The Amateur Photographer." [1210]

**1-PLATE** Gandolfi Hand and Stand, brass bound, 4 double extension, full rising front and central swing, Compur shutter, reversing back, 5½-in. f/4.5 anastigmat by Westminster, reflex view-finder, 3 D.B.F. slides, F.P.A., canvas case, £4; Alpha and Beta Filters in holders, 5/-; Zeiss Distar in case, 10/-; Leitz Range-finder (large wheel), £11; the lot for £5/5.—Hills, 2, High St., Pinner. [1211]

**3½×2½** Zeiss Tronax f/3.5 Tessar, D.A. Compur, 32 D.E., rise and cross, direct and brilliant finders, focussing screen, 9 slides, R.F.H., Beta 3× filter, supplementary lens set (Telephoto, wide-angle, portrait, copying), lens hood, Zeiss range-finder in case and 2 exposure meters; all in perfect condition, £16; bargain.—Strepton, 8, Railway Terrace, Wesham-Kirkham, Lancs. [1213]

**EICA** II, f/3.5 Leitz Elmar; excellent condition; quick sale, £16.—Hunt, 1b, New Oxford St., W.C.1. [1215]

**3½×2½** Thornton-Pickard Oblong Reflex, fitted upright frame finder, Aldis Uno f/4.5 lens, filter, 3 single slides, Riteway roll-holder, F.P.A., antinuous release, carrying-case; new condition, £7.—Maclean, c/o Dunbar, 19, Gilmore Place, Edinburgh. [1220]

**ETUI** 9×12 cm., Plaubel f/4 Anticomar, Compur, 3 slides, F.P.A., case; perfect, 47/6.—Marsh, 125, Northcote Rd., S.W.11. [1224]

**3½×2½** T.P. Reflex, revolving back, f/4.5 Cooke, 12 slides, cut-film sheaths, Rollex holder; perfect condition, £4.—Sansom, 51, Babington Rd., S.W.16. [1227]

**3½×2½** Voigtlander Bessa, f/4.5 Voigtar, Pronto 34 delayed-action shutter, Portrait Focar lens, Rhaco view-finder, magnifier, Leitz distance meter, leather case, £5.—Moore, 8, Paxford Rd., North Wembley. [1230]

**1-PLATE** Ica Folding, Zeiss Tessar f/4.5, Compur 4 shutter, double extension, focussing screen, 6 metal plate-holders, F.P.A., unused roll-film holder, yellow filters; cost £12/12; bargain, £3/10.—Advertiser, 66, Oldfield Rd., Coventry. [1232]

**ENAKTA** E.R. Case, 10/-; and Filter for f/2.8, 8/-; Hand-made Vertical V.P. Enlarger, 4-in. condenser, Beck lens and shutter, £1; wanted.—V.P. Film Camera, f/3.5 or larger, cheap.—Styler, Newbury Park Handicraft Centre, Ilford. [1234]

**CONTAX**, new July, slow speed, Tessar f/3.5, C telescopic hood, sports finder, purse; perfect condition, £20 cash; deposit system.—49, Drake Avenue, Farnworth. [1237]

**PRESSMAN** Reflex 4½×3½, Ross Xpres f/4.5, reversing back, slides, tripod, £7; exchanges.—Wallis, Baldwin St., Nottingham. [1245]

**3½×2½** Ensign Special Reflex, Aldis f/4.5, 12 slides, 2 F.P.A.'s, canvas case, £4/10.—18, Braemar Avenue, Stretford, Manchester. [1249]

## CAMERAS AND LENSES

**ENGLISH** Roll Film Reflex, Aldis f/4.5, and Dallmeyer 9-in. Telephoto to fit, £7/10.—Conway, Brookfield, Preston, Yeovil. [9984]

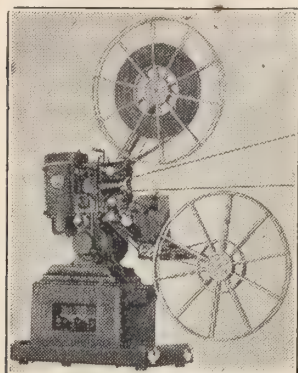
**EICA** III, chromium, slow speeds, Summar f/2.5 new, bargain at £25; also 13.5-cm. f/4.5 Hektor Lens, £10; or together, £32; deposit.—Box 5819, c/o "The Amateur Photographer." [1097]

**CONTAX** Nettel Press Camera, 3½×2½, with f/4.5 Zeiss Tessar lens, shutter speeds to 1/1,200th sec., 3 D.D. slides, leather case, £7/10; recently overhauled; deposit.—Box 5837, c/o "The Amateur Photographer." [1154]

**VOIGTLANDER** Brilliant for sale, f/7.7, as new; instruction book, 30/-.—Twyne, Abbott's Rd., Winchester. [1166]



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## CAMERAS AND LENSES

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KOLIBRI, f/3.5 Novar, Telma shutter, D.A., leather case; as new, £3.—Below.

RETINA, used once only, f/3.5 Schneider, Compur, green filter, leather case; bargain, £8/7/6.—95, Elmhall Drive, Liverpool, 18. [1239]

GRAFLEX  $\frac{1}{2}$ -pl., Zeiss Tessar f/4.5, revolving back, cut-film magazine, 2 D.D. slides, F.P.A., filters, £10, or offer.—Herford, 57, Langley Rd., Slough. [1243]

51-IN. Ross Xpres f/4.5, unsoiled, 65/-; Hythe Gun Camera, in box, 25/-; accessories; first cash.—Lewis, 55, Brockman Rd., Folkestone. [1246]

1-PLATE Goerz Anschütz Press, latest pattern, 4 Dogmar f/4.5, F.P. shutter, 1/10th to 1/1,000th, time and bulb exposures  $\frac{1}{4}$  to 5 secs., 3 D.D. slides, F.P.A., leather case, spotless condition, £11; also  $\frac{1}{2}$ -pl. Enlarger,  $5\frac{1}{2}$ -in. condensers, all movements, rotating and tilting, etc., £4/10.—K., 17, Bournelea Avenue, Burnage, Manchester. [1248]

SUPER Ikonta, 8 or 16 pictures on  $3\frac{1}{2} \times 2\frac{1}{4}$  in. film, S Tessar f/4.5, D.A. Compur, ever-ready velvet-lined leather case; excellent condition; bargain, £12/15.—61, Delacourt Rd., Fallowfield, Manchester. [1250]

CONTAX, latest Tessar f/2.8; unused; a bargain, 25 guineas.—Din, 49, Talbot Rd., Fallowfield, Manchester. [1251]

LEICA Model III, f/3.5 Elmar 5-cm., few weeks old, original box, as new, £21/10; approval deposit, no exchanges.—Below.

LEICA Winko, angular view-finder, 25/-.—Below.

$3\frac{1}{2} \times 2\frac{1}{4}$  Recomar 18, f/3.8 Xenar, D.A. Compur, double extension, rising and cross front, Zeiss Distar and supplementary short-focus lenses, F.P.A., 3 slides, leather case; cost over £15; perfect working order, £6/15; approval deposit; no exchanges.—Leigh, Camera Club, John St., Adelphi, W.C.2. [1253]

1-PLATE Ensign Special Reflex, Aldis Ensign f/4.5 4 lens, reversing back, speeded focal-plane shutter, self-erecting hood, F.P.A., £3/10.—Box 5917, c/o "The Amateur Photographer." [1254]

$3\frac{1}{2} \times 2\frac{1}{4}$  Collapsible Press Type Plate, Cooke f/6.5, 3 speeds, 3 slides, 29/-;  $3\frac{1}{2} \times 2\frac{1}{4}$  Contessa Roll Film, f/6.3, Dervall shutter, 39/-;  $3\frac{1}{2} \times 2\frac{1}{4}$  Ensign Electric Semi-auto Condenser Enlarger, f/7.7 anastigmat, folds up small, sent anywhere, 5 days' approval.—Box 5918, c/o "The Amateur Photographer." [1255]

SINCLAIR Una Camera  $3\frac{1}{2} \times 2\frac{1}{4}$ , fitted with Ross  $5\frac{1}{2}$ -in. combinable lens, 4 D.D. slides, F.P.A., lens hood, 2 filters, leather case, £6; also many accessories.—Box 5920, c/o "The Amateur Photographer." [1256]

VOIGTLANDER Brilliant, f/7.7 lens, little used, 30/-; Kershaw  $9\frac{1}{2}$ -in. Soft-focus Lens f/4.5, list £2/13, for 35/-; Kodak Auto-focus Electric Enlarger, £4/10, cost over £10, takes negatives up to  $6 \times 4$  in.; Kodak Amateur Printer, cost 55/-, with flex and lamps, 36/-; Wratten Standard Electric Dark-room Lamp, with  $12 \times 10$  safe-light, 30/-; Half-plate Stand Camera, R.R. lens, T.P. shutter, turntable, 1 D.D. slide and stand, 30/-; Six-20 Kodak, double lens, cost 55/-, as new, £2. Wanted.— $6 \times 13$  Stereo Camera, moderate price, for roll film or film pack; deposit system.—Box 5921, c/o "The Amateur Photographer." [1258]

1-PLATE Sibyl, Zeiss f/6.3, silent 8-speed shutter, 4 F.P.A., 6 slides, 2 leather cases, 2 unused packs; perfect condition; bargain, £3/15.—Box 5922, c/o "The Amateur Photographer." [1259]

LEICA III, Summar f/2, chromium, in E.R. case, L Elitz Weitzlar Enlarger, both perfect; guaranteed, £35.—Box 5923, c/o "The Amateur Photographer." [1260]

CLEARING Up Amateur's Outfit: Dishes, lamp, C frames,  $3\frac{1}{2} \times 2\frac{1}{4}$  Coronet Film Camera, Kodak 5-in. tank, Printing paper, Telescopic tripod, also  $\frac{1}{2}$ -pl. Camera, Beck lens, 3 slides, tripod, also Wanted.—Optical Lantern, in good condition, cheap; stamped envelope for list of bargains.—Box 5924, c/o "The Amateur Photographer." [1261]

V.P.K. Special, f/4.5 Ross Xpres, 1 to 1/300th, Compur shutter, filter, £4/10; deposit system.—Box 5929, c/o "The Amateur Photographer." [1264]

LENS.—Ross Xpres f/4.5,  $\frac{1}{2}$ -pl., iris, £5.—Heath, Bungalow, Sweetclough, Baxenden, Accrington. [1157]

ALDIS f/7.7 Anastigmat, 10/-; Another, f/8, 4/-.—Hollis, 2, Bellow Rd., Liverpool, 11. [1169]

TELEPHOTO Lens, Dallmeyer Dallon 9-in. f/5.6; as new, £5.—Goodhart, 538, Wilbraham Rd., Chorlton, Manchester. [1201]

THREE Panos Double Slides and Screen, 15/-; 6-in. Dagor Anastigmat, focussing mount, 30/-.—Fowler, 73a, West St., Old Market, Bristol. [1216]

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**V**EST Pocket Kodak Special Roll Film, reversible finder, Kodak anastigmat f/4.5, Diomatic shutter, leather case, £1/10.

**3 1/2 x 2 1/4** Six-20 Kodak Roll Film, direct and 34 reversible finder, K.S. anastigmat f/4.5, Compur shutter, 1 to 1/250th, leather case; as new; list price £7/16; our price, £5/5.

**3 1/2 x 2 1/4** Mentor Sports Reflex, deep triple focussing hood, quick-wind focal-plane shutter, 1/14th to 1/1,300th, fitted 12.5-cm. Ernemann Ernostar f/1.8, 24 single slides, 2 cases; perfect condition, £24.

**1-PLATE** Revolving Back Graflex Series B Reflex, 4 rack focussing, deep triple focussing hood, quick-wind focal-plane shutter, 1/10th to 1/1,000th, Kodak anastigmat f/4.5, 2 filters, F.P.A., also F.P.A. for 3 1/2 x 2 1/4 films, leather case, £9.

**1-PLATE** Ross Focal-plane Press Camera, Ross 4 Homocentric, focussing direct finder, focal-plane shutter, 1 D.P. holder, £1/10.

**POSTCARD** Tropical Model Sanderson Hand or Stand Camera, triple extension, high rack rising and swing front, brilliant finder, reversing back, W.A. movement, Cooke Series III f/6.5, Acme shutter, 1 to 1/300th, cable release, 6 D.P. holders, F.P.A., leather case, £5/10.

**5 x 4** Newman & Guardia Square Reflector Reflex, double extension, high rack rising front, sky-shade, deep focussing hood, focal-plane shutter, 1/8th to 1/800th, 7-in. Carl Zeiss Protar f/6.3, F.P.A., stiff canvas case, £4/10.

**1-PLATE** Sinclair Una Folding Hand or Stand, 4 double extension, rising and swing front, brilliant finder, revolving back, Dallmeyer Stigmatic f/6, Acme shutter, 1 to 1/300th, cable release, 3 D.P. holders, F.P.A., leather case; fine order, £8/15.

**1-PLATE** Sinclair Una Folding Hand or Stand 4 Camera, all movements, as above, fitted Beck Isostigmat f/7.7, Clevex shutter, plate adapter, focussing screen, 12 single slides, leather case, £4/10.

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**A**LLENS Special Offer of Miniature Marvel, fitted f/2 lens, Compur (test model, one only), £9/17/6; Nagel Vollaenda, Tessar f/3.5, Compur, £8/19/6; Brilliant, f/4.5, £3/19/6; Case, 6/-; Pathe Motocamera (£10/10 model), £3/15; Exakta Model A, Tessar f/3.5, case, and Dallmeyer Telephoto, £12/17/6.

**A**LLENS.—Ross Teleros f/6.3 17-in. (three-power), £9/17/6 (cost £22); N. & G. Reflex, Cooke Aviar f/4.5, £16/10; Ensign Auto-Range, Ensar f/4.5, Mulchro, £5/17/6.

**A**LLENS.—Zeiss Contameter for f/2.8 Super A Nettel, £5/19/6; Superb, £10/19/6; Heliar f/3.5 model, £11/15; 6 x 6 Automatic Rolleiflex, Tessar f/4.5, £13/19/6; F/3.8 model, £14/19/6; 4 x 4, f/3.5 model, £14/17/6.

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**A**LLENS.—The Miniature Camera specialists, write for cash bargain clearing list.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 6.30 p.m. [0087]

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**W**ANTED.—F/3.5 Elmar lens for Leitz Valoy Enlarger.—Davies, 39, Charles St., Cardiff. [1199]

**W**ANTED.—1-pl. Condenser, cheap; 3 1/2 x 2 1/4 Klimax Tank for sale, as new, 10/-.—Exley, 26, Falmouth Avenue, Highams Park, E.4. [1202]

**W**ANTED.—5-in. Zeiss Protar or Ross Combinable in Compur shutter.—Hornblow, Sidbury, Worcester. [1207]

**R**OLLEIFLEX wanted, non-automatic, 6-cm.—R. Mackay, 64, Hillhead St., Glasgow. [1208]

**W**ANTED.—Whole- or half-plate Camera, cheap; write fullest particulars.—Tranter, 44, Alma Place, North Shields. [1215]

**N**ETTEL Focal-plane Camera Body required, any size or condition (cheap, for experiment).—73a, West St., Bristol, 2. [1217]

**R**EFLEX Outfit, 3 1/2 x 2 1/4, exposure meter, unscratched; lowest; particulars.—55, Thorncroft Drive, Glasgow. [1219]

**W**ANTED.—Ensign Midget, f/6.3, good condition; cheap.—Simpson, Station Rd., Biggleswade, Beds. [1222]

**W**ANTED.—Standard Size Stereo Outfit; good condition essential.—Lynton, Horam, East Sussex. [1225]

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**W**ANTED.—Ikoflex, f/4.5, Klio, good condition.—H., 33, Easton Rd., New Ferry, Cheshire. [1231]

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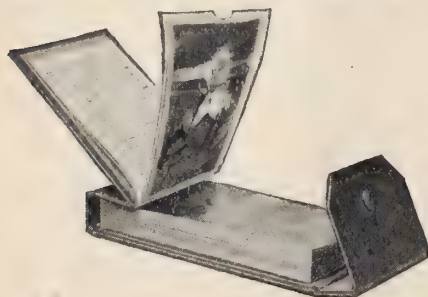
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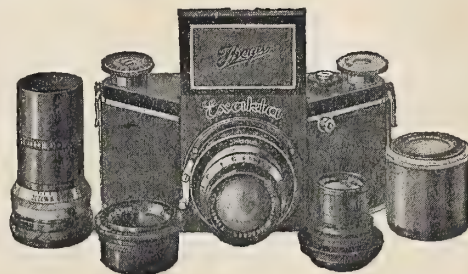
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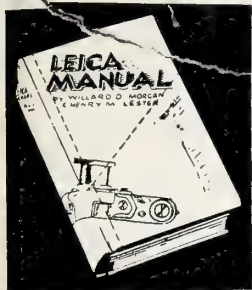
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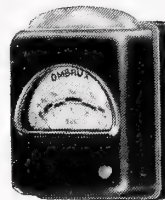
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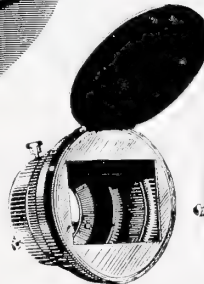
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~ The Journal for Everybody with a Camera ~

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Wednesday, November 13th, 1935.

No. 2453.



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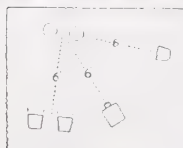
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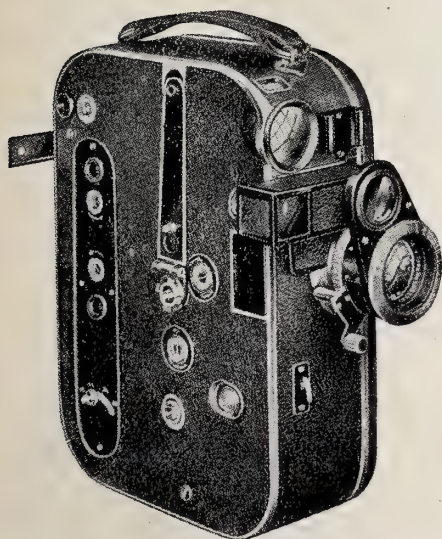
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Contax, slow-speeds model,  $f/2$  Sonnar. As new. £28 17 6  
Contax, slow-speeds model,  $f/3.5$  Tessar. As new. £20 10 0  
Contax, Model A,  $f/3.5$  Tessar. As new. £16 17 6  
Contax Cassettes, 8s. 6d. each. Developing Tanks, 13s. each.  
Albada View-finders. As new. Each. £1 0 0

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Rolleicord,  $f/4.5$  Triotar. As new. £7 15 0

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Super Ikonta 530/15,  $f/4.5$  Tessar, normal Compur, 2 filters, ever-ready case. Cost £22 10s. As brand new. £15 10 0  
Super Ikonta 530/2,  $f/4.5$  Tessar, normal Compur, case. As brand new. £13 7 6  
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Mini-Flex,  $f/3.5$  Astro-Astar. Cost £9 10s. As new. £6 10 0  
Kodak Retina, filter, purse. As brand new. £7 10 0  
Pilot Miniature Reflex,  $f/3.5$  Tessar, set of filters, case. As new. £12 17 6  
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Zeiss Kolibri,  $f/3.5$  Tessar, Compur, case. As new. £6 17 6  
Foth-Derby, latest model,  $f/3.5$  lens, focal-plane shutter. £3 15 0  
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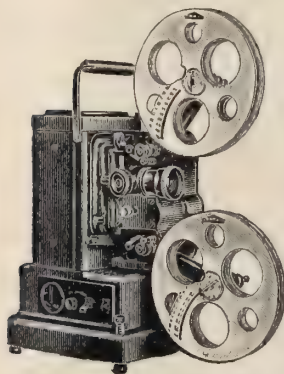
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P.C. T.-P. Field Camera, f/8 Wray lens, T.-P. shutter, triple extension, reversing back, 2 D.D. slides. **23 19 6**  
4 1/2 x 6 Albin Camera, f/7.2 anastigmat, Everact speeded shutter, 1/25th to 1/100th, self-erecting front, focussing adjustment, screen, 6 slides, F.P.A. **21 12 6**  
3 1/2 x 2 Ross Panos Focal-plane, f/4.5 Xpres anastigmat, self-capping shutter, 1/15th to 1/800th, screen, 3 D.D. slides and leather case. **26 12 6**  
3 x 4 cm. Zeiss Kolibri, f/3.5 Zeiss Tessar anastigmat, Compur shutter, 1 to 1/300th sec., D.V. finder and case **28 17 6**

3 1/2 x 2 1/2 Zeiss Ikonta, f/4.5 Novar anastigmat, Telma delayed-action shutter, 1/25th to 1/100th, self-erecting front, leather case. **24 12 6**  
T.-P. Mahogany Folding Lantern, Petzval objective, 4-in. condenser. **23 17 6**  
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Special Leica Case, for Leitz outfit. List price £3 5s. **21 13 6**

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3 1/2 x 2 1/2 Ensign Special Reflex, f/4.5 Ross Xpres, rack focus, self-capping shutter, 1/10th to 1/1,000th, revolving back, screen, 6 slides, F.P.A. and case. **23 17 6**

3 1/2 x 2 1/2 Ensign Roll Film Reflex, f/4.5 Ensign anastigmat, self-capping shutter, 1/15th to 1/500th. **24 7 6**

4-pl. Bentzin Folding Reflex, f/4.5 Zeiss Tessar anastigmat, focussing, self-capping shutter, 1/10th to 1/1,000th, revolving back, 3 D.D. slides and leather case. **23 12 6**

V.P. Makina, f/3 Plaubel anastigmat, Compur shutter, 1 to 1/250th sec., double extension, hooded screen, 6 slides **26 6 0**

3 1/2 x 2 1/2 Venus Wafer Folding Pocket, f/4.5 Primar anastigmat, Compur shutter, 1 to 1/250th sec., double extension, screen, 6 slides, F.P.A. and case. **25 5 0**

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1-pl. Ross Panos Focal-plane, f/4.5 Ross Xpres anastigmat, focussing, direct-vision finder, hooded screen, 3 D.D. slides and leather case. **23 12 6**

3 1/2 x 2 1/2 Voigtlander Inos, with half-size mask and f/4.5 Skopar anastigmat, Compur delayed-action shutter, 1 to 1/250th sec., focussing, direct-vision finder, and leather case. **27 15 0**

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1-pl. Double Extension Field, R.R. lens, reversing back, 1 book-form slide. **21 0 0**

1-pl. Shew Xit, f/5 Zeiss Unar anastigmat, Compound shutter, 1 to 1/250th sec., focussing screen, 6 slides **23 7 6**

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3 1/2 x 2 1/2 Voigtlander Prominent, f/4.5 Hellar anastigmat, Compur shutter, delayed-action, coupled range-finder, built-in exposure meter and case. **214 12 6**

3 1/2 x 2 1/2 Arca Standard Roll Film, f/6.3 Arca anastigmat, speeded shutter, 4 to 1/100th, radial focus, leather case. **23 3 0**

Leitz Model II Leica, f/3.5 Elmar, coupled range-finder, ever-ready case. **231 0 0**

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4-pl. Horizontal Enlarger, Wray R.R. lens, negative carrier, 5 1/2-in. condenser, roomy light-chamber. **24 15 0**  
9.5-mm. Pathe Model B Moto-camera, f/3.5 anastigmat, motor drive. **24 7 6**

1-pl. Goerz Anschütz Focal-plane, Aldis f/4.5 anastigmat, self-capping focal-plane shutter, Mackenzie slide, 6 envelopes and leather case. **27 7 0**

9.5-mm. Midas Cine Camera and Projector, combined, f/3.5 Cooke lens. **22 2 0**

16-mm. 750-watt Victor Projector, complete with resistance to 250 volts, motor drive, carrying-case. New condition. **242 10 0**

4-pl. Zeiss Ikon Tronar, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, double extension, 3 slides, F.P.A., and leather case. New condition. **28 7 6**

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3 1/2 x 2 1/2 Palmos Focal-plane, Carl Zeiss Tessar f/4.5, 3 slides and leather case. **21 19 0**

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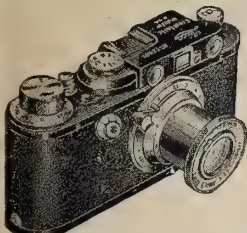
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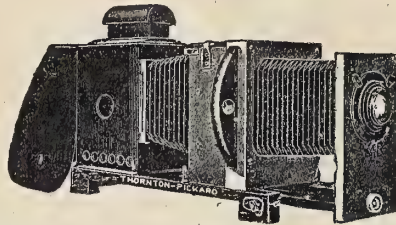
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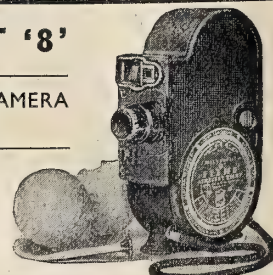
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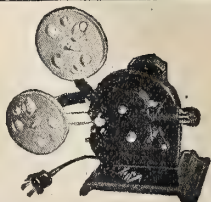
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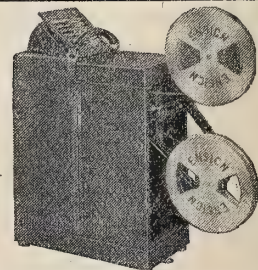
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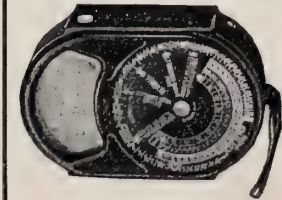
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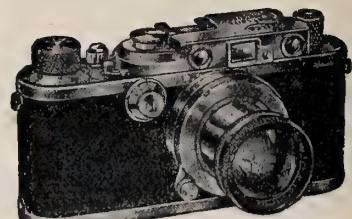
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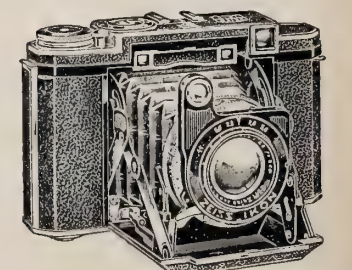
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WEDNESDAY, NOVEMBER 13TH, 1935.

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Vol. LXXX. No. 2453.

WE ventured hesitatingly into a little circle of pictorialists the other night who were discussing the exhibition trophies of the year, and it was a comfort to find that work which one of them would condemn as hopeless another would praise up to the skies. The one thing which pictorialists will lack for evermore is unanimity. It came out particularly with regard to a picture entitled "Cattle Tracks," by J. B. Eaton, which was shown at the recent R.P.S. Exhibition. One member present could find little good to say of it; he declared that the foreground spoiled the mid-distance, also he was not sure that they were cattle tracks at all; they might be just cracks in the earth. But another worker declared it to be the most original and the finest landscape seen for years, and another that for simplicity and beauty from very slight material it had never been excelled. Mr. R. H. Lawton, who has a deft hand in sprinkling pepper, was the critic of the occasion. To his remark concerning one picture that he had never seen a sky like that someone reminded him of Turner's famous riposte, "Don't you wish you had?" But Mr. Lawton was not going to be turned upon the spit of a quotation. "No, here," said he, "Turner would have agreed with me. He would have said, 'You are quite right, Lawton, quite right, my boy!'"

## What the Critic Fancies.

Those whose work has been the subject of written criticism must often have wished to turn the tables and "slate" the critic, but the critic maintains a secure isolation and by simply refraining from producing work of his own presents

## TOPICS of the Week



A NOVEMBER DAY IN REGENT STREET.

*An article on "Wet-Day Photography" appears on another page in this issue.*

no vulnerable spot. But we did hear, the other day, what a worker thought of a critic, and, as it happened, the criticism had been, not of the devastating sort, but, on the contrary, most laudatory. The photographer on whose work so many encomiums had been pronounced, and whose picture was said to indicate such careful attention in this, that, and the other direction, and to show such particular skill in omitting one thing and including another and balancing the whole—the photographer simply said that he had never thought of the many things the critic supposed him to have in his mind. He had not been careful or troubled at all, he had not weighed and pondered the matter, he had simply waited for half an hour until a satisfactory figure came round the corner! That is very cheering, in a way, and an antidote to the depression which must seize some workers when they read criticisms which suggest that in making a picture they ought to think of a thousand things. Perhaps the best kind of composition is not that which comes as the result of a laboured and studied performance, but flashes into place as a result of some sort of instinctive selection.

## Reproductions in Print.

We know that many readers cherish the pictorial reproductions which appear in these pages, and that they give a thought sometimes not only to the happy catch of the photographer but to the skill and care of the reproducer, whereby they have as faithful a representation as possible (at all events until new processes arise) of the intention of the original artist, and multiplied by many thousands of copies. At



the same time, it does need to be borne in mind that something is inevitably lost in reproduction. This is the case even with a photogravure process and on the best art paper. In the case of the reproductions of pictorial photographs which appear in papers in general one should always remember that the reproduction is only a sort of mental note to recall the outlines—perhaps little more than the outlines—of the original work. As a rule periodical publication has to be done under considerable pressure, and yet time is a necessary element in reproducing a work of art. Again, there is an ineradicable conviction among British block-makers that everything should be brightened up, and this, from the point of view of the pictorialist, leads to wrong contrasts. Many a photographer whose work has been to him something more than a record must have found his pleasure mixed with bitterness on seeing it reproduced in a newspaper, and have wondered what his fellow

photographers can think of it and him. The writer is happier than the artist, for while the printed picture is a poor copy of the original, the set type is far and away more pleasing than the original script.

### The Lantern Lecturer's Map.

Sir Robert Ball, the famous astronomer, was one of the most popular lecturers with a lantern the world has ever known. When President of the Cambridge meeting of the Photographic Convention in 1902, he was asked by one of the members to tell the secret of successful lecturing. Sir Robert's reply was rather puzzling, as with a merry twinkle in his eyes (he was a great humorist), he replied: "The secret of successful lecturing is to start with either a map or an apology." A correspondent who was at Cambridge Observatory at the time, and heard Sir Robert's cryptic reply, was present a few evenings ago at a lecture on Holland, given in Cambridge, by Mr. George

H. Dannatt. Mr. Dannatt, who may not have heard of Sir Robert's little-known dictum, referred to the absence of a map, saying that in his experience an audience took little notice of a map, and that its only use as a first slide in a travel lecture was to enable the lanternist to get the lantern into perfectly sharp focus!

### More Come to Britain.

The unusually large number of foreign visitors with cameras to London during September last was commented upon by photographic dealers and hotel proprietors, the latter saying that Dutch and Scandinavian camera users predominated. Recently-published figures show that foreign visitors to Britain in September numbered 29,145, of whom 21,241 were on holiday. The number of holiday-makers from abroad for the nine months ending in September was 196,431, an increase of nearly 20,000 over the corresponding period of last year.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Salted Paper.

*I have read a brief reference to what was called "salted" paper for prints, and it said that a novice could prepare and use it. The instructions given were not clear. If the process is really practical can you give me the necessary information?*

J. N. (Spalding.)

There are several variations in the method of preparing what is really a printing-out paper, which gives results somewhat like those of the older albumen process. With a little care and experience prints of good quality and pleasing character can be obtained. It is comparatively a cheap process, and has the advantage that any reasonably pure paper can be selected, so that a wide choice of surfaces is available.

Without going into alternative methods and slight variations, we will outline one definite series of operations, so that you should have no difficulty in trying the process for yourself. You should not attempt to sensitise large sheets; about 10 or 12 in. long should be the limit. The prepared sheet is of course afterwards cut up into sizes to suit your negatives.

You will require two special brushes; one flat, and about two inches wide, and the other a hog-hair "stippling" brush. Neither should have a metal mount.

The "salting" solution serves two purposes. It provides a sort of sizing, which prevents the sensitiser from sinking into the paper, in which case the image would be too dull and flat; and it provides the "salt" which will combine with the silver afterwards.

A sizing and salting formula is the following:

Arrowroot .. .. .	190 grs.
Ammonium chloride .. .. .	140 grs.
Citric acid .. .. .	15 grs.
Sodium carbonate .. .. .	30 grs.
Water .. .. .	10 oz.

Rub up the arrowroot into a perfectly smooth cream with the smallest quantity of water possible, and pour slowly, with

constant stirring, into 7 oz. of water which is kept on the boil. Continue boiling till a clear jelly-like solution results. Into this, pour 2 oz. of water in which the other ingredients have been dissolved. Pour into a wide-mouthed bottle to cool.

The sheet of paper is stretched taut by pinning to a drawing-board, and the salting solution applied with the flat brush, giving long strokes first in one direction, and then across. The coating is smoothed by light circular strokes of the stippling brush, till the paper is practically surface dry, when it can be pinned up to dry completely.

Now prepare the sensitiser:

Silver nitrate .. .. .	70 grs.
Citric acid .. .. .	20 grs.
Distilled water .. .. .	1 oz.

This is applied in the same way, and the paper dried in the dark.

As with other printing-out papers, the depth of printing must be found by experience. With most papers a considerable degree of overprinting is necessary, and the negative should be on the "plucky" side.

Before toning, the print should be kept moving, without preliminary washing, for five to ten minutes in a solution of common salt—a quarter of an ounce to the pint. It is then quickly washed, and is ready for toning.

The following weak gold solution is suitable:

Gold chloride .. .. .	1 gr.
Precipitated chalk .. .. .	1 oz.
Water .. .. .	20 oz.

This is well shaken up, allowed to settle, and only the clear part used.

After again washing, the print is fixed in hypo 2 oz., water to 20 oz., to which a little carbonate of soda is added. Fixing is complete in five to ten minutes. The usual final washing is given, and the prints blotted off and dried.



# Dark-room Arrangements

Dark-room work is more in evidence at this time of the year than in the summer months, and it behoves the amateur to spend a little time in arranging and making his work-room a comfortable and pleasant place to operate in.

**C**OLD is undoubtedly one of the first things which affect the photographer's work in the dark-room. On a cold winter's evening it is not surprising that some amateurs prefer the armchair by the fireside, and an interesting book.

But there is no need for the dark-room to be such a cold place, especially in these modern times, when all sorts of heating gadgets are available. An oil heater is quite a handy little asset for the dark-room, and its light can easily be shielded by placing round it a sheet of iron, or, better still, a large oil drum with the bottom and top cut away. This must be raised off the ground in order that air may be admitted underneath, and if painted a dead black will prevent the light from the lamp straying into the dark-room.

This should not, however, be used while panchromatic material is being exposed in the dark-room, when every scrap of light of any kind should be dispensed with. The heater can be placed outside the room for the short time required for filling the developing tank or desensitising, and brought in again immediately after.

Electric heaters there are on the market by the score, and the bowl type is an excellent one for the dark-room, since it needs but little room and gives off quite a decent amount of heat. It should be turned on some time before the room is to be used, and can then, if necessary, be turned out while negative development is in progress and turned on again for the fixing period. The ordinary electric fire will also serve this purpose.

## **Solution Temperatures.**

While on the subject of temperatures, it should be noted that serious variations in temperatures of solutions may occur if some are kept in the dark-room and others are not. This will apply particularly to the washing water, and the

best plan is to stand all the necessary solutions and washing water in the dark-room as soon as the heating apparatus is turned on, and to use only that water and those solutions.

Reticulation will thus be avoided, and also the change of temperature from one room to another which the photographer will experience if he has to keep going out to fetch solutions or fresh water.

## **Dark-room Lighting.**

Many amateurs are still under the impression that the dark-room must definitely be a "dark" room. This is by no means the case, except in the case of developing panchromatic material without desensitising. A comparatively bright light may be used, providing it is a "safe" one. In addition to the standard "safe-light" lamps there are many types on the market, and one of the best is made with three different colours (yellow, red and green), either of which can be used as required, and thus the worker has a universal light for most photographic purposes.

The walls of the dark-room should be kept of a light shade in order to reflect as much safe light as possible. It goes without saying that no direct light should be allowed to fall on the sensitive material employed.

## **Benches.**

The wealthy worker will, of course, have a properly fitted dark-room, but the householder who is making use of a disused coal-cellar or perhaps the bathroom will be confronted with the problem of a surface on which to work. A long deal table is very useful in this respect, and these can be picked up quite cheaply in these days of mass production. This should be given two or three coats of anti-sulphuric enamel, or, if this is unprocureable, Brunswick black or cellulose paint will be found very efficacious. It is essential to wipe up any solutions that are spilt on this surface as soon as possible, especially if they are corrosive.

Boxes can be arranged along the back of the table to take papers, slides, and other impedimenta, but loose bottles are best kept off the table during operations, as they can be so easily knocked off. A shelf on the wall just handy to the position of working will be found very useful for placing bottles which may be required. The edge of this shelf will prove useful for pinning up enlargements to dry, but care must be taken in this case that no solutions are spilt on the shelf, or they may spread to the edge and cause mischief.

## **Labels.**

If, as often happens, the amateur's dark-room is damp, no papers or perishable dry materials should be kept therein. Solutions in well-corked bottles will not come to much harm if the room is not too damp, but the atmosphere will play havoc with the labels.

This can be avoided by the exercise of a little trouble. Chinese lacquer makes an excellent material for labelling bottles. A band of this in some light shade, preferably buff, is painted on the bottles and allowed to harden. The names of the solutions can then be painted on with a fine brush in black of the same material. This shows up well, and will stand the ravages of most things—even acids, if wiped off quickly. The time spent in painting the labels will be more than repaid by the rapidity with which they can be deciphered.

## **The Floor.**

A good thick plain cork linoleum makes an excellent floor covering for the dark-room, and all mats, etc., should be avoided, unless the worker prefers to stand on a thick rubber mat, which is certainly an aid to warm feet. All solutions, water or chemicals spilt on the floor should be immediately wiped up, and on no account left until some other time.



# The GENESIS of an Exhibition Picture

By CLARENCE PONTING.

## ANOTHER EXAMPLE

ON page 348, issue dated October 9th, of *The Amateur Photographer and Cinematographer*, Mr. G. L. Hawkins let readers into the secret of how he produced an extraordinary metamorphosis from what was almost a waste negative, the result being seen in his exhibition picture "Copper Beech and Silver Birch."

to print in a suitable sky, and make an upright picture giving an effect of a wind-blown tree.

This sky would have to be overprinted on to the portion representing water and hills in the original, but doubtless these could be held back whilst printing the tree, to leave an unexposed expanse of paper on which the clouds could be printed. An experimental exposure proved this to be correct. At this stage it was found that a better composition could be obtained by reversing the negative.

A suitable cloud negative was then selected, and the correct exposures found by means of trial slips, after which the combined print was made. It was then found that the trees and margin of the lake formed something rather like a dark group of fir trees but the lines of the shore made two rather light, vertical streaks that ruined the illusion.



*Print from original negative.*

Apparently Mr. Hawkins has considerable skill in the use of brush and pencil, for he has added boughs and foliage to his final print that do not exist in the original, and deleted others which were. To any one with his ability, playing about with negatives and positives in this way must be fascinating; in fact, obtaining such a result from so poor an original cannot help but give the artist a thrill.

I have not yet come across a negative which will give a final print that satisfies me until some little defects have been rectified; but, in my case, I like to work up a good print. In rare cases, a picture can be obtained, which was not apparent when the original negative was made, by combining a suitable sky from another negative; or even a portion of the landscape.

A case in point may be seen in the photographs illustrating these notes. The original was made because the tree, which had fallen across the lake, broke up a large expanse of water foreground, whilst, in the distance, a range of mountains formed an attractive background. Probably I was deluded in the general colour of the scene, for on development the hills had almost vanished, and the trees forming the margin of the lake were devoid of subtle gradation and detail.

A print was made, but this was placed on one side as a failure. Then, one day, I chanced to pick it up by one end, so that the fallen tree assumed a vertical position. I was at once struck with the decorative pattern made by the drooping branches, and wondered if it would be possible



*Second print with sky and distance held back.*



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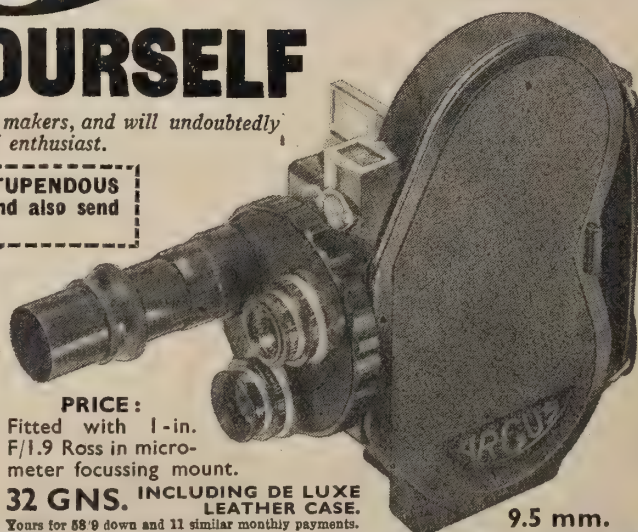
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Had I possessed the skill of Mr. Hawkins, I should have made a transparency of the landscape negative, deleted these light portions with a reducer, and drawn in some suitable pine foliage. This being beyond my ability, I had to do the next best thing, which was to darken the lines on the print by means of oil pigment, until they matched the rest of the surroundings.

I am afraid that critics will say that this block of unrelieved darkness is too heavy; it is. On the other hand, numerous photographers have seen the finished print, and not one has remarked on this rather obvious fault. Neither has any one observed that the tree was not growing in the position it appears to indicate. In fact, one critic, when I mentioned that the negative was taken in Scotland, was kind enough to remark that "of course, you can get such wild scenery there."

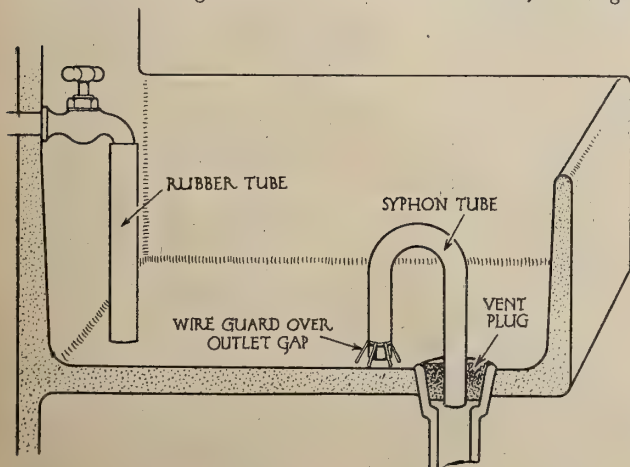
However, I show my result as I have made it, in the hope that it may interest other readers. Mr. Hawkins, I know, would have deleted the small, ugly piece of firewood which projects towards the dark portion on the left. Probably, in the near future, I shall see what I can do in this direction. I have never tried working up an exhibition print by working on a positive, but, thanks to Mr. Hawkins' notes, I now have some idea as to the methods employed.

## A SIMPLE WASHING TIP

By F. W. MAUND.

TO those who have to wash prints, etc., in ordinary household sinks, wash-basins, or baths, the problem of adequate washing is not so simple. The shape of most sinks is not conducive to good circulation of water, and the running off of the waste from the bottom of the sink at the right speed is not easy. The fitting described overcomes these difficulties and is both cheap and portable, and a great boon to travellers who have to wash in all sorts and types of sinks.

The gadget consists of a short length of water or gas pipe, bent into a U shape, about four or five inches high, one limb of the U being about half an inch longer than the other. This longer limb should be fitted into a hole made in a spare rubber vent plug, which may be bought for a few pence at any ironmonger's. The whole arrangement is then fitted into the waste vent of the sink as shown in the diagram. Now, on turning the tap on, the water in the sink and in the short limb of the U rises until the top of the U is reached. Water then flows through the U tube down the drain, starting a



WIND BLOWN. *The finished picture, made as described in the article on the preceding page.*

syphon which draws all the water from the sink. The emptying of the sink breaks the syphon, and the whole process begins again. Thus the sink is repeatedly emptied and filled with fresh water.

A little wire guard should be fitted over the short end of the U tube to prevent prints being sucked over the opening. The tap should be turned on to give a steady gentle stream, or a short length of tube fitted to prevent the falling water damaging the prints.

Should the syphon fail to break when the bowl is empty, due to water running in as fast as it runs out, the tap should be turned down or a small V, about a quarter of an inch deep cut in the open end of the U tube.

It is not recommended that the washing time should be reduced when using this method, but if time is short, it is interesting to note that postcard prints washed for half an hour, the bowl filling and emptying in five minutes, showed no trace of hypo.



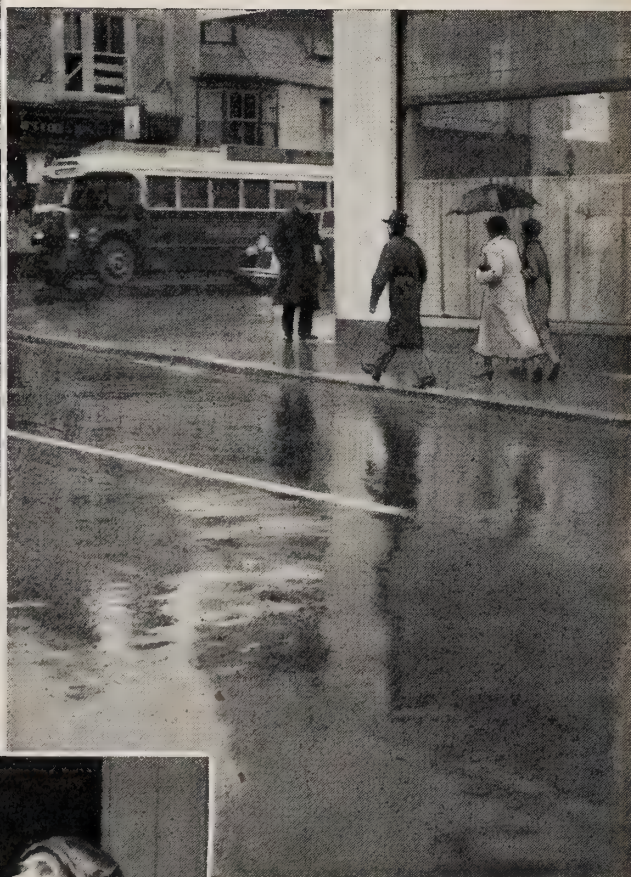
November 13th, 1935

# WET-DAY

By D. SWAINE.



*After a shower, Piccadilly Circus.*



*A busy corner. F/3.5, 1/50th sec.*

**F**EW photographers can have failed to admire reflections on wet surfaces, and have possibly made an exposure from time to time. But why not undertake a deliberate expedition for the purpose of making a series of wet-day studies? It will prove worth while if entered into in the right spirit.

Suitably clothed and shod, one should tour the main streets and squares, taking advantage of such sheltered points as shop fronts and doorways, hotel canopies and public shelters. Naturally, if a companion can be pressed into service for the purpose of sheltering photographer and camera there need be no limitation as to the position to be taken up. But the pavements and roads must be thoroughly wet for the type of picture I have in mind; it is useless to go when they are drying.

It will be found that the smoothest asphalt makes the best reflecting surface when wet, and since buildings and figures, together with their reflections, will be dark, it follows that they must



*Any more? F/4.5, 1/25th sec.*

be contrasted against unshaded roads and paths. This means that wide streets and open squares will best provide the required conditions, and at the same time enable the photographer to keep his exposures short. There is something very fascinating about a snake-like reflection, and these, it will be seen, are the result of uneven ridges and potholes which pass unnoticed in dry weather.

Since no photographer will want his precious instrument to get thoroughly soaked, the less time this is in the open the better, so that an easily pocketed camera is required for wet days. Enthusiasts who are also cyclists will find that there is nothing more useful than the oilskin cape which is normally worn under such conditions:



# Photography

## STREET SUBJECTS AND REFLECTIONS.

the camera can be protected when not in use, and need not be shut up. This is particularly convenient, since a lens hood must be fitted in order to protect the lens from rain-drops, and where one's camera has to be closed for the raincoat pocket the constant fitting and removal of the hood may be somewhat trying when fingers are wet and cold.

This is certainly a phase of outdoor photography which must be undertaken with a camera having a large lens aperture; but most miniatures have at least  $f/4.5$ , and this should prove sufficient for the majority of exposures at  $1/25$ th sec. But where it is required to take moving figures closer to the camera than 40 ft., the combination of  $f/3.5$  and  $1/50$ th is necessary to ensure absence of blur.

Naturally, the sky is so overcast that it is only the amount of reflected light present which enables one to snapshot even at this aperture. There is, however, plenty of detail to be picked out even from dark-coated figures, and one should never make the mistake of believing that the wet pavements



*Shopping.  $F/3.5$ ,  $1/50$ th sec.*



*Whitehall on a wet night.*

and reflections alone will make a satisfactory negative. Always expose for the object and let the surroundings take care of themselves.

Where it is desired to include the full reflection of a tall building or a figure close to the camera, it must not be overlooked that the extremity of this will approach very close and may be badly out of focus. Since it is not practicable in this work to obtain sharp definition by stopping down, the remedy lies in keeping well away from the subject and then enlarging the essential portion. A slight loss of quality at the lower end of a reflection does not matter, it is natural,

but when using a large aperture one must take care that there is not a decided falling off from about half-way down.

Another reason for keeping a good distance lies in the fact that there will be a tendency to tilt the camera downwards in order to obtain a full reflection, and this causes a distortion of the verticals which will be very noticeable, because railings, house ends, etc., are likely to be fairly close to the camera. Fast panchromatic films or plates (backed) will be found most satisfactory for this work.



*An umbrella parade.*



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The new secretary of the Bournemouth Camera Club is Mr. Frank Day, of 15, Bryanstone Road, Bournemouth, who will be pleased to send particulars to any one interested in the club. All interested in photography, whether beginners or advanced workers, are welcome.

Readers in the Birmingham district who are interested in ciné work should note that the Birmingham Photographic Society has a ciné section which meets regularly every Wednesday at York House, Great Charles Street. All communications to the Hon. Secretary, Mr. D. Royce, "Thorne," Frankley Beeches Road, Northfield, Birmingham.

We are asked by Thames Ciné Products Ltd., to announce that the "Argus" 9.5-mm. ciné camera, to which reference was made last week, is manufactured by them. Dealers should apply to them for further particulars. Their address is: Argus Works, London Road, Ashford, Middlesex.

An interesting junior projector for 9.5-mm. films has just been placed on the market by the makers of the well-known "Alef" projectors. Although it retails at the modest price of 30s., including bulb, special take-up spool, and flex, it is surprisingly efficient and well constructed. No resistance or transformer is needed, as a special bayonet type bulb is supplied for all voltages. On test, with an average-density film, a good brilliant picture 30x20 in. was obtained on a silver screen, and although the shutter consists of a simple double-bend flap, the projection is remarkably steady. It is gear driven with a spring-belt friction drive for the take-up spool, which is large enough for 80 ft. of film, and a special fitting for rewinding is also included. Illumination is provided

through a single lens condenser and focussing by means of a sliding lens-tube. It is finished throughout in crystalline black and nickel-plating. Agents for this country are Luminos, Ltd., 22, Bartlett's Buildings, Holborn Circus, London, E.C.4.

The Hon. Secretary of the King's Heath and District Photographic Society has asked us to note a change of his address, which in future will be Wayside, 37, Hazelhurst Road, King's Heath, Birmingham, 14.

A new photo-electric exposure meter with special features that will place it in the front rank of these useful accessories has just been announced by Ilford Ltd. It will sell complete in case at £3 3s. We will have more to say regarding it after we have had an opportunity of testing it. In the meantime readers should apply to their dealers or direct to Ilford Ltd., Ilford, for the Selo Speed Number Table. This takes the form of a convenient-sized card giving a list of all the Selo films, with comparative speed readings for DIN, Scheiner, H. & D., Weston, Burroughs Wellcome and Justophot. A most useful table for all practical workers. It is supplied free.

In reference to a recent reply to a correspondent, published in these pages, Messrs. Agfa, of 1-4, Lawrence Street, W.C.2, inform us that the Agfa silk sponge mentioned is made by Firma I. G. Farbenindustrie, A. G. Berlin. They also draw attention to a special Agfa film-wiper fitted with detachable viscose sponges. Further particulars will be supplied on application to Messrs. Agfa, address as above.

**Stolen.**—Mr. F. V. Farnsworth, of 13, Beech Avenue, Sherwood Rise, Notting-

ham, has had his camera stolen; a brand new Rolleicord, f/3.8, in ever-ready case, lens No. 1622712. It was taken from a private car standing in Ebers Road, Mapperley Park, Nottingham, on November 3rd, between 5 and 7 p.m. Any one who can give information regarding the camera should write to the above address or to the Nottingham C.I.D.

An exposure notebook for amateur cinematographers has just been put on the market by Ensign, Ltd., 88-89, High Holborn, W.C.1. It is called the Ensign Ciné Shot Record, and is a well-made little booklet of 50 perforated pages with ruled spaces for 400 separate entries. The particulars noted are "Date, Stop, Filter, Film, Footage, Description, Remarks, No. of Shot." Every serious ciné worker should get a copy. It costs ninepence.

While the epidiascope has long been appreciated for its adaptability for projection purposes, its comparatively high initial cost has prevented most people from using them more often. With the introduction of the K.W. Episkop at the moderate price of £5 15s. there should now be a popular demand for this useful apparatus. On test, the K.W. Episkop projected any picture, black-and-white or coloured, or flat object up to 3½ in. square on to a screen to as many as 16 diameters with good brilliance. Operating on the usual reflected light principle with a 100-watt bulb, it is fitted with an f/32 anastigmat projection lens of 5.3-in. focus and rack and pinion focussing on to a silver-surfaced mirror. With an instrument of this value which requires a fair amount of handling, the question of overheating has been well considered. The ventilation is excellent and all the sides are lined with asbestos. While the Episkop can be placed on any book or object, two different carriers are supplied, together with suitable heavy metal masks. Special 100-watt bulbs are available at 5s. each. The sole agents for this country are Sands Hunter & Co., Ltd., 37, Bedford St., Strand, London, W.C.2.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in issue of October 30.

Seventh Western International Photographic Salon.—November 23-30. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.

Cape of Good Hope International Salon (under the auspices of Cape Town P.S.).—Entries due, November 19; open, January, 1936. Hon. Salon Secretary, Richard Dekenah, P.O. Box 2431, Cape Town, South Africa.

Ike International Kertsalon Fotografische Kring "Iris".—Open, December 22-January 5, 1936. Entries close, November 15. Particulars and entry forms from J. Van Dyck, Secretary, "Iris," 69, Ballaerstraat, Antwerp.

Third (Second International) Wilmington Salon of Photography.—Open, January 6-26, 1936. Last day for entries, December 15, 1935. Particulars and entry forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24-March 7, 1936.

Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

Preston Scientific Society.—Eleventh Annual Open Photographic Exhibition. Monday, February 3 to Saturday, February 15, 1936. Entries close Friday, January 10, 1936. Particulars and entry forms from the Exhibition Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

The 40th Annual Exhibition of the South London P.S.—Open, February 15-March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Scottish National Salon.—February 8-29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

Ilford Photographic Society.—Annual Photographic Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing date for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

City of London and Cripplegate Photographic Society.—Thirty-first Annual Photographic Exhibition

from March 16-21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

Ville Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21-April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels 3, Belgium.

Darwen Exhibition of Photography.—April 20-May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.

Bristol Photographic Society.—Second Annual Open Exhibition, from May 2-19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.

Sunday Referee Weekly Photographic Competition.—£10 offered every week for the best picture published. See Sunday Referee for full particulars.

I Internationale Kunstphotographische Ausstellung in Karlsbad.—Open from July 18-August 9, 1936. Entries close, June 18, 1936. Particulars and entry forms from Mr. Hugo Heyer, Schulgasse 26, Karlsbad.



# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCVII.

CONSTANCE  
BLAXALL.

From information communicated to our Special Representative.

"IT might be said of exhibition prints, as of the old recipe for jugged hare, 'first catch your exhibition negative.' I had almost said exhibition 'subject,' but a glance round one of our more important shows will at once dispel any idea that there is such a thing as an exhibition subject. Everything is suitable material to the camera enthusiast. And, speaking of cameras, I imagine that a reflex or something with a similar viewing device is essential to serious work, and furthermore a camera to which one has become thoroughly accustomed.

"Having then secured a negative which seems to offer hopes of a good print—the kind which inspires that

critical look in the eye of our expert friends and awe in that of the button-pushers—a grade and shade of paper must be decided upon. I generally use one of the rough-grained, well-known makes of normal grade, and employ the developer recommended by the manufacturers, on the assumption that they must know much more about their own papers than I do. I follow the well-beaten track of taking test strips, and keeping the developer, etc., at 65 degrees. I generally give a slightly longer exposure with cream-base papers than for the same subject on white; otherwise, it seems in my experience that one is so apt to get that bald, unsatisfactory appearance in the high-lights.

"When the prints have been washed, I have a good look at them and decide if a touch or two of potassium ferricyanide would work an improvement in breaking up a too dense mass or in emphasising a high-light, for instance. This is the best time for applying this somewhat temperamental reducing agent, and if any one gets any stains, he need not write to me about it, for so far I have not made any myself by this means. I apply it with a piece of cotton-wool or a small brush, and as ferricyanide is given to an arbitrary swiftness at times, it is essential to have a second larger piece of cotton-wool soaked in water to wipe off the reducer at the crucial instant.

"In the cold light of morning, when the prints are dry, they look far from exhibition standard as a rule; but to my mind the really fascinating process now begins, when I get out my drawing-board, oils, brushes and pigments for the final polish. I apply in the well-known way a mixture of copal varnish, linseed oil and turpentine very sparingly, and then rub off as much as possible. For spotting and work of small extent I find lamp-black water-colour (however unorthodox this may seem) quite effective for white-base paper, and the same colour with a little indian ink for cream-base paper.

"When the print is finished, I find it a good plan to put it on a mount (unstuck) with a sheet of glass clipped to it, and put it in a place where I can see it. By this means faults which have escaped one at first may become apparent, and if at the end of the week my husband can still bear the sight of it, there is a probability that the judges may not shudder at it either."

(A further example of Mrs. Blaxall's work is reproduced on one of the centre Art pages.)



PASTURE SHRINE.

Constance Blaxall.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"MISCHIEF," by Basil Bailey.

HIGHLY attractive is this spontaneous rendering of a youngster in a most engaging mood. It is an excellent piece of work, and, as a portrait, it is interesting partly on account of the intriguing personality of the child, and, to a not inconsiderable extent, on the way that personality is presented.

It is, of course, an innate characteristic of the model, but that it is made evident in the picture and shown in an acceptable manner is attributable to the competence with which it has been caught and rendered, and the skill of the artist in making it apparent. The feeling of spontaneity is a marked feature. It leads to the inference that either the subject was found as it appears and taken immediately without premeditation, or, if prepared beforehand, the confidence of the subject was first secured; the subject allowed to pose itself; the expression induced; and, just at the psychological moment, the exposure made.

In the nature of things, the former alternative is not very likely, for subjects so ready made rarely occur, and, when they do, the camera is either missing or not prepared for an immediate exposure. It is far more probable that there was an efficient preparation beforehand and that the second method of procedure was adopted. Its success is self-evident, but the same completeness extends to the arrangement of the composition, much of the power of which is attributable to the placing of the head (1) in the picture space. Its position happens to fall on one of the familiar points of intersection formed by divisions of thirds, or, put in another way, it is sufficiently distant from the top and left-hand edges to avoid any suggestion of weakness, and so far removed from the centre that no impression of formality arises. This, alone, is a source of strength and would enable the figure to maintain its attraction without any further aid.

But the lines of the figure suggest a triangular shape, or what is known as a pyramidal formation—indicated in the sketch by dotted lines—and this, again, provides an accession of strength.

Another factor of some moment is that the lights composing the features are among the brightest of the picture. They are surrounded by the darks of dress and hat, and the comparative

composition seems eminently satisfactory and well contrived.

It will no doubt be noticed that the figure is very clearly and sharply defined. There is no attempt towards the introduction of diffusion or even a hint of softening of line, nor does it seem that any advantage could thereby be obtained. This was a feature that was noticeable in most of

the other portraits shown at the recently held exhibition of the London Salon of Photography, and illustrates the modern trend.

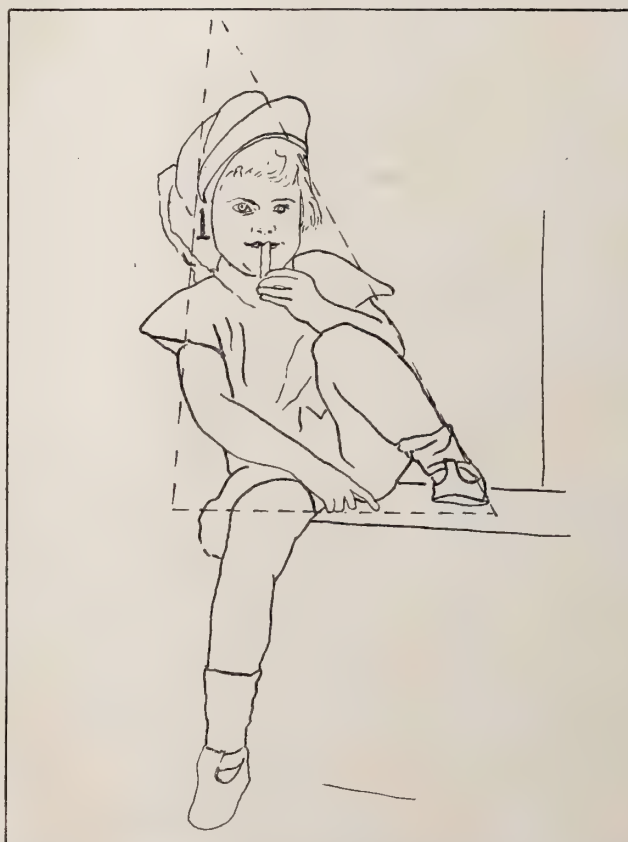
Possibly those who advocate the employment of soft-focus lenses, diffusion devices, and the like, would be inclined to object to the way the detail of the background is shown, particularly on the left of the figure, and would say that it would be preferable if the whole of the setting were rendered with the lack of sharpness that occurs in the more distant right-hand portion; but the contention could scarcely be sustained, for it is not the way the setting is defined that is important, but its tone, and that would not differ greatly whether it were sharply or softly registered.

The main thing is that the figure should be perfectly rendered and that the setting should not obtrude itself unduly. No diffusion in the figure or softening of line could improve upon, or appreciate, the present rendering, and, if it could be wished that the delineation of the

setting were uniform, such a consummation is not possible when lenses of large aperture are employed.

For such subjects as this they are undoubtedly necessary, but, so long as the tone of the setting is fairly uniform and not assertive, it is immaterial whether the sharpness with which the main element is rendered extends to the setting or not. The portrait is the thing, and that it is admirably conceived and finely executed is demonstrated by the picture itself.

"MENTOR."



extremes of tone in conjunction attract a great concentration of interest, particularly in view of the fact that there are no equivalent contrasts elsewhere, the setting consisting of a moderately deep half-tone in the main, with a few heavy darks in the lower portion.

Such an arrangement of tones tends to localise the interest in the face, quite apart from the fact that it naturally attracts the first share of the attention. The figure is well isolated from the setting, and the





MISCHIEF.

(From the London Salon of Photography.)

By BASIL BAILEY.





BALE FOUNTAIN.

(See article, "How I make my Exhibition Pictures.")

By CONSTANCE BLAXALL.



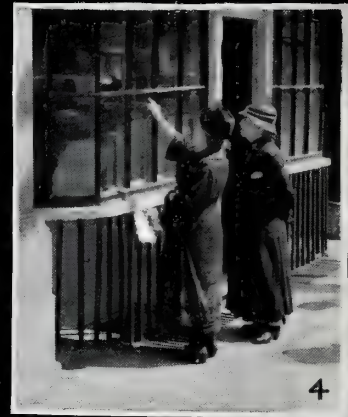


BATTLE.

*(From the London Salon of Photography.)*

By F. J. MORTIMER.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

- |  |   |   |                                      |
|--|---|---|--------------------------------------|
| 1.—"Peaceful Evening."<br>By T. C. Hogg. | 2.—"A Beach Scene at Kotung, Singapore."<br>By F. Broomfield. | 3.—"The Great Wall of China at Shanhaikwan."<br>By The Rev. A. W. Malony. | 4.—"Look, my Dear."<br>By A. Pitman. |
|  | 5.—"September Cumulus."<br>By E. C. Milner.                   | 6.—"The Way of Light."<br>By O. K. Rose.                                  |                                      |



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

LOOKING down at things, if the device is not persisted in to the stage when it becomes an obsession, often presents an aspect of a scene that has elements of novelty, and the added interest that accrues not infrequently lends a pictorial attraction to a subject in which it would otherwise be lacking.

### Looking from Above.

A case in point is No. 3 of the prints reproduced on the opposite page—"The Great Wall of China," by the Rev. A. W. Malony—where the impressive mass of one of the towers stands out against the light tones of the widespread distance.

The contrast between its dark depths and the brightness of the plain beyond makes a satisfying arrangement of considerable force, and one which would not arise—at least, so forcefully—if, instead of being directed downwards, the camera had been held at the normal level. The subject has been very well seen, and the technical presentation is above reproach, but it might be as well if a small amount—say three-eighths of an inch—were removed from the right-hand side.

By cutting off the dark along that side and removing the portion of the wall approaching the viewer, the tower is more effectively isolated, and, besides, its position in the picture space is improved. It is removed, proportionately, to a placing that is more off the centre, and assumes a more pleasing relationship with the rest.

These, however, are somewhat minor points, although their adoption is necessary to show the subject to the best advantage, the main thing about it being the placing of the dark tower against the distant light, and the downward inclination of the viewpoint that has made it possible.

### Skies and the Print.

The choice of the normal viewing level, here, would involve the inclusion of the sky, and with it would come a complication and possibly a loss of concentration.

A blank area of sky is seldom agreeable to look at and it generally means a lessening of the interest that should attach to the subject beneath. No. 2,

"A Beach Scene at Kotung," by F. Broomfield, provides an example. The print is rather washy, it is true, and this does not help matters, but, instead of the landscape attracting the attention, the eye immediately jumps to the brightest light, which happens to be the sky, and does not notice the rest.

If a higher viewpoint could be found from which the subject would make up acceptably as a foreground study, the sky being excluded, it is probable that the result would show an advantage over the present rendering.

The experiment is one that might well be tried, but, with the existing impression, it would be wise to try the effect of a more vigorous grade of paper, and to introduce a measure of tone in the sky by a little local extra printing towards the top.

### Luminosity and Light.

There need be no fear of any loss of luminosity, as is well demonstrated by a comparison with No. 1, "Peaceful Evening," by T. C. Hogg, where the sky tone is not only appreciably deeper but characterised by a praiseworthy measure of gradation.

From the point of view of arrangement, the boat would be better placed if it were more "in" the picture—half an inch to the right would be sufficient—for its present position, so near the left-hand edge, is rather inclined to weakness. In a case like this the sky is a valuable feature, and it would be most undesirable to attempt to treat the subject by any other than normal means. A high viewpoint directed downwards would seem anomalous and the attraction now present would be destroyed.

Similarly, with No. 5, "September Cumulus," by E. C. Milner, any deviation from the existing viewpoint would be unlikely to afford any advantage. The sky, here again, is a good and useful feature, its tones are excellent, and the inclusion of the figure serves to set them off.

It will, nevertheless, be noticed that there is something of a suggestion of too great an approach to symmetry arising from the fact that the two tops of the clouds are at more or less

equivalent distances from their respective edges.

### Position and Placing.

The tendency would be entirely avoided by trimming a quarter of an inch from the left, which would give the summit of the cloud on the right the dominance, the other falling into secondary significance.

The placing of the clouds would be considerably improved and the position of the figure would scarcely be adversely affected. The adjustment is therefore recommended. In the case of No. 6, "The Way of Light," by O. K. Rose, both landscape and sky are no less well recorded, the sky tones being particularly attractive with their soft yet finite gradations; yet the print is not wholly satisfactory.

The proportions of landscape to sky cannot very well be altered, for they are just about right as they stand. The light patch of tone towards the top, however, impairs the feeling of luminous quality, and draws the attention away from the light at the horizon where the interest centres. Trimming three-quarters of an inch from the top removes the disability, but also spoils the pictorial proportions, and, on the whole, it cannot be recommended. In these circumstances, a little extra printing towards the top offers the only solution, and, if carefully done, should not introduce any suggestion of falsity.

### A Sunny Suggestion.

No. 4, "Look! my Dear," by A. Pitman, is different from the others in that it is primarily a figure study. It is natural and spontaneous, and the two women are very well caught.

The print is very sunny, and this feeling lends an added artistic attraction. Possibly the figures are shown on rather a large scale for the setting, and a little more of the latter would be advisable. A shadow along the baseline, too, would help the suggestion of sunlight; but, for all that, it is a good piece of work and a decidedly lucky shot. Opportunities for subjects of similar nature abound in both town and country, and, when nothing else is in view, a few hours spent in looking for them may prove profitable and enjoyable.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### DEVELOPING A FILM PACK.

WHEN film packs were first introduced I contented myself for a long time by watching my friends use them, and listening to the language they inspired. Then I noticed that the language gradually became more moderate and respectable, till it ultimately developed into praise, and the countryside was strewn more thickly with black paper tabs. My own experience with the packs was not always happy, and often exasperating. They were capable of the meanest tricks imaginable.

To-day I use more film packs than any other kind of sensitive material, and my only objection to them is their relatively high price.

As promised, I will describe my own method of development in detail, but feel sure that many beginners will consider it unnecessarily fussy.

#### Breaking the Pack.

It always gives me a pang to break open a pack and throw away the beautifully-made case. But I do it, and put the twelve films ( $3\frac{1}{2} \times 2\frac{1}{2}$  or quarter-plate) into a  $5 \times 4$  plate box, from which they are taken two at a time. I always develop in twos, and I prefer to be able to give longer or shorter development, according to circumstances. That is why I do not use a tank.

#### Developing.

My developing and fixing dishes are half-plate size. Not only are they of different coloured xylonite, but the first has one notch in the rim, and the second two; so that I am never in doubt as to which is which.

In the first dish I put enough developer to cover the films easily, and the number of films I put through it depends on what developer I am using. I have a piece of thick card to cover the dish, and on this I put the two films, face down, so that the backing-paper protects them. Before development the backing-paper is gently torn off.

I then grip this edge of the film with vulcanite forceps (better than metal) and drag the film backwards and

forwards through the developer, till it will lie flat. Then I do the same with the second film, which meanwhile has been held face down on the card. The two films lie side by side in the dish, which is covered and rocked. Presently I take a peep to see what is the subject of each film, so as to develop accordingly. I know the normal time of development pretty well, and do not have to keep examining the films.

#### Fixing.

When I consider development complete I rinse the films in a  $12 \times 10$  dish of water, and put them side by side in the acid fixing bath. Here they remain while I develop the next two films, which ultimately go over the others in the fixing bath. Then I draw out the first two, examine them in a good light, and put them back in the same position, although fixation is probably complete.

Just before I am ready to put another pair in the fixing bath, I draw out the bottom two and transfer them to another  $12 \times 10$  dish of water. So there are never more than four films in the fixing bath.

#### Washing.

Ultimately, all the twelve films are in the dish of water, ready for washing. I drain off the water, and put the dish under an anti-splash tap. The stream of water is allowed to fall on the sloping side of the dish, and with a little practice it is easy to make the films circulate in the dish without their turning over. After a round or two the tap is turned off and the films allowed to soak.

The process is repeated many times—drain, swirl, rest; drain, swirl, rest. During the rest intervals I wash the other dishes, and the graduates, and put them away, except the other  $12 \times 10$  dish.

#### Cleaning and Hardening.

This other dish is replenished with clean water. I get a plug of cotton-wool and well swab one of the negatives under the water in the first dish,

taking special care to clear off every trace of the adhesive at one edge. I regard this as of great importance. Soon all the swabbed negatives are in the second dish, where they are treated once or twice to the drain, swirl, rest.

Now the whole batch is transferred to a dish of formalin—one ounce of formalin solution to nine ounces of water—and kept moving for about three minutes. This thoroughly hardens the gelatine. Then they go back into water, but no further washing is necessary. The formalin solution can be used repeatedly.

#### Drying.

I now take a half-plate sheet of glass, and a piece of chamois leather. The latter is soaked in water, wrung as dry as possible, and made into a smooth, flat pad. The rinsing and wringing must be repeated frequently.

A film is laid face down on the glass and the water rubbed off with the leather pad, from middle to edge one way, and the same the other way. Then the negative is turned over, and the film side treated similarly. There is no soft gelatine, and no adhesive. When the film is slid off the glass it is clean, and there are only minute globules of water on the surfaces, and these soon vanish.

I stick a glass-headed push-pin through the top left-hand corner, and pin the film to the edge of a wooden shelf. Why the left-hand corner? The right-hand one will do as well, but it should always be the same one, or the films will not all hang the same way, and then they take more space. As I take the dry films down I snip off the corner where the pin has been. More fuss? Well, you can leave the corner on, till you realise how deadly the hard burr can be, and then you will remove it.

I would rather spend time and trouble in getting clean and spotless negatives than in trying to remedy defects that could have been avoided. That is why I am "fussy."

W. L. F. W.



# Picture Points

## for Beginners, No. XXIII,

by RICARDO

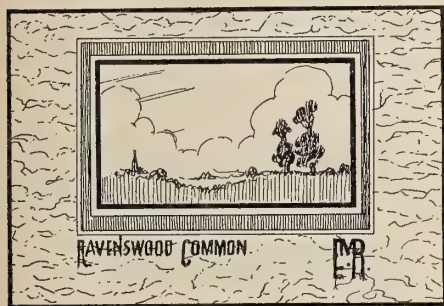
### Good Taste in Mounting

WHEN the print has been trimmed and is ready for mounting, there is a big temptation for the novice to introduce some ornamentation by way of numerous sub-mounts, fancy patterned mounts and decorative titling and initials.

If we compare the two sketches using the same print we can see how this over-decoration detracts from the picture and draws too much attention to itself.

Twenty years ago it was the vogue to use a few different sub-mounts, but to-day it is seldom that more than one is used. It is good advice to the beginner to use a sub-mount

only when the edges of the print are light in tone, which, if the print were mounted direct, would disappear into the mount. But the sub-mount must not be too assertive, if black or dark toned the edges must be very



narrow, as seen in the second sketch. The title and initials, too, should not be too large. If in doubt, letters of  $\frac{1}{8}$ -in. high, between two parallel lines, drawn through-out with pencil, is the safest guide.



### What is Wrong with the Composition?

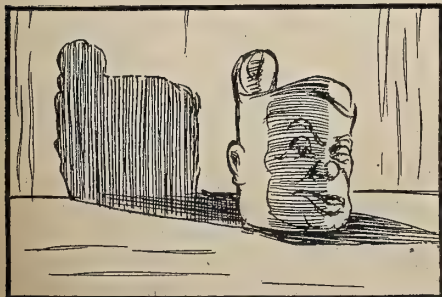
HERE is another interesting exercise in composition, bringing in many points that have been discussed previously on this page. No particular reason is given why a Toby type of jug should be used, except that beginners usually choose such subjects that attract far too much attention to their design and novelty, instead of being plain and simple.

If we examine the left-hand sketch and compare it step by step with the second sketch, we can see how each fault can be removed and a passable arrangement be possible.

The position of the jug in the picture space is weak since it is "pointing" out of the picture instead of into it, and the handle is awkwardly placed. The lighting is badly placed, causing a shadow on the background which not only allows the picture to be divided into two but repeats the size and shape of the jug too closely to be pleasing.

Again, the lighting has caused a middle shadow on the jug that not only covers up the features, but shows bad modelling. The background is badly chosen because the tone is too light, with insufficient variation. A final point is that a second article is desirable to make a more pleasing arrangement and, if possible, to supply a motif.

Let us introduce a pipe and ash-tray, which are quite suitable to the picture and provide a counter-balance to the jug. A vertical picture is now more interesting, which, together with a better lighting and background provides a well-balanced picture.



reproduction of the original tones in the subject, that the print must be perfect pictorially. Even where we have complete control of light and shade, such as in portraiture and still life, it is very seldom that a straight print will give the best pictorial rendering.

It will be recalled that in some of the early pages of "Picture Points," the value of darkening foregrounds and near objects was discussed and shown to be justified. Here we have another instance where a much lower tone is preferable.

Let us assume that the top sketch is a straight print and is a good representation of a cloudless landscape. While the blank sky could easily be filled with clouds from a second negative, the lower sketch shows an alternative that is much easier to do and perhaps more in keeping with the passive nature of the subject.

By darkening or lowering the general tone, particularly that of the sky, we can obtain a good dramatic effect merely by increasing the printing time, and so obtain a good picture from an otherwise quite uninteresting print.



### When Tone Alteration is Justified

IT can be safely said that there are very few prints which cannot be improved by a slight alteration in tone values, whether in parts only or all over the print.

It is not enough to assume that because all the technical stages have been correctly carried out, and a straight print is as near as possible a true

reproduction of the original tones in the subject, that the print must be perfect pictorially. Even where we have complete control of light and shade, such as in portraiture and still life, it is very seldom that a straight print will give the best pictorial rendering.

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# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## "Ciné-Eight" Technique By J. RADFORD.

IF the matter is given a moment's thought, it should be obvious to all that the technique of the ciné-eight worker must differ to some extent from that of a worker in one of the other sizes.

We now have five sizes of film, 35 mm., 17.5 mm., 16 mm., 9.5 mm., and 8 mm. The main difference in technique between these five sizes will be in the use of the close-up. The smaller the negative image the less successful will it be for recording a landscape or similar subject on a grand scale. It therefore follows that detail in a large-scale subject must be shown, with the smaller sizes of film, by means of a series of well-cut medium shots interspersed with semi and full close-ups.

It is harder to produce a really good film on 8 mm. than it is to produce a good film on 35 mm. This acts, however, as a stimulant to the enthusiastic amateur, since it is obviously better to achieve a good result in a difficult size of the medium than merely to achieve mediocrity in a larger size.

The 8-mm. worker is, however, lucky in one respect, in that the manufacturer does give him really first-class processing, and the fact that the stock has very fine grain panchromatic characteristics enables him to produce work which is both the envy and the admiration of the 9.5-mm. worker.

The ciné-eight emulsion is similar to that of the fine-grain background negative used for the original negative in the professional film studios. So that the ciné-eight worker can use the normal

range of filters employed by the professional cinematographer. Then, again, the filter factors are the same as for Eastman Supersensitive Panchromatic (known in the studios as "Greyback"). The amateur can therefore make use of the table, reproduced below, which Kodak have calculated for the professional.

This table is used in the following way. First the normal exposure is found by means of a reliable meter, the aperture given, say  $f/8$ , is found in the first column headed "no filter," and if a 23a filter is going to be used one looks horizontally along the table from  $f/8$  under the heading 23a, and obtains a value of  $f/4.6$ . In other words, when you want to shoot through a 23a filter and the normal aperture is  $f/8$ , then the lens must be opened up to  $f/4.6$ . The filters referred to in the table are the Wratten series.

Whilst on this subject of filters it may be as well to point out that the be-all and end-all of filters is not to photograph blue ink letters with red ink corrections so that one or other of the two sets of writing is cancelled out. Yet this and clouds seem to be the stock-in-trade of the writers on filters in the photographic press. In the first place, let us take the close-up, a very important shot to the ciné-eight worker. Many people advise the amateur not to filter his close-ups. This is wrong; close-ups taken in brilliant sunshine which searches out all the tiny imperfections in the face should always be taken with a filter, unless of course these little imperfections are required. An Aero 1 or Aero 2 will clean up the face and will give it a more natural skin texture; at the same time

it will slightly lighten the lips to a more natural tone. These remarks are, of course, based on the assumption that no make-up is being used, which is usually the case when shooting home movies other than a photoplay.

For all ordinary work on 8 mm. an Aero 2 will give a pleasing correction. For landscapes, however, I prefer a G filter. A 23a filter (light red) will give over-correction of blues, but is very effective for shots when a strong contrast is required, such as May blossom swaying against the blue sky, and similar shots. The A (25) is normally known as the tri-colour red, and is a stronger red filter than the 23a. The degree to which you correct or over-correct a shot depends upon many factors, the first of which is your own personal taste.

It is more or less impossible to list out subjects and say this or that subject needs a so-and-so filter. The best way a beginner can learn something about filters is to expose a roll of film on two or three different subjects through a set of filters and then study the results on the screen very carefully.

Since the ciné-eight film is not symmetrical it follows that if a shot is taken with the camera upside-down to obtain reversed motion the film will have to be turned back to front when the strip is spliced into the film, because there are perforations down one side of the film only.

The effect of this on the screen is to reverse the image laterally, a proceeding which would very quickly be noticed. Another snag is that the emulsion will now be away from the gate, so that when this particular shot ran through the projector the shot would be out of focus on the screen, because the emulsion would be the thickness of the film base behind the focal plane of the lens. If it is desired to use this trick shot on the 8-mm. camera it will be necessary to shoot through a right-angled prism. This will make it more difficult to align the camera accurately, since a similar prism will be needed over the view-finder.

Finally, those readers who use the Stewart-Warner ciné-eight camera who complain that there is no reasonable-priced titling outfit on the market for use with this camera should go round the dealers and try to obtain one of the old Babygraph titling attachments which were marketed for use with the hand-cranked Baby Pathé camera. They are often to be obtained for 2s. 6d. nowadays, and they can be used very easily with the Buddy-eight.

Eastman Super-Sensitive Panchromatic filter exposure table for daylight expressed in "f" values. Wratten series.

No Filter	Aero 1	Aero 2	3-N-5	5-N-5	12	G (15)	23a	A (25)	F (29)	72
2.0	1.8	1.6	—	—	—	—	—	—	—	Night
2.3	2.0	1.8	—	—	1.4	—	—	—	—	Effect
2.8	2.5	2.3	1.4	—	1.8	1.6	1.6	1.4	—	Filter.
3.2	2.8	2.6	1.6	1.4	2.0	1.8	1.8	1.6	—	Use at
3.5	3.1	2.8	1.8	1.6	2.2	2.0	2.0	1.8	—	$f/2$ to
4.0	3.6	3.2	2.0	1.8	2.5	2.3	2.3	2.0	1.4	$f/3.5$
4.5	4.0	3.7	2.3	2.0	2.8	2.6	2.6	2.3	1.6	
5.6	5.0	4.5	2.8	2.5	3.5	3.2	3.2	2.8	2.0	
6.3	5.6	5.2	3.2	2.8	4.0	3.6	3.6	3.2	2.2	
8.0	7.1	6.5	4.0	3.6	5.0	4.6	4.6	4.0	2.8	
11.0	9.8	9.0	5.6	4.9	7.0	6.3	6.3	5.6	3.9	
12.5	11.2	10.2	6.3	5.6	7.9	7.2	7.2	6.3	4.4	
16.0	14.3	13.0	8.0	7.2	10.0	9.2	9.2	8.0	5.6	
22.0	19.7	18.0	11.0	10.0	14.0	12.5	12.5	11.0	7.8	
Factor	1	1.25	1.5	4	5	2.5	3	3	4	8



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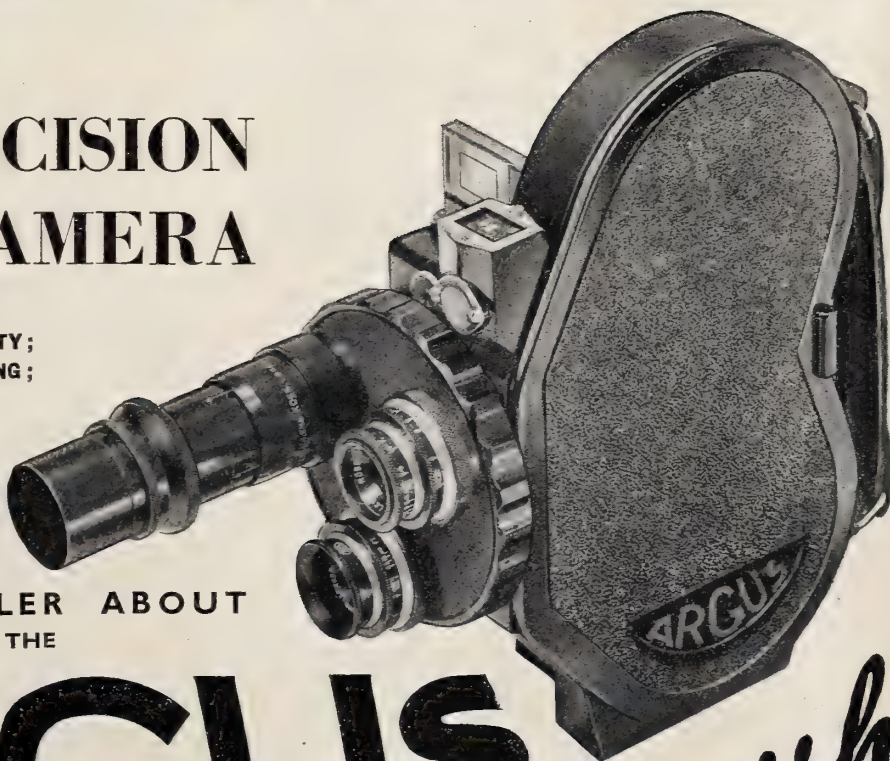
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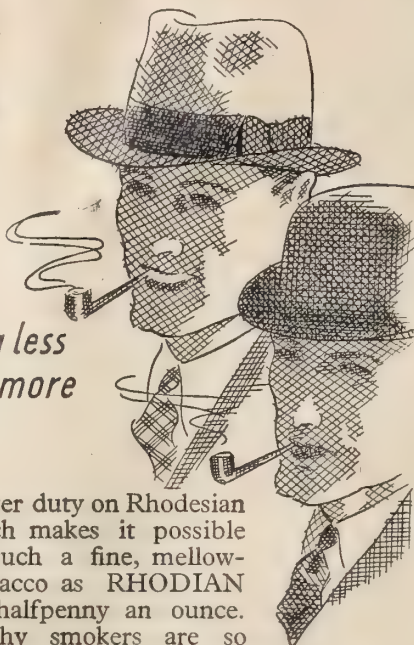
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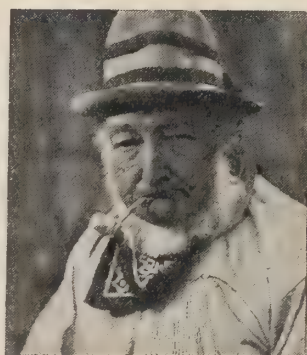
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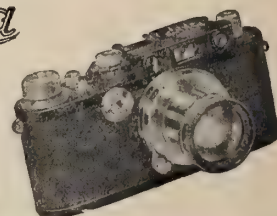
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# The Week's Meetings

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, November 13th.

Bethnal Green C.C. Practical Work.  
Birkenhead P.A. Slide-Making Demonstration.  
Birmingham P.S.C.S. "A Further Talk on Current Ciné Topics." P. W. Harris.  
Borough Polytechnic P.S. "The Simple Technique of True Landscape." J. H. Clark.  
Brighton and Hove C.C. "The Dead Cities of North Africa." Major C. Howard.  
Bristol P.S. "By Zeppelin to Rio." H. Norton Matthews.  
Coventry P.C. "The Land of Mist, Sunshine and Pardons." J. E. Hall.  
Croydon C.C. "Miniature Camera Photography." H. B. Burdekin.  
Dennistoun A.P.A. Whist Drive.  
G.E. Mechanics' I.P.S. Print and Slide Competition.  
Handsworth P.S. Members' Print Criticism.  
Harrow C.C. "A Ciné Cruise to Northern Capitals," also Animal Films. H. E. Isard.  
Ilford P.S. "Etchadine." G. H. Potts.  
Kodak Works P.S. "The Wonderland of Nature." W. Percival Westell.  
Northallerton and D.P. and C.S. "Enlarging." J. P. Utley.  
Partick C.C. G.D.U. Portfolio.  
Pontefract P.S. Military Whist Drive.  
Rotherham P.S. Social Whist Drive and Presentation of Awards.  
S. Suburban and C.P.S. "Ciné Work in the Smallest Size (8 mm.)." W. A. E. Farmer.  
Stockport P.S. Exhibition Prints and Slides to be handed in.  
Worcestershire C.C. "Light, Colour and the Photographer." J. N. Cockin.

## Thursday, November 14th.

Armley and Wortley P.S. "The French and Italian Riviéras." E. S. Bottomley.  
Ashton-under-Lyne P.S. "Our Own Country." Coun. S. A. Platt.  
Aston P.S. "Gaslight Photography." D. Gregory.  
Bolton C.C. "The Amateur Photographer" Prize Slides.  
Bromley (Kent) C.C. "The Selection of the Subject." H. B. T. Stanton.  
Bury P.S. "Youth Hostels." C. W. Harvey.  
Camberwell C.C. "Carbro Process." W. H. James.  
Cardiff C.C. Seascap Competition Criticism.  
Derby R.I.P.S. "Birds of the Meadow and Moorland." A. H. Willford.  
Gateshead and D.C.C. "Chloro-Bromide Papers." S. Bridgen.  
Greenock C.C. "A Mariner's Photographic Log Book." D. R. Hutchison.  
Hammersmith H.H.P.S. "A Wanderer in Ceylon." A. L. Fairbank.  
Hull P.S. "Oxford." C. W. Rodmell.  
Isle of Wight C.C. "Boats and Ships." E. C. Warry.  
Keighley and D.P.A. "The Leica Camera and its Accessories." W. Haggas.  
Liverpool A.P.A. "From Barmouth to Harlech: Nevins to Abersoch." T. B. Howell.  
Letchworth C.C. "Gadgets you have never met." D. W. Brunt; W. Bidwell.  
N. Middlesex P.S. Social Evening.  
Richmond C.C. Club Competition—Prints and Slides.  
Singer C.C. G.D.U. Portfolio.  
Tynemouth P.S. "Churches, Old and Curious." E. Gandy.  
Wimbledon C.C. "Combination Enlarging." W. E. Ginger.

## Friday, November 15th.

Bethnal Green C.C. Alliance Competition Slides.  
Colne C.C. "Wanderings Awheel." H. Horne.  
Desborough and D.P.S. Lantern-Slide Competitions.  
Harrogate P.S. Y.P.U. Portfolio and Slides.  
Huddersfield N.P. and A.S. "The Amateur Photographer" Prize Slides.  
Leigh L.S.P.S. "Night Photography." Dr. J. Jones.  
Leytonstone and Wanstead C.C. "Hampton Court." E. Yates.  
King's Heath and D.P.S. "Scott and His Lowlands." F. W. Pilditch.  
Newcastle and D.A.C.A. Dance.  
P.S. of Ireland. "Faults in Negatives."  
Photomicrographic S. Members' Evening.  
Royal P.S. Discussion on Pictorial Possibilities in the Kiné World.  
St. Helens C.C. L. and C.P.U. Competition Prints.  
Shropshire C.C. "Home Talkies." Lawrence Shinn.  
Southend-on-Sea and D.P.S. East Anglian Federation Portfolio.  
Wimbledon Ciné C. Salex Sound System. (Demonstration).

## Saturday, November 16th.

Accrington C.C. Social. Closing Night of Exhibition.  
Bolton C.C. Ciné Display. G. H. F. Higginson.  
Hackney P.S. Outing—Limehouse.  
Northamptonshire N.H.S. Autumn Ramble—Roade to Blisworth.  
Royal P.S. Projection of Competition Films.  
Wimbledon Ciné C. Annual Dance.

## Monday, November 18th.

Blackpool and Fylde P.S. Composition—Elementary.  
Bournemouth C.C. "Lantern Lecture." R. M. Fanstone.  
Bournville C.C. Night Photography. (Ilford.)  
Bradford P.S. Print Night.  
City of London and C.P.S. "Lantern-Slide Methods." R. R. Rawkins.  
Derby P.S. "The Abbey Church of St. Peter at Westminster." W. A. Clark.  
Dewsbury P.S. "Lantern-Slide Making." J. C. Holmes.  
Erdington and D.P.S. Movie Pictures of Outings and Holidays.  
Glasgow and W. of S.P.A. "The Chemistry of Development." J. M. Cuthbertson

## Monday, November 18th (contd.).

Kingston C.C. Concerning Exposure.  
Kodak Works P.S. Kodak International Salon Opens. Viewing Night.  
Lancaster P.S. "A Chat on Pictorial Photography." S. Bridgen.  
Leeds C.C. "The Amateur Photographer" Prize Slides.  
Liverpool A.P.A. The Exhibition Print.  
L.C.C. Staff C.C. "Home Portraiture." F. P. Bayne.  
Luton and D.C.C. "Glimpses of Cornwall." E. C. Harris.  
Newcastle (Staffs) and D.C.C. Monthly Competition—Prints.  
Oldham E.P.S. L. and C.P.U. Portfolio.  
Southampton C.C. "Three Weeks in Holland." G. H. Dannatt.  
S. London P.S. "This Pictorialism." E. C. Butcher.  
Southport P.S. Ten-Minute Talks by Members.  
St. Helens C.C. "India." J. H. Lee.  
Walsall P.S. R.P.S. 1934 Prize Slides.

## Tuesday, November 19th.

Ayr P.S. Still-Life Photography.  
Barnsley P.S. "Thiocarbamide Slides." T. M. Fowler.  
Basingstoke C.C. "The Making of a Lantern Slide." W. E. Thornton.  
Birmingham P.S. "A Little Holiday in France." G. E. W. Herbert.  
Blackpool and Fylde P.S. Lecture by T. Haworth.  
Bridge of Allan and D.P.S. Evolution of a Lantern Slide (R.P.S.).  
Cambridge P.C. Annual Supper.  
Dunfermline P.A. Vittex Chlorobrom and Gevaluxe Velour Papers.  
Exeter C.C. "Prints, Slides, etc., in Colour." The late F. G. Tutton.  
Grimsby P.S. "Modern Film Tanks." W. Hollingworth and Miss D. Redman.  
Hackney P.S. Lantern-Slide Making.  
Halifax P.S. Competitions. Pictorial Prints.  
Harrow C.C. Monthly Competition, 2. "Genre."  
Kilburn and Willesden P.S. "Simple Technique of True Landscape." J. H. Clark.  
Kodak Works P.S. Aerial Photography.  
Leamington and D.P.S. "An Hour with a Naturalist." Herbert Thompson.  
Leeds P.S. "With Ciné and Camera at the Zoo." F. A. Jordan.  
Leicester and Leics. P.S. "The Chronicles of a Seeker." T. G. Earp.  
Manchester A.P.S. Post Office Film Display.  
Monklands P.S. "A Visit to Northern Italy." D. Lauder.  
Nelson C.C. "Along the Road to Windermere." A. Shackleton.  
Newcastle and Tyneside P.S. "The Amateur Photographer" Prize Slides.  
Northamptonshire N.H.S. "Three-colour Carbro." Sydney F. Sale.  
Norwich and D.P.S. "Press Photography." Morris Hardy.  
Norwood C.C. Competition Evening—Animal Studies.  
Nottingham and Notts P.S. Members' Night.  
Peterborough P.S. Lantern-Slide Making Demonstration. R. H. Bullen.  
Phoenix C.C. "Lantern-Slide Making." T. Carille.  
Pontefract P.S. Exhibition and Selection of Slides for the Y.P.U.  
Portsmouth C. and Ciné C. "A Holiday in South Wales." H. Coker.  
Rotherham P.S. Y.P.U. "Trophy Prints."  
Rugby and D.P.S. "Feldon and Cotswold." Bernard Moore.  
St. Bride P.S. Members' Exhibition.  
Sheffield P.S. "Chat on Making the Exhibition Print." S. Bridgen.  
Sheffield and Hallamshire P.S. "Chat on Making the Exhibition Print." S. Bridgen.  
Small Heath P.S. "Aston Hall." F. W. Pilditch.  
South Shields P.S. Colouring Photographs (Burroughs Wellcome).  
Stafford P.S. "Developing" (Beginners). S. G. Dix.  
Streatham and D.P.S. "Reduction and Intensification." L. N. Hensman.  
Swindon and N. Wilts F. and C.C. "Bromoil Process for the Beginners." Mr. Wallis.  
Tadmorden P.S. "Chloro-bromide." T. C. Egan.  
Warrington P.S. "Historic Warrington." S. Bate.  
Whitehall Ciné S. Film: Social Services of the Borough of Beckenham.  
Winchester P.S. "Idle Thoughts of an Idle Fellow." Bertram Hutchings.  
Wisbech P.S. "A Continental Tour." Rev. N. Armstrong.  
York P.S. Technical Demonstration Night.

## Wednesday, November 20th.

Bayswater and Paddington P.S. "Prowling for Pictures." Dr. H. B. Newham.  
Bethnal Green C.C. The Chemistry of Photography.  
Birkenhead P.A. "The Spider as an Engineer." F. Saxby.  
Birmingham P.S. (Ciné Sec.). Display of Holiday Competition Films.  
Borough Polytechnic P.S. Third Slide Competition, 1935.  
Brighton and Hove C.C. Gevaluxe Velours. R. S. Beck (Gevaert).  
Carlisle and County A.P.S. Development of the Photographic Lens.  
Cheltenham A.P.S. "Enlarging." G. F. Harris.  
Coventry P.C. "Why I Prefer Quarter-plate or Larger." M. E. Parker.  
Croydon C.C. "The Pilgrims' Way Through Surrey." Herbert Pickwell.  
Dennistoun A.P.A. "Portraiture." John R. Brinkley.  
Edinburgh P.S. "Talk on Landscape Photography." A. W. Hill.  
Galashiels C.C. "Slide-Making, Why and How." John T. Knight.  
G.E. Mechanics' I.P.S. Colour Photography.  
Handsworth P.S. "Nature—Wonderful and Beautiful." H. Thompson.  
Ilford P.S. "Picture-Making by Photography." S. Bridgen.  
Northallerton and D.P. and C.S. Y.P.U. Slides, 1935.  
Partick C.C. Lecturette Night.  
S. Suburban and C.P.S. "Some Considerations in Portraiture." Miss D. Galloway.  
Stockport P.S. "Mistakes that I Have Made." Members.  
Worcestershire C.C. Members' Evening. Open Print Evening.

The Coventry Amateur Film Society recently made a film in a public-house. The title is "April Showers," and the action takes place in the bar-room with customers taking an active part in the

film. The camera-man, who is also electrician, arranged flood-lights, and for two hours worked on the production. The customers entered into the thing in a whole-hearted manner, holding

animated discussions and playing darts while the film was being taken. This successful attempt was recently shown at the Society's own private theatre to a large audience.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Daylight Enlarger.

Can one use artificial light and condenser by way of an illuminant for the ordinary daylight enlarger?  
A. G. C. (Kent.)

In the ordinary way it is not practicable to use a daylight enlarger with artificial light. There are two difficulties in the way. One is getting the light properly adjusted to the distance of the lens and condenser, and the other is that the very small aperture generally used for lenses in daylight enlargers would necessitate comparatively long exposures.

## Telephoto Lens.

What is the difference between a 12-in. telephoto lens and an ordinary 12-in. lens? What is the usual fitting needed for a telephoto lens to a reflex?  
C. B. (Luton.)

The main difference between the two lenses is that the telephoto lens needs only single-extension bellows, whereas the normal lens would require nearly double the extension. Another difference is that the 12-in. telephoto gives only a small field of illumination compared with the normal 12-in. lens, but since the telephoto lens is intended for use with small negatives, the diagonals of which should not exceed half the focal length of the telephoto lens, there is no need to go to the much greater expense of the normal lens. The sizes of the respective images from both lenses are the same. It is usual to fit the telephoto lens to another lens panel for quick insertion and removal.

## Angle of View.

Can you tell me which of my two cameras will show a wider field of view? "A,"  $3\frac{1}{2} \times 2\frac{1}{4}$  roll-film camera fitted with a 4-in. focal length lens, and "B,"  $4\frac{1}{2} \times 3\frac{1}{4}$  plate camera, fitted with a 6-in. lens.  
A. G. A. (Barnet.)

The camera with the 4-in. lens will give the wider field of view. It can be proved by two simple ways. Place a

piece of ground glass on the back of each camera, open the shutters on Time, and point the camera at, say, some house-tops silhouetted against the sky. It will then be seen that the smaller camera will include more of the roofs on both dimensions of the glass. The other way is by a simple drawing. Draw two rectangles, one  $3\frac{1}{2} \times 2\frac{1}{4}$ , the other  $3\frac{1}{2} \times 4\frac{1}{2}$ , and measure the diagonals of each. Compare each diagonal with the focal length of lens to be used on it and the diagonal which is comparatively longer will indicate the negative size giving the wider field of view.

## Glazing Trouble.

I frequently have to pull my prints off the glazing sheets, and when this happens most of the emulsion is left sticking to the sheet. Why is this, and how can I prevent it?  
G. O. R. (Rugby.)

You do not mention if you harden your prints first before squeezing them on the sheets, so it is quite probable that this is your trouble. Make up a ten per cent solution of formalin, and soak your prints in this for three minutes after the washing. Transfer the prints straight on to the sheets and the prints should drop off when dry. Hardening the emulsion in this way also allows a gentle heat to be used to hasten the drying.

## Shutter Efficiency.

What is the most efficient form of lens shutter—focal-plane, in-between lens or a roller-blind in front of the lens?  
J. F. (London.)

For a given exposure time to the negative a focal-plane shutter is the most efficient. It is difficult to say which of the remaining two is the more efficient since there are in-between lens shutters which work similarly to a roller-blind, i.e., of uncovering the lens uniformly instead of opening and closing from the middle as with a bladed shutter.

## Intensification Stain.

I am enclosing a negative that has been intensified by the chromium method. What is the cause of the staining?  
O. T. R. (Southampton.)

It is impossible to state exactly what has caused the staining. It may have been due to insufficient washing before bleaching or that the bichromate was not properly washed out. If properly carried out the negative should be perfectly clear and stainless.

## Depth of Focus.

What is meant by depth of focus?

A. C. (Carlisle.)

If you focus on a certain point there is also good definition for a certain distance in front of and behind that point, the distance or margin behind the point being always greater than the margin in front. When these two distances are added together we have the depth of focus. The depth of focus varies with the focal length and aperture of the lens. The shorter the focal length the greater the depth of focus, and the smaller the aperture the greater the depth of focus.

## Cut Films.

What are the advantages of cut films, if any, over plates? How can one tell which is the emulsion side for loading purposes?

M. C. (Southend.)

Size for size, cut films are cheaper than plates. They are flat enough when used in sheaths to keep good register all over, and, of course, will not break or chip like plates. They also take up less space for storing purposes. They are not packed, like plates, face to face, but are all packed in one way. In order to ensure correct loading the makers usually cut several notches in the top which, from the instructions usually enclosed, denote the emulsion side.

## Drying-marks.

What is the cause of the marks on the enclosed negative? Can I remedy them?

F. G. (Hackney.)

The marks are caused by uneven drying after washing. Negatives should not be taken straight from the washing bath and allowed to stand without a gentle swabbing of damp cotton-wool or chamois leather to remove the surplus water. Otherwise small drops of water remain on the emulsion after other parts are dry, causing uneven drying of the gelatine base and a slight alteration in the tone values. The best remedy is first to retouch the negative in the middle of the mark, which is lighter in tone, and then to retouch the print where the edges of the drying-marks have caused lighter tones.

## Photographing Silverware.

What is the best way of photographing silverware and getting rid of reflections at the same time?  
J. R. C. (Coventry.)

The simplest way we know is to dab the article with putty until it is even all over, and place it on a moderately dark grey base and background. This will get rid of reflection, but will, of course, dull the brilliance of the silver. An alternative method is to place large sheets of white cloth or paper over the top and sides to cut out the reflections of near-by objects. The base and background will be dark just the same.



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## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

1-PLATE Mahogany Camera, lens f/8, slides and R.B. shutter, 17/6; 1-plate Lens f/8, iris, 5/6; 8-in. Dallmeyer Patent R.R. (no flange), 5/6, postages extra.—Parkin, Hollyfield, Carr Lane, Willerby, Nr. Hull. [1271]

ROLLEIFLEX 6×6 Automatic, Tessar f/3.5, new two weeks ago; cost with accessories £25; best offer accepted.—Reply, 215, Dashwood House, London, E.C.2. [1279]

LEICA III, perfect condition, Elmar f/3.5, ever-ready case; cost over £32; accept £20/10.—Box 5974, c/o "The Amateur Photographer." [1281]

16 on V.P. Nagel Ranca, f/4.5, £2/17/6; V.P. Kodak, 8/6; V.P. Kodak Tank, 5/6; 1-pl. Cameo, 12/6; Kodak Telescopic Tripod, 5/-; Wynnes Meter, 1/-; all guaranteed splendid condition; wanted—Duo Kodak, Kodak tank and Justphot.—Box 5975, c/o "The Amateur Photographer." [1287]

LEICA III, chromium, f/3.5 Elmar; unused, £25.—Rustomjee, 2, Carlingford Rd., N.W.3. Ham 0210. [1288]

ZEISS 520 Ikonta, 16 on 3½×2½, Zeiss Novar f/4.5, Telma delayed-action shutter, leather case; as new, £4/5, or nearest offer.—Taylor, Lashmar, Kingston-by-Sea, Shoreham-by-Sea, Sussex. [1291]

SALEX Supreme 3½×2½ Folding Pocket Camera, f/4.5 lens; as new; perfect, 50/-.—P. Ayre, 7, Barrowby High Rd., Grantham. [1292]

CONTESSA Nettel 1-pl., Zeiss Tessar f/4.5, Compur, plate adapter and slides, leather case; perfect; £7/10.—Smith, 6, Mercers Row, Northampton. [1293]

CONTESSA Nettel 6×9 Focal-plane Press Camera, Zeiss Tessar f/4.5, shutter speeded to 1/1,200th, 3 D.D. slides, leather case; perfect, £10, or small camera and cash adjustment.—Trevelyan, 16, Silverdale Gardens, Hayes, Middlesex. [1295]

CONTEX, f/2 Sonnar, 1/25th to 1/1,000th, with ever-ready case, yellow filter and conical lens hood; excellent condition, £21/10; deposit system.—Pritchett, 2, Mitre Court, Temple, E.C.4. [1296]

1-PLATE (7×5) Kodak Graphic, triple extension, 2 revolving spring back, drop front, with a new 9-in. Tessar f/4.5, in Compound shutter, 6 double slides, 12 metal adapters, velvet-lined leather case, ideal portrait and hand outfit, £20/15; cost £48; accept first near offer.—Arlif, University Union, Manchester. [1298]

AGFA Speedex, f/3.9 lens, Compur, as new, £4.—J. Jordan, 21, Vernon Rd., East Sheen, S.W.14. [1304]

VOIGTLANDER Press Camera, 10×15 cm., Skopar f/4.5, 6 S.M. slides, F.P.A., filter, leather case, as new, tripod, Dallan tank, etc., £12; deposit system.—Moorhouse, Cartrefie, Moel-y-Garth, Welshpool. [1305]

BALDAX, 16 on 3½×2½, f/3.5 Trioplan, Compur, £4; Cine-Kodak B, f/1.9, 50/100 spools, filter, case, £11; perfect order.—Newmarch, 78, Empress Avenue, Woodford Green. [1306]

1-PLATE Sibyl, Zeiss Tessar f/4.5, F.P.A., 12 4 slides, leather case; also 4.5×6 cm. Dallmeyer Speed Focal-plane, 3-in. Pentac f/2.9, 2 D.D. slides, F.P.A., leather case, £13/10 the lot.—Cooper, 11, Grosvenor Terrace, Menston. [1310]

LEICA II, Elmar f/3.5, wire release, film trimming template, perfect condition, £17; Valoy Enlarger, 40-in. upright, as new, offers.—Greenfields, Swithland Lane, Rothley, Leicester. [1314]

## CAMERAS AND LENSES

£3/15 3×4 cm. Foth-Derby, f/3.5, D.A. focal-plane, leather case; once used, perfect; must sell.—BM/CLGL, W.C.1. [1315]

ROLLEIDSCOPE Stereo, pair f/4.5 Tessars, all in first-class condition, with leather case; £20, or offer; approval deposit.—Box 5983, c/o "The Amateur Photographer." [1318]

FOTH-DERBY Focal-plane, as new, f/3.5 lens, 60/-.—Box 5985, c/o "The Amateur Photographer." [1320]

ZEISS Nixe 1-pl. Roll Film and Film Pack Camera, in case, with Zeiss Amatar f/6.8 lens, Compound shutter; excellent condition, £3/10.—Sharland, 9/10, Thavies Inn, E.C.1. [1323]

SANDERSON 5×4, Beck f/6.8, 3 D.D. slides, £2; Justphot; Cooke f/3.1 2½ in.; twelve Zeiss 4½×6 cm. Single Slides; 8½-in. Condenser.—Rocke, 33, Clarendon Square, Leamington. [1325]

LEICA III, 5-cm. Elmar f/3.5, purse, lens hood, 2 spools; splendid outfit, cost over £32; sacrifice £21, no offers; deposit system gladly.—Sahy, 13, Hart St., Edinburgh. [1329]

ROLLEICORD, f/3.8 model, ever-ready case, Ilford Beta filter, total £14/10 three months ago, take £9/10; also Auto Exposure Meter, as new, 35/-.—Foster, 19, Warwick Rd., Earls Court. [1331]

IKONTA 520/2, Tessar f/4.5, Compur, 1 to 1/300th, exposed 4 spools, spotless, £7/10; exchange Twin-lens Reflex or Miniature, with or without cash adjustment; approval.—Hart, 63, Abbott Crescent, Clydebank. [1337]

REFLEX-KORELLE, 12 on 3½×2½ film, f/2.8 Tessar, 1/10th to 1/1,000th, E.R. case and filter, set unsoiled, £15; approval deposit.—Gullick, Myrtle House, Fowey. [1338]

1-PLATE Klimax, f/6.8 Aldis, Compur, double 4 extension, also velvet-lined leather case, 2 compartments, 6 slides, F.P.A., direct-vision finder, solid brass tank hold six; as new; highest offer lot.—Ansell, 56, Boxdale Rd., Liverpool. [1340]

3½×2½ T-P. Ruby Horizontal Reflex, Dallmeyer f/4.5, 12 exposure R.F. adapter, 4 slides, filter, leather case; excellent condition, £6/10.—Pemberton, 5, Lancaster Rd., N.W.3. [1343]

2½×3½ T-P. Junior Special Reflex, f/4.5 T-P. Cooke lens, revolving back, Dallmeyer Telephoto lens, Justphot, Dallan tank, Riteway R.F.A., 4 slides, plates, £15.—Stoker, Stockport Secondary School. [1346]

ROLLEIFLEX 6×6, latest model, unused, new last month, complete with leather case; cost £24; accept £19.—Bell, Ash Cottage, Singleton Rd., Kersal, Manchester. [1347]

LEICA Model III, black, Elmar 5-cm., in E.R. case, just been passed by Messrs. Leitz and in new condition, £22; Supplementary Front Lens, Elpet No. 3, complete with reproduction device and lens, new and unused, list £3/10, for £2/10; Practos Exposure Meter, 7/6; E.R. Case, for No. II Leica, 15/-.—Below. [1348]

HEKTOR f/1.9 Rectilinear, focussing, complete with screw-in No. 1 yellow filter, hood, cap, and solid leather case with shoulder-strap, £19/10.—Wallis, 6, Newborough, Scarborough. [1349]

KODAK 2½×3½ Roll Film, Zeiss Tessar f/6.3, Compur, self-erecting model, £3/3; Zeiss Mirax Enlarging Attachment, 2½×3½ adapter, with 1-pl. Cameo, f/6.8 Cooke, 7-speed shutter, in good working order, £2/10.—Warren, 5, Westbourne Rd., Sydenham. [1349]

PROFESSIONAL Miniature, Ernemann Focal-plane Camera, 4½×6 cm. Ernoster f/2 lens, self-capping shutter, 1/1,000th sec., 6 slides, lens hood and leather case; hardly used, cost £53; sell £18; approval against cash to value or deposit system; further details and photograph, write—G. Roland Whiteside, 11, Newmarket St., Blackburn. [1350]

SIX-20 Brownie, case, new, 18/6; Kodak Self-timer, 3/6; exchange new 3½×2½ Agfa Film Camera, f/4.5, delayed-action Compur, case, for Reflex.—Box 5992, c/o "The Amateur Photographer." [1351]

ZEISS Super Ikonta 530/2UCPR, two weeks old; sacrifice for cash, £14/10.—Box 5993, c/o "The Amateur Photographer." [1352]

LEICA I, non-interchangeable, Elmar f/3.5, cassette-leather case, good condition, £7/15; Leitz Range-finder, 25/-; Correx Tank, 16/-; Leicaoscop, in case, 17/6; no offers; wanted—Rolleicord or Rolleiflex.—Box 5995, c/o "The Amateur Photographer." [1354]

## CAMERAS AND LENSES

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LATEST Model Slow-speeds to 1/1,000th Contax, Sonnar f/2, newest view-finder; cost £41/11/6 ten days ago; sacrifice at £29/10.—Box 5972, c/o "The Amateur Photographer." [1277]

£4 KOLIBRI, f/3.5 Zeiss Novar lens, D.A. Telma shutter, purse; new.—Box 5973, c/o "The Amateur Photographer." [1278]



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 3 1/2 x 2 1/2 Voigtlander Roll Film, Skopar f/4.5, Compur. .... £3 0 0  
 3 1/2 x 2 1/2 Potb Roll Film, f/4.5, 3-speed. As new. .... 45s. 0d.  
 3 1/2 x 2 1/2 Etui Plate, Meyer f/4.5, D.A. Compur, single ex. .... £3 19 6  
 3 1/2 x 2 1/2 Ensign Roll Film No. 7, f/4.5, Mulchro, 1 to 1/100th, latest lever rise, priou cross, wire-finder. .... £3 17 6  
 V.P. Latest Agfa Roll Film, f/3.9, new Compur, self-erecting, hinged back, all inlaid, nickel-plated edges. .... £3 19 6  
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 3 1/2 x 2 1/2 Nagel Plate, f/6.8, 3-speed, single ex. As new. .... £1 7 6  
 4-pl. T.-P. Horizontal Enlarger, f/7.7, latest type. .... £3 19 6  
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 Brilliant Reflex, f/7.7. As new. .... 27s. 6d.  
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 4-pl. Kodak Graflex Reflex, f/4.5, roll slide, case, deep hood, long extension, fixed back. Cost £20. Snip. .... £4 17 6  
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 4-pl. T.-P. Reflex, Ross Xpres f/4.5, self-capping 1/10th to 1/1,000th, revolving back, deep hood, slides, case. .... £5 17 6  
 16-mm. Stewart-Warner Projector, f/1.8, 500-watt. As new. .... £2 10 0  
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 16-mm. Siemens Camera, f/2.9 and case. Unmarked. .... £19 19 0  
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## CAMERAS AND LENSES

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ENGLISH Carbine, Tropical, 3 1/2 x 2 1/2, Aldis Uno f/6.3 lens, and Trichro shutter, leather case; new condition, 35/—Box 6000, c/o "The Amateur Photographer." [1361]

LEICA III, f/2.5 Hektor, complete outfit, with ever-ready case, chain tripod, lens hood, filter, etc.; cost £35 this summer; £20, no offers.—Box 6001, c/o "The Amateur Photographer." [1362]

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CONTAX, Latest Slow-speed, f/2.8, special finder, big Contax Enlarger, accessories; perfect condition; cost £65; best offer.—Box 6003, c/o "The Amateur Photographer." [1364]

ELMAR 9-cm. f/4 Lens, coupled for Leica III; brand new condition; bargain, £7/10; Redington, 101, High St., Barnstable. [1284]

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VEST Pocket Dolly Roll Film Camera, taking 16 pictures on V.P.K. spool, direct finder, focussing adjustment 2 ft. to infinity, fitted Xenon f/1.2, Compur shutter, 1 to 1/100th, shop-soiled only; list price £14/17; our price £11/17.

VEST Pocket 4 1/2 x 6 Ica Bebe, focussing adjustment, direct finder, Tessar f/4.5, speeded shutter, 1 to 1/250th, 6 slides, F.P.A., leather case, £4.

LENSES.—6-in. Ross Xpres f/4.5, sunk iris focussing mount, as new, £6/10; 13.5 Donnar Anastigmat f/4.5, Compur shutter, 1 to 1/200th, £3/10; 13.5 Tessar f/4.5, sunk iris mount, £3/5; 10-in. Busch Bis Telar f/9, sunk iris mount, 10/6; 2 1/2-in. Series I Taylor-Hobson Cooke Cinema Lens f/3.1, lens hood, as new, £1/5; 45-cm. Carl Zeiss Tele Objective f/10, focussing mount, £3/10; 3-in. Taylor-Hobson Cooke Kinic Anastigmat f/2, iris mount, £5/17/6; 6-in. Aldis Anastigmat f/4.5, sunk iris focussing mount, £4/5; 6 1/2-in. Ross Xpres f/4.5, sunk iris mount, £5/17/6; 16.5 Wallace Heaton Zoddell Anastigmat f/4.5, iris mount, £3; 13.5-cm. Carl Zeiss Tessar f/3.5, sunk iris focussing mount, £7/15; Pair 12-cm. Carl Zeiss Tessars f/4.5, on panel, £3/10; 14.5-cm. Carl Zeiss Tessar f/2.7, focussing mount, £7/15; 16.5-cm. Carl Zeiss Tessar f/2.7, sunk focussing mount, £20/10.

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**A**LLENS.—Nagel Vollenda, Tessar  $f/3.5$ , Compur, £6/19/6; Brilliant,  $f/4.5$ , £3/19/6; Case, 6/-; Pathe Motocamera, £10/10 model £3/15; Exakta Model A, Tessar  $f/3.5$ , case, and Dallmeyer Telephoto, £12/17/6.

**A**LLENS.—Ross Teleros Lens  $f/6.3$ , 17-in. (three-power), £9/17/6 (cost £22); N. & G. Reflex, Cooke Aviar  $f/4.5$ , £16/10; Ensign Auto-Range, Ensar  $f/4.5$ , Mulchro, £5/17/6.

**A**LLENS.—Zeiss Contameter for  $f/2.8$  Super Nettel, £5/19/6; Superb, £10/19/6; Automatic Rolleiflex 6×6,  $f/4.5$ , £13/19/6; F/3.8 model, £14/19/6; 4×4  $f/3.5$  model, £14/17/6.

**A**LLENS.—The Miniature Camera Specialists, write for cash bargain clearance list.—168 Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 6.30 p.m. [0087]

**C**HRONIUM Model III Leica, Summar  $f/2$ , all as new, £31.—Below.

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**13.5** and 3.5 cm. Elmars, £10 pair; 10.5 cm.  $f/6.3$  Elmar, £6/10.—Cyril Howe, Bath. [1289]

## EXCHANGE AND WANTED

**P**ATHESCOPE Home Movie with super attachment and Krauss lens, or would purchase these accessories separately.—Collinson, 16, Bath Rd., Felixstowe. [1188]

**W**ANTED.—Soho Reflex, with or without lens, also 7-in.  $f/1.8$  Protar.—25, Warwick Rd., New Barnet. [1268]

**W**ANTED.—Summar Lens  $f/2$ , collapsible, coupled, also Hektor 7.3 cm.  $f/1.9$ ; state price.—A. S. Rowantree Rd., Enfield. [1270]

**W**ANTED.—Optical Lantern, decent condition, reasonable price.—16, Purley Hill, Purley, Surrey. [1272]

**W**ANTED.—Zeiss or Similar  $3\frac{1}{2} \times 2\frac{1}{2}$  Camera, Compur shutter, Tessar  $f/4.5$  lens.—H. 75, Grand Avenue, Worthing. [1273]

**W**ANTED.—Reflex  $3\frac{1}{2} \times 2\frac{1}{2}$  or Larger, double or triple extension, combinable long-focus lens, tripod, accessories; must be cheap.—E. Q. Cooper, Hotel Inverness Court, Inverness Terrace, Hyde Park, W.2. [1274]

**D**ALLON  $f/5.6$  Telephoto wanted for Exakta; cheap for cash.—Box 5971, c/o "The Amateur Photographer." [1275]

**16** ON- $3\frac{1}{2} \times 2\frac{1}{2}$ ,  $f/2.9$ , Compur, wanted, approval; Coronet  $3\frac{1}{2} \times 2\frac{1}{2}$ ,  $f/7.7$ , case, for sale.—Bennett, R.M.A., Woolwich, S.E.18. [1282]

**W**ANTED.—30-ft. and 60-ft. 9.5-mm. Reels, in good condition; send price.—Miss King, 50, Abbotsbury Rd., Weymouth. [1294]

**W**ANTED.—Leica Correx Tank, template, light yellow filter.—Box 5976, c/o "The Amateur Photographer." [1299]

**R**OLLEIFLEX 4×4,  $f/3.5$ , latest Automatic wanted.—Fair, 13, Glamorgan Rd., Hampton Wick. [1300]

**W**ANTED.—Rollex Roll Film Holder, also double plate carriers for Graflex  $3\frac{1}{2} \times 2\frac{1}{2}$ .—BM/PXJN, London, W.C.1. [1301]

**E**XCHANGE or Sell—Vest Pocket Size Film Camera by A.P.M. (de luxe model), Kershaw anastigmat lens  $f/7.7$ , in Ilex shutter, 1/5th to 1/100th, cost £5/5; also Orchestral Side Drum, 15-in., nickel plated, inverted tension rods, wire covers, silk snares, Leedy skins, complete with black solid leather-lined case, cost £8/10; wanted.—Good Plate Camera  $3\frac{1}{2} \times 2\frac{1}{2}$ , or would exchange either (with cash adjustment) for 2½-in. Roll Film Developing Tank, Exposure Meter, etc.—Hemingway, 23, Providence St., Earlsheaton, Dewsbury, Yorks. [1302]

**W**ANTED.—6×13 Cabinet Stereoscope.—Sutcliffe, 13, East Parade, Harrogate. [1308]

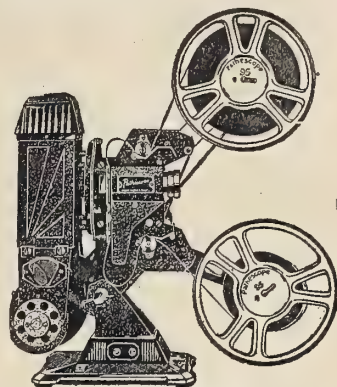
**W**ANTED.—Filters, auxiliary lenses, leather case, for Kodak Retina; state prices.—BM/BNBB, London, W.C.1. [1309]

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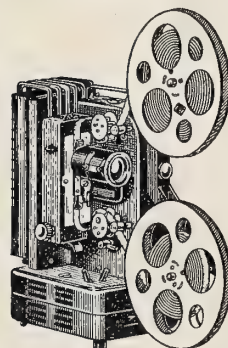
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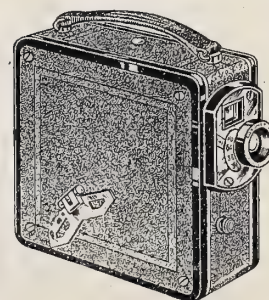
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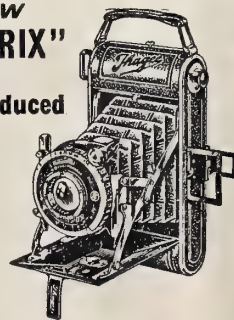
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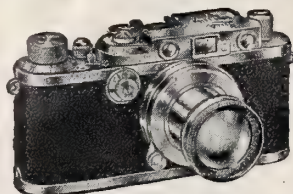


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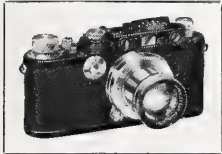
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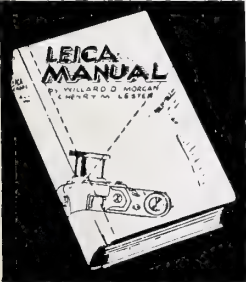
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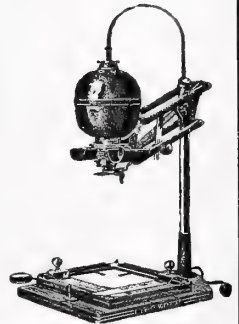
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Wednesday, November 20th, 1935.

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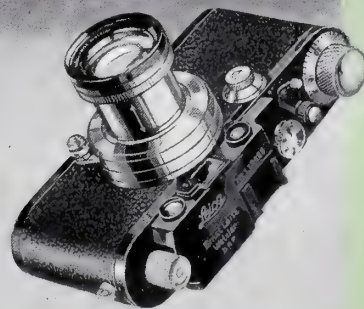


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The new enlarger, the Vertex, is of the semi-condenser type. The lamphouse is unusually large and well cooled, and the negative carrier of simple and convenient construction. It is fitted with an  $f/4.5$  anastigmat and has an orange swing filter. The maximum enlargement obtainable from a  $6 \times 6$  cm. negative, without swinging the head round and projecting off the baseboard, is  $15 \times 15$  in., or from a  $4.5 \times 6$  cm. negative approximately  $15 \times 12$  in. Price, £8 8s.

The other two Vertex models are for Leica and Contax owners. They are supplied without lenses and take the Leica and Contax lenses respectively. Maximum magnification is approximately 7 times linear. Price £6 6s. each.





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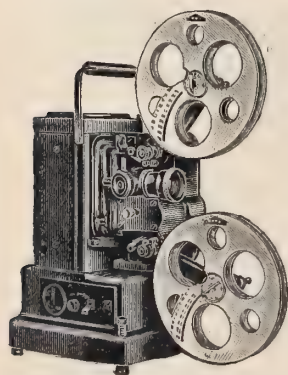
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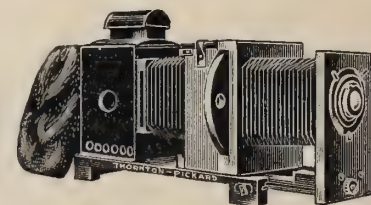
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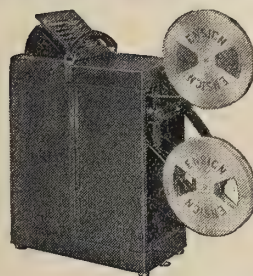
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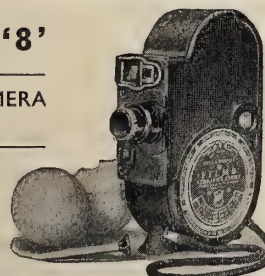
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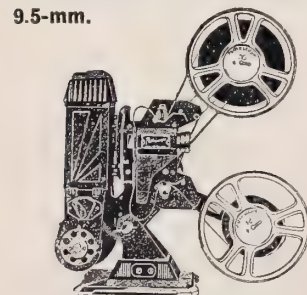
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V.P. Kodak, f/6.9 Kodak anastigmat. **£1 18 6**

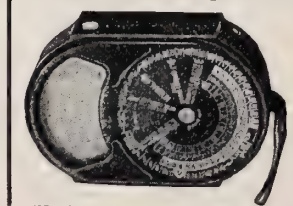
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SONGS without words are all very well, but pictures without names—! We listened the other night to a lecture illustrated by colour slides, and the lecturer got so enthusiastic over his pictures that he quite forgot to tell us what they were. Here were a series of quiet corners in some ancient town—it might have been Canterbury or York—but they went unnamed in the anxious consideration of the lecturer as to whether there was too much red in the picture. A delightful bit of coast scenery such as we would not mind going into the next county to see was without location, it only illustrated some point in exposure. Of some gardens which were a riot of loveliness we learned nothing; the only question was whether the delphiniums appeared really blue. The same thing has plagued us in looking at exhibition prints. The simple title "Boston Stump" would be far more poetical for us than that line from Wordsworth about "pinnacle and spire . . . clothed with innocuous fire," and we would rather hear that the name of the sitter was "pretty little Polly Perkins of Paddington Green" than that she was the "queen of melting joy." We just had to get that off our chest, and now we feel better.

### A National Film Library.

Mr. A. C. Cameron, Secretary of the Central Council for School Broadcasting, and a governor of the British Film Institute, in opening the present Cinematography Exhibition in Russell Square, touched on the value of a national film library which has just been launched by the Institute. Its object is to provide for the preservation of copies of important films. It is hoped that the library will be able

## TOPICS of the Week



START OF THE HUNTING SEASON.

*A good snapshot of the Aldenham  
Harriers at the opening meet at  
Banville Farm, Herts.*

to secure and preserve any films depicting historical events, and films, like "The Covered Wagon," which have artistic or documentary interest. Take such a film as "Emil and the Detectives," which aroused unbounded enthusiasm when it was shown, but when a great public school desired a copy it was informed that there was not one left in the country. Another purpose of the library is to acquire for distribution to education authorities and schools copies of educational films of value and to put the authorities in touch with the film producers. Mr. Cameron also touched on the need for assembling in each locality those interested in the film from any point of view, so that branches of the Film Institute might be formed, in which films could be made, exhibitions arranged, and owners of local picture theatres encouraged to show certain kinds of films. On this last point we confess a little scepticism as to whether picture theatre proprietors, with an eye on the queue, will pay much attention to what a small group of earnest people, interested in the film over and above its entertainment value, may say or want.

### Dufaycolor.

Major P. C. Bull brought forward some interesting experiences with Dufaycolor to the Colour Group of the Royal Photographic Society the other evening. As to exposure, he has come to the conclusion that, using the Weston meter, a speed of 16 is correct, or, if an extra bright colour for a particular purpose is wanted, as in seaside bathing scenes, it may go up to 20. As for after-processes he confessed himself rather appalled at the seven baths laid down by Ilford, and he had tried



to cut them down and had succeeded in getting down to more or less the same number as in the Agfa process. For the reversal bath those responsible for the Dufaycolor insist upon permanganate, stating that the results are rather brighter than with bichromate, but in Major Bull's view there is very little difference, and he has used a bichromate reversal bath all through, except for experiments. If rather brighter colours are desired permanganate may be resorted to, but it does mean an extra clearing bath afterwards. He takes care to wash well, and to make the last washing slightly alkaline with a little ammonia. Major Bull's pictures with Dufaycolor, taken during the summer holidays and late into the present autumn, were in many cases a high tribute to the process and to himself; others were admittedly experimental

#### G. B. S. and Photography.

It is not surprising at all to find published in connection with a current art exhibition a letter from

Mr. Bernard Shaw to the artist engaged in making the woodcuts for his "Adventures of a Black Girl in Search of God," in which he talks, as one who might be a photographer himself, about photography. He complains of a proposed representation of himself in one of the pictures: "My face is like the photographs they stick on to ready-made bodies to amuse Bank-holiday trippers. Also it is drawn from one of the old photographs taken on ordinary plates without a colour filter, which represents me as a dark man instead of a very blond blond." Unlike some literary men, Mr. Shaw knows what he is writing about when he writes about photography. It is not just that superficial acquaintance with showcases or albums or girls with cameras that passes muster in much that is written. Nearly thirty years ago now we remember hearing "G. B. S." give a technical lecture at the Camera Club in London on photography. He discoursed for an hour and a half in brilliant fashion, and the coruscations of his wit could

not conceal the fact that he had some solid knowledge of the subject from the pictorial side. Many authors would scarcely know that there were such things as colour filters.

#### Looking at Kodacolor.

Several hundred feet of Kodacolor film, taken on a trip down the Yangtze river, were shown at the Royal Geographical Society the other afternoon. The result was admirable, but the audience were besought to get as near the centre of the hall as possible, since the colour and indeed the outlines of the image are much deteriorated for those who sit at the side. It was almost unbelievable that the bright and jolly picture which was seen when one was in the axis of the projector and the screen was the same picture as the colourless and meaningless moving shadows which were seen when one moved right or left of the midline. In judging a colour film it is very important to have regard to the position at which one is stationed in relation to the projection.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

#### High Key.

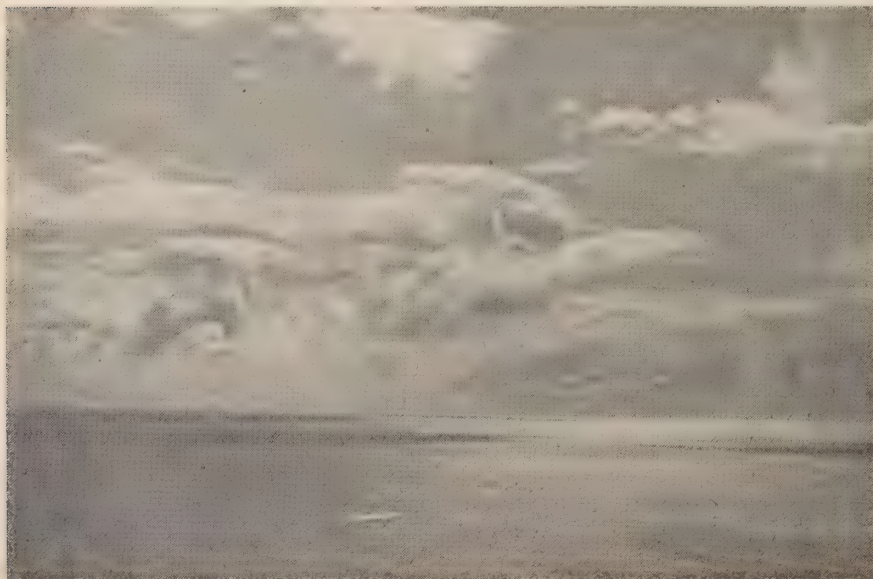
*What exactly decides whether or not a print is in a high key? What is the best method of producing such prints?*  
F. W. W. (Reigate.)

There are borderline cases for both high and low key pictures, but the general idea is clear enough. If you imagine the whole scale of tones that a paper will give, from black up to white, you can

divide this scale into two approximately equal parts. Then you may say that a picture which includes only such tones as are found in the upper (lighter) part is in a high key.

We reproduce an example of a print which is definitely in high key throughout. The darkest tone that can be found is a light grey. If a dark boat on a very small scale had been included this would not have affected the classification of the print; but if there had appeared considerable masses of foreground with tones running down to black, or thereabouts, the picture would no longer be in a high key, even though the rest of the tones remained as they are.

In a general way a high-key picture necessitates a light-toned subject. For high-key studio portraits, clothes, background, accessories and lighting are all selected for the purpose in view. At the same time, a good deal can be done by making a print in such a way that the whole scale of tones in the negative is not utilised. This can often be done by full exposure and only partial development. There is, however, a risk of poor colour, and a suggestion of muddiness rather than pearliness; and, more important still, the subject itself may by no means lend itself to high-key treatment.





November 20th, 1935

# RAPID DEVELOPING and PRINTING

Although haste in the making of negatives and prints is not often necessary, there are occasions when a photograph has to be produced in the shortest possible time by the amateur. The following article indicates the best procedure for doing this.

**A**LTHOUGH, for obvious reasons, photographic operations are best carried out without hurry, there are occasions, as in press work, when it is necessary for the photographer to produce a finished print in the minimum of time.

## Preliminaries.

There are certain essentials that may be suggested by way of preliminary preparations. Solutions should be made up, dishes washed and ready for immediate use, printing papers ready, and the enlarger assembled, and if necessary focussed for the size of print wanted. If all these things have to be done at the moment they are required, then the production of the prints will take much longer.

The photographer is well advised to employ his standard methods for developing. It is possible to use the developer at greater strength, but it is not advisable to use it at greater than double strength, and care should be taken to see that the temperature is not lower than 65° Fahr. Fixing solutions stronger than those recommended do not act more quickly, and sometimes they take longer.

It is well known that some plates develop and fix more quickly than others, and this is one of the advantages claimed for certain Press plates. On the whole, the photographer who wishes to produce a negative and print in the shortest possible time may work best with material to which he is accustomed.

## Development.

In the case of panchromatic material desensitising should not be omitted, as it makes for safety, and only occupies but a short time. If a number of plates are being developed it is a good plan to use a tank, and to use developer of double strength. If this is done care must be taken to keep the solution in action the whole time,

or tank markings will be produced.

Under-development should be avoided; it is easier to produce a good print from a negative of the right contrast, than is possible from one which has been made too weak in an attempt to save time in development.

## Fixing.

A normal strength hypo bath of 4 oz. to the pint of water is advocated. It should be freshly made, and of the same temperature as the developer (65° Fahr.). A cold hypo solution fixes more slowly. Rocking the dish during the fixing will also speed matters up. Thorough fixing may not be permitted on account of lack of time; all that is necessary is to clear the negative of silver, and it can be returned to the hypo bath to complete the operation after the prints have been made.

Washing follows, but only sufficient to remove the surface hypo. This is best accomplished by a quick rinse under a tap of running water, or by rapid rinsing in a large bowl of water. Thorough washing can be completed later.

## Printing.

There are several courses open to the photographer. The negative can be printed while wet in the enlarger. It can be printed wet if contact prints are wanted, or it may be dried before printing.

If it is decided to enlarge the negative while wet, the film surface is wiped with a damp pad of soft chamois leather, and the negative inserted in the enlarger. Two points need attention: If the enlarger is warm, focussing should be done with another negative, and the wet negative placed in the carrier and removed directly the exposure is made. If this is not done there is some risk of melting the film.

To make contact prints from a wet negative, the latter, after rinsing, is placed in a bowl of clean water, a piece of bromide paper is slid under the water and brought

into contact with the film surface. This is done in the dark-room, of course, and if it is done carefully the two can be in perfect contact without airbells between them. The "sandwich" thus formed is then taken from the bowl, wiped free from surplus water, gently squeegeed into contact with a flat rubber squeegee, and laid flat on the table, negative upwards, and exposed. No printing-frame is necessary.

The exposure can be made either by switching on an electric bulb which is suspended above the table, or by using an electric torch, or even by lighting a match and waving it over the negative for the requisite number of seconds. After exposure the two are again placed under water, separated, and the print developed.

This plan is only advocated when one, or at the most two, prints are wanted.

If it is thought best to dry the negative before printing, the surplus moisture is gently wiped off, and the negative placed in methylated spirit for two or three minutes. If it is then subjected to a current of warm air, drying will be rapid. Films can also be dried in this way, but it is not recommended as the celluloid may buckle.

## The Print.

After two minutes' fixing the print is rinsed under the tap, the surplus moisture blotted off, preparatory to drying. It is possible to dry a bromide print in front of a fire or gas heater in two or three minutes. The print should not be held close, or the film may melt, but at a safe distance drying is rapid and without risk. If speedy drying is necessary, the print may be placed in methylated spirit for three minutes, after which it will dry almost immediately. In some newspaper offices Press prints are first soaked in spirit and dried by applying a lighted match to one corner. This burns off the spirit and dries the print.



# Shooting the "World's Fastest Game"

By P. F. CHANDOR.

ICE-HOCKEY is known as the fastest game on earth, and when it comes to photographing it the description seems adequate enough.

An ice-hockey player, when skating as fast as he can, goes at a speed approaching twenty-five miles an hour. At this speed he can turn almost on a sixpence, so following him in an ordinary hand-camera view-finder is out of the question. A reflex camera provides almost the same difficulties, for the player is into and out of the



SHOOTING AT GOAL. S.S. pan., 1/500th sec., f/3.5.



IN MID FIELD. S.S. pan., 1/500th sec., f/3.5.

of ice-hockey action pictures is to get in touch with one of the rinks and to arrange to be present at one of the team practises.

It will generally be found that the teams practise early in the mornings, though there are occasions when these are held at midday. If the photographer is lucky, this is the time he will select, for this is when there is most light.

The widest aperture lens that it is possible to obtain should be used, and the camera focussed on some definite spot on the ice, somewhere just in front of the goal. The best shots are obtained from a spot just slightly in front of the goal at the rink-side.

It will generally be found that after a goal has been scored or an attempt made, the players are comparatively stationary for a split second.

This is the moment to shoot; but it may require a lot of patience to wait for it.

mirror almost before the operator has had time to press the button.

The only view-finder worth using for ice-hockey shots is the eye-level direct-vision type. The finder used with the modern miniature camera is most suitable, and this instrument is actually the ideal camera. The depth of focus combined with the wide-aperture lenses now fitted to the Leica or the Contax make them almost essential in rinks where the light is far from good.

As ice-hockey matches in this country are played in the evenings, there is the difficulty of artificial light with which to contend. Only the most sensitive panchromatic material can be used, and even the fastest films are found to be slow.

The best method for the amateur who is anxious to secure a series

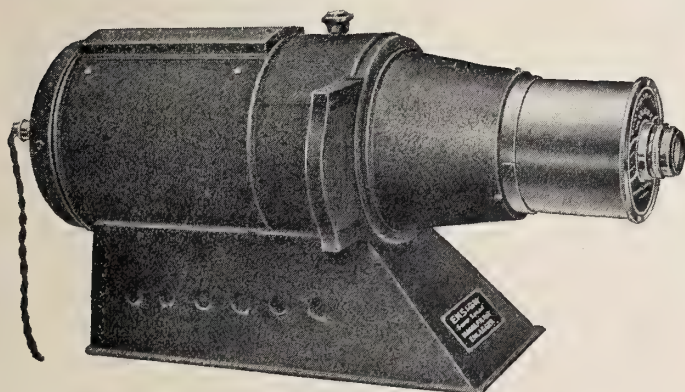


MISSED. S.S. pan., 1/500th sec., f/3.5.



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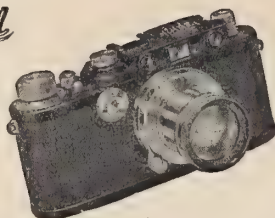
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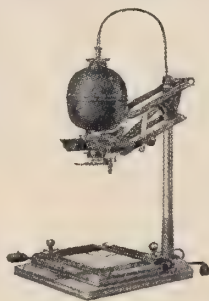
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# MAKE BROMOILS THIS WINTER

The Process in brief.

By E. BARWELL.

**W**HY not make some bromoils of your best subjects this winter?

Here is a process which, with a little practice, offers great opportunities for control in various directions on bromide prints of any size. For instance, high-lights may be accentuated or removed, shadows may be made much lighter than in the original print; and, quite apart from these modifications, a really good bromoil has a charm of its own and a subtle "quality" which is excelled by no other process.

It must not be thought, however, that making a bromoil will turn a bad print into a good one. A print which is over-exposed and under-developed is no good at all. A good, correctly exposed and fully developed print is the first essential.

For the benefit of the beginner, who knows nothing about the production of a bromoil, it may be well to explain here that the process consists of bleaching out the silver image of a bromide print or enlargement, and substituting an image composed of oil pigment. Simultaneously with the bleaching the image is tanned and hardened so that its power of absorbing a greasy ink is proportionate to the original strength of the image in its various parts.

## Materials required.

To do this we shall require: A good bromide print that has been properly fixed and washed, some bleacher, a tube of black oil pigment, medium for thinning the pigment, and two or three bromoil brushes. A word about brushes. It pays to buy the best that one can afford; a cheap and unsuitable brush is a source of endless trouble. They are made with a flat end shaped at an angle like a hoof, both in hog's hair and fitch.

A suitable combination of brushes to start with is a 1-in. hog's-hair and Number 12 fitch brush. Bromoil brushes and pigments, etc., can be obtained from Messrs. Sands Hunter and Co., and Messrs. Sinclair, whose advertisements will be found in "The A.P."

The best results are obtained in the simplest way by using the special bromoil papers, such as Ilford or Kodak. It is possible, however, to use the ordinary bromide papers,

thereby taking advantage of the wider choice of grades and surfaces available.

Having decided to use the special bromoil paper, the first step is to obtain a good enlargement. This is done in the usual way, except that it is better to use the developer which is recommended by the makers of the paper. Also, fixing should be done in a plain hypo bath—hypo 4 oz., water to 20 oz. is very suitable. The print is then well washed for an hour.

## Bleaching.

The bleaching bath is prepared as follows:

Copper sulphate ..	280 grs.
Potassium bromide ..	280 grs.
Potassium bichromate ..	17 grs.
Sulphuric acid (strong) ..	14 min.
Water to make ..	20 oz.

Add the acid to the water first.

The well-washed print (it can be dried first, if necessary) is immersed in this bath until it is entirely bleached to a pale-lemon colour. This takes from five to ten minutes. The bleacher should be carefully bottled and can be used again. The print is then washed for ten minutes and fixed for five minutes in a ten per cent bath of plain hypo; after which it is washed for a quarter of an hour, swabbed with cotton-wool, and hung up to dry. It is then ready for pigmentation at any time.

Before the pigment (also called "ink") can be applied, the dry bleached print is soaked in plain water at 70 to 75 degrees Fahr. until the main outlines of the image are visible in slight relief. Meanwhile, preparations have been made for pigmentation. A slab of glass several sizes larger than the print is obtained, and is covered with two or three thicknesses of well-damped blotting-paper. When the print is judged to be sufficiently swollen it is placed on the blotting-paper and blotted off with a piece of clean, soft, fluffless linen rag until no water is visible on the surface. It is necessary to have a white margin round the print to prevent the brush getting wetted by the damp blotting-paper.

Now squeeze on to an old plate or a piece of glass a little pigment from the tube, about as large as a pea, and spread it out thin with a knife. Take the largest hog's-hair brush and press

it gently on to the pigment, then several times on a clean portion of the palette to distribute the ink evenly; there should be the merest trace of ink on the brush.

The brush is then held in a vertical position and pressed on to the print, toe first, until the heel is also touching the print; it is then quickly removed with a sort of delicate wrist action. This is hard to describe in words, but quite easy to perform; what is required is a kind of gentle dabbing dragging action of the brush hairs.

## Pigmenting.

If all is well it will be found that the image will gradually build up. If, however, the print refuses to take the ink it may be that the ink is too stiff; it should be thinned with a trace of the medium, worked in with the knife. Be careful not to make the ink too thin or the result will be flat and without detail. It is best to go all over the print first and then, if required, build up the shadows to the required density. After the image has been inked up broadly with the hog's-hair brush, the fitch brush is used for further pigmentation and working the details to a finer texture.

If it is required to lighten any part of the print this is done by allowing the brush to drop on and off the print with a kind of hopping action.

There is not space here to describe all the shades of technique, but it will be found, with practice, that great control and a variety of results are obtained by handling the brush in different ways; gently pressing the brush on the print, for instance, will add pigment, while quick dabbing will take it off again. It is very fascinating to see the image grow under the brush, and it always seems a much more personal affair than the somewhat mechanical business of developing an ordinary print. This, and the feeling of control accounts probably for the popularity of the process amongst so many serious workers.

Finally, after pigmentation is completed, the print is hung up to dry, which takes two or three days. When the surface is quite hard blemishes and brush hairs may be removed with a sharp-pointed knife. It may then be trimmed and mounted—preferably dry-mounted.



# FLASHLIGHT

*An Article for the Beginner and others with a cheap camera*



*Helping Mother.*

THERE must be thousands of amateur photographers who abandon photography out of doors during the winter months because the light is too poor for their cameras, and who never attempt portrait or figure photography indoors, because they consider the aperture of their lens is too small.

Flashlight, however, should solve their difficulty for indoor work during the dark days and evenings of winter-time, as the quantity of light can be increased to any extent to suit a small-aperture lens.

For those with a box camera, or small folding camera, of which the lens aperture is not more than  $f/11$ , the work is just as easy and the results should be just as good as those obtained with a much more expensive camera with a large-aperture lens. In any case, the following notes should be read and flashlight given a fair trial, as by this means excellent indoor portraits, figure studies and groups can be obtained anywhere at night-time with the greatest ease. The fastest available films or plates should, however, always be used.

The first essential, apart from the camera and flashlight powder, is the means of ignition. Touch-paper in strips is generally supplied free with the powder. The end of a strip is inserted into the heap of flashpowder previously placed on a tin lid or similar small metal tray, and when all is set for the exposure, the free end is ignited with a match.

The red smouldering glow produced takes a little time, however, to reach the powder, and the delay is apt to cause a tense expression to appear on the sitter's face. Again, when a prompt exposure is necessary, as with a child at play, in order to catch a particular expression or the proper pose, the delay makes this method impracticable.

The best means is undoubtedly a flash-lamp, either mechanical or electrical, which produces instantaneous combustion. There are various types on the market ranging from 3s. 6d. upwards. All types are good, and it is seldom they fail to ignite.

With mine, I attribute such failure to neglect to clean the lamp. The latter is a prime factor in the perfect working of all types. After use, not necessarily after each exposure, but certainly before being stored away, the lamp should be thoroughly cleaned.

The other main accessory is a tripod. A table, a chair or other support can, of course, be used, but as cheap two-section tripods are now sold at 3s. 6d. each, an effort should be made to acquire one. The great advantage of easy manipulation in comparison, will be ample recompense for the slight outlay. A wire release for the opening and closing of the shutter is a help, but a lens cap, if such can be used, will suffice. The ordinary shutter release may likewise be used, if suitably placed.

The background should be carefully considered and no effort spared to keep it plain and unobtrusive, as on this the success or otherwise of the pictorial result often depends. A plain distempered or papered wall is best. If this is not available an increased blanket or sheet (preferably other than white) will serve excellently.

In most cases it will be necessary to pose, or arrange in some way, the subject, and this should be done as naturally as possible. The illustrations herewith give an indication of what is possible with a  $2\frac{1}{4} \times 3\frac{1}{4}$  cheap camera with lens working at  $f/11$ .

The subjects capable of treatment are many, and include ordinary portraiture, fireside studies, children at



*A respite while baby sleeps.*



# for ALL

By JOHN P. MUNN.

play and asleep, helping mother, etc.—in fact any little home-life incident that appeals. The series should also be attempted and, if successful, may find a ready sale with periodicals where one picture would be useless.

It is not difficult to get harsh results in flashlight, but just as easy, with a little care, to produce soft, well-graded negatives. To aid this the use of a diffusion sheet and reflector are often advocated. These are certainly helpful, although I seldom use them except for strict portraiture. I find that the low white ceiling and deep frieze, coupled with fairly light coloured walls of the



"Poor Dolly!"

living-room give all the diffusion required.

The beginner need not, therefore, trouble himself with these accessories, but later may experiment, if so inclined. He should, however, watch development of the negative carefully, employing a developer capable of giving soft results. Rytol, Azol, Rodinal, etc., at half their normal strength are admirable.

The quantity of powder also has a bearing on the final result. The amount to be used for a given exposure depends on the distance of the flash, not the camera, from the object, but if, as generally, the lamp is held just slightly behind the camera, the distances will be approximately the same. Follow out the maker's instructions regarding quan-



*Slumber.*

tity. This information is given in a table with every packet of flashpowder such as Johnson's or Agfa. Err, if anything, on the lavish side, as ample exposure tends to prevent harshness. Again, if a plate camera is used, soft gradation plates will help the desired effect.

If the camera has a ground-glass screen this may be used for arranging the subject on the plate, but it will probably be useless for actual focussing. Rather focus by scale. The position of the lamp, when firing, may be varied, but the direct rays of the flash must on no account be allowed to strike the lens. Note also that no mirrors or pictures are so placed as to reflect the flash back into the lens. A lens hood will be useful in preventing this, but if possible always keep slightly behind the camera. The farther the lamp is held to one side from the camera the better the modelling.

An exception must be made when a fireside scene, with the supposed glow of the fire lighting the subject, is depicted. This effect is procured by throwing the flashpowder, contained in a piece of screwed-up paper, into the fire, and here the lens is protected from the flash rays by placing a figure directly between the camera and the fire, so as to obscure them.

In the ordinary way the lamp is held high up (but not too near the ceiling or

curtains, etc.) and fired immediately the shutter, set to "Bulb," is opened, closing the latter again at once. The same applies when a lens cap is used, previously having set and opened the shutter at "Time." In the event of a misfire—that is, the powder failing to ignite—the shutter must be closed or the lens covered immediately.

It should be noted here that flashpowder is affected by the atmosphere and therefore the lamp should not be loaded until the actual exposure is about to be made.

Finally, never try to light the powder directly with a match. Use the touch-paper if you have no other means of ignition. If the lamp misfires, use extreme care in ascertaining the cause and on no account look close into it. Keep the lamp at arm's length.



*Xmas morning.*



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

**The Twenty-Eighth Scottish National Salon** will be held in the Victoria Art Galleries, Dundee, from February 8th to February 29th, 1936. In addition to the section devoted to Scottish photographers there is an international section. Entries close January 11th, 1936. Entry forms and full particulars are obtainable from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

**The Photographic Dealers' Association** held their annual dinner on the evening of November 6th at the Park Lane Hotel. The President of the Association, Mr. C. T. Thonger, was in the Chair. A very large attendance, representing the entire photographic trade, and their guests, made the function a great success. Mr. E. Blake, Managing Director of Kodak, Ltd., proposed the toast to the P.D.A., and the President, in his reply, coupled with it the "Federated Photographic Manufacturers." The dinner was followed by a cabaret and musical entertainment. The Hon. Secretary, Mr. Wallace Heaton, and the General Secretary, Mr. E. J. Andrews, are to be congratulated for their untiring work on behalf of the Association.

**For a firm of plate and film manufacturers** to market an exposure meter designed specially for use with their own negative material has long been considered the ideal arrangement. Messrs. Ilford have now introduced a photo-electric meter of a type that has been found very satisfactory for general use. The meter is simple to use, and there are no calculations to make. With the emulsion speed set according to the tables enclosed, the meter is pointed to the subject and the shutter speed reading is noted on the meter scale. There is a range of three different ratings on this scale, each one being printed in a differ-

ent colour that conforms with an arrow on the aperture scale, thus enabling the entire range of speeds to be read at a glance. This also enables the *f*/stop to be found when a certain shutter speed has been decided. Although the emulsion speed table has been engraved specially for Ilford materials under five different headings, A, B, C, D and E, to suit each successive grade of sensitivity, the meter can be used just as satisfactorily with all other brands once their relative speed is found. In series with the photonic cell is a variable resistance which controls all the readings from one second to 1/3,000th second, including 1/32nd for cine cameras. The Ilford meter is very strong and robust, and is constructed in a boxform shape measuring  $3 \times 2\frac{1}{4} \times 1\frac{1}{2}$  in., with single control dial so arranged that it can be held and operated in one hand only. Supplied complete in quick-action leather case, it retails at £3 5s.

**Correction.**—In our review of the K.W. Episkop in last week's issue the aperture of the anastigmat projection lens fitted to the instrument was given as *f*/32. This was a printer's error for *f*/3.2. Will prospective buyers of the Episkop kindly note.

**Coronet Midget Snapshot Competition.**—This competition, which ran during the summer months, and closed on September 30th, 1935, has now been judged. The first prize of 25 guineas has been awarded to Herbert A. E. Hey, The Parade, Arundel, Sussex. The second prize of 10 guineas went to Frank Muscroft, 14, Hayes Street, Meanwood Road, Leeds, and the third prize of 5 guineas went to G. E. D. Garnett, 49, Alpha Road, Cambridge. Prizes were also awarded to the dealers who sold the films on which the winning entries were made, and these are respec-

tively, W. B. Allison, of Arundel, Messrs. Lancaster & Son, of Leeds, and Boots, Ltd., of Cambridge. Ten Consolation Prizes of one guinea each were also awarded to the competitors, and ten of half a guinea each to their dealers. Over 3,500 entries were received.

An attractive little leaflet that will appeal to the amateur will be sent free to any reader of "The A.P." interested in photography at home by artificial light. It is called "Home Snapshots after Dark—the Kodak Way." A postcard to Kodak Ltd., Kingsway, will bring it.

In the Holiday Snapshot competition organised by Messrs. Bathes, Ltd., of Torquay, the three chief awards were First (Rolleiflex), Mrs. R. Atyeo, Bridgewater; Second (Rolleicord), Miss I. Marsh, Burnham-on-Sea; Third (Ebner folding camera), A. C. Player, Coventry. Ten other cameras and sixteen consolation prizes were also awarded.

Two additions to the attractive series of little books devoted to work with the miniature camera, and issued by the Fomo Publishing Co., Canton, Ohio, have just appeared. They are entitled respectively, "Getting Ahead in Photography," and "The Theory and Practice of Miniature Camera Photography." The price is 4s. each, and they are obtainable from the sole distributors in this country, Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, W.C.2.

We are asked by Messrs. Criterion (Plates, Papers, Films), Ltd., to announce that Mr. J. E. Chester, Mr. G. W. McIntosh and Mr. S. Camp have been appointed to represent them.

Another photo-electric exposure meter has just been announced by Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, London, W.C.2. One of the claims for this, in addition to its accuracy, is its smallness and portability, in that it will fit a vest pocket. We will refer to this later after testing. It is called the "Prinsen" Electric Exposure Meter.

## Exhibitions and Competitions

CURRENT AND FUTURE.

**The Amateur Photographer Monthly Competitions** for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in issue of October 30.

**Seventh Western International Photographic Salon.**—November 23–30. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.

**Third (Second International) Wilmington Salon of Photography.**—Open, January 6–26, 1936. Last day for entries, December 15, 1935. Particulars and entry forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.

**Leicester P.S. International Exhibition.**—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

**Preston Scientific Society.**—Eleventh Annual Open Photographic Exhibition. Monday, February 3 to Saturday, February 15, 1936. Entries close Friday, January 10, 1936. Particulars and entry forms from the Exhibition Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

**The 40th Annual Exhibition of the South London P.S.**—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

**Scottish National Salon.**—February 8–29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

**Edinburgh Photographic Society.**—74th Annual Open Exhibition. Open, February 22–March 7, 1936. Entries close, February 3, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Geo. J. Kennedy, 16, Royal Terrace, Edinburgh.

**Birmingham Photographic Society.**—45th Annual Exhibition. Open, February 29–March 14, 1936. Entries close, February 8, 1936. Particulars and entry forms from the Hon. Secretary, Eric H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.

**Ilford Photographic Society.**—Annual Photographic Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing date for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

**City of London and Cripplegate Photographic Society.**—Thirty-first Annual Photographic Exhibition from March 16–21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

**VIIe Salon International D'Art Photographique de Bruxelles**, 1936.—Open from March 21–April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels, 3, Belgium.

**Darwen Exhibition of Photography.**—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.

**Bristol Photographic Society.**—Second Annual Open Exhibition, from May 2–19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.

**Sunday Referee Weekly Photographic Competition.**—£10 offered every week for the best picture published. See *Sunday Referee* for full particulars.

**Seventh Chicago International Salon of Photography.**—Open, July 23–October 4, 1936. Entries close, June 15, 1936. Further details and entry forms from Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.

**I Internationale Kunstphotographische Ausstellung in Karlsbad.**—Open from July 18–August 9, 1936. Entries close, June 18, 1936. Particulars and entry forms from Mr. Hugo Heyer, Schulgasse 26, Karlsbad.



# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## "THE SHADOW ON THE SAND."

SIR,—I heartily sympathise with "Womanhood Outraged," whose letter appeared in a recent issue, condemning nudity. She will have an uphill fight of it. Besides muzzling "The A.P." and almost every other photographic paper, it will be necessary for her to close down the Salon, the P.P.A. Exhibition and even the poor old R.P.S. Forman Hanna, Bertram Park, Dorothy Wilding, and other masters of the art will have to flee to some desert island, where they can live their lives steeped in sin without offending decent Nordic susceptibilities. They will, of course, be joined by their brothers of the brush, as naturally the Academy and the National Gallery will also be cleaned up by a "cleavage" committee from Hollywood.

It is to be hoped, however, that the closing of the British Museum will be a purely temporary measure, and that it will reopen after the Grecian marbles have been purified with plaster ballet skirts.

Yes, I sympathise with "Womanhood Outraged." Not in her efforts to bowdlerise Art, but in having the type of mind which cannot distinguish between a beautiful piece like "The Shadow on the Sand" and the type of postcard sold by greasy Orientals in Port Said.—Yours, etc., E. B. W.

SIR,—When reading the letter from "Womanhood Outraged," contained in your recent issue, my astonishment was considerable.

My principal objection to this diatribe anent the depiction of a nude female form is that an obviously innocent portrayal of a subject which for sheer beauty can be possessed by no other than its like image, has been viewed in such a wrongful attitude. These moralistic attacks are published from time to time in the public Press, and swiftly fade from sight and memory, but to find one such in "The A.P." is a novelty.

In my opinion the reproduction of the work in your journal denotes a measure of acknowledged merit, and it is the ensemble of these reproductions which should receive any technical criticism.

The moral critic is entitled to analyse, but not to misconstrue.—Yours, etc., W. N. PHILLIPS.

SIR,—May I, a reader of your paper for the last fifteen years, compliment you on your introduction of the humorous paragraph. That published in a recent issue in the guise of a letter above the definition "Womanhood Outraged," as a piece of delightful absurdity, was sublime.

Incidentally, just ten years ago some serious letters on the same topic were sent to, and published by, you.—Yours, etc., "A VERY EVIL MAN."

SIR,—If the letter appearing over the *nom de plume* of "Womanhood Outraged" is intended to be taken seriously and is not merely a "leg-pull," it deserves at least this reply.

A woman's body, and a man's, is neither common nor unholy, and those who regard it with curiosity and evil eyes are, fortunately, very much in the minority, as the warped outlook displayed by your correspondent is seldom encountered in these days of enlightenment.

A beautiful picture, statue or spectacle is an artistic thing, and anything evil about them can only exist in the distorted mind of the so-called "puritan."

I would assure "Womanhood Outraged" that I would much prefer to exhibit in public my healthy nakedness than the unfortunate state of mind with which she is afflicted.—Yours, etc., "MENS SANA."

SIR,—I wonder if your correspondent, who hides under the pen-name of "Womanhood Outraged," thinks flowers are beautiful. Other natural forms are as beautiful; the beauty of a beautiful human figure is very similar to that of a flower. "Feeling uncomfortable," "being disgusted," "shame" at

the sight of a nude figure or picture, are due to a psychological condition, the result of wrong training. Any one who is shocked or "outraged" at nudity is psychologically maladjusted to life.

I entirely disagree with your correspondent when she suggests that "a woman who would pose for that picture . . . has sadly fallen from her place of honour," actually 'tis the writer of the letter who, by her views expressed, completely exposes her outlook upon life and nudity as a case needing psychological adjustment.

In conclusion may I express my appreciation of the healthy attitude which "The A.P." has always held towards the photographic representation of the nude?—Yours, etc., A. E. GREENSLADE.

SIR,—I concur with all the letter of "Womanhood Outraged." As a matter of fact I tore out the picture in case any member of my family might see it.

It is all very well for some people to say that it is "High Art," but it seems to me only to be an excuse for the obscene. I wonder if "High Art" disciples would like to see a near relation of theirs photographed in such a condition and the photograph appearing for public view.

Like your correspondent I wondered what character the "model" could bear permitting herself to be photographed nude. I do sincerely hope that "The A.P." will refuse to exhibit such pictures in future.—Yours, etc.,

"ALLIANCE OF HONOUR."

SIR,—I must protest at the intolerant prudery shown by "Womanhood Outraged"; who, having confessed in cold print that the sight of the human body gives rise to "uncomfortable" thoughts, insists that 90 per cent of your readers have a similar unhealthy outlook. Surely the correspondence which ensued concerning the authenticity of the shadow proves that it was observed by quite a number of people.

In my opinion a noticeable feature of "The Shadow on the Sand" was the complete absence of suggestiveness and the delicacy with which the nude theme was treated. The young girl, too, is to be admired on her natural and unaffected pose and her freedom from camera-consciousness.

The creative artist has through the centuries found inspiration in the well-proportioned nude of both sexes, and the world is undoubtedly aesthetically the richer for the beauty bequeathed us in paintings, statues, and other mediums.

I trust your correspondent always goes about heavily veiled so that her otherwise "stark naked" face may not be "outraged" by the "curious and evil" male eyes she finds all around her.—Yours, etc., R. A. H.

SIR,—In reference to the letter from "Womanhood Outraged," I would suggest she changes her circle of men friends if 90 per cent of them look at nude photographs of the type in question with evil eyes.

Strange how some things affect some type of minds.—Yours, etc., A. R. TURPIN.

SIR,—I am heartily in agreement with the letter from "Womanhood Outraged," published recently in your columns. I think, however, that your correspondent does not go far enough. Women, it is my firm conviction, should uphold the sanctity and the uncommonness of their sex by still further covering themselves from our curious and evil eyes.

I am aware that your journal is devoted to Photography and not to Fashion; but "Womanhood Outraged" has supplied me with a long-sought opportunity to urge that women should keep our minds clean for us by garbing themselves in such a manner as to leave their sex less apparent.

May I suggest a yashmak and a roll of linoleum?—Yours, etc., "FATHER OF SIX."



# "The Amateur Photographer"

# ANNUAL LANTERN-SLIDE COMPETITION

THE entries in this year's competition exceeded in quantity those in similar competitions for any previous year. The quality of the slides was also of a higher standard throughout, and really poor slides were conspicuous by their absence. Class I (Landscape) was again easily the largest, but was run close by Class II (Portraits and Figures). The Colour Slides were not so good, and although including all the latest processes they were uneven in merit. The fact that in no instance were there any slides wrongly spotted constitutes a record. The judging of several thousands of slides, needless to say, was an arduous task; every slide was, however, put through the lantern and projected on the screen at least twice, while before a decision regarding the winners was arrived at many were projected five or six times. The collection of prize slides, with additional slides purchased from the entries, has already started on its long tour round the societies. Every date has been booked until May, 1936. The Awards are as follows:

## CLASS I. LANDSCAPE, WITH OR WITHOUT FIGURES, SEA SUBJECTS AND RIVER SCENERY.

SILVER PLAQUES.—"The Fisherman," by T. T. Bonner, 55, Onslow Road, Southampton; "Springtime," by A. J. Woodley, 2, Redcliffe Street, Worcester.  
BRONZE PLAQUES.—"Weeds and Rushes, Winter," by John J. Hartley, Craven Bank House, Colne, Lancs; "The White Mill," by G. Warren Parrett, Corbiere, Fitzmary Avenue, Westbrook, Margate.  
CERTIFICATES.—"Vesuvius," by D. G. Wraith, 41, Branksome Wood Road, Bournemouth; "Patience," by Mrs. B. Rodney Bryant, Ross, Caldy Road, West

Kirby; "The Lodge Gates," by H. H. Langmuir, 5, High Street, Deal, Kent; "In Troubled Waters," by S. J. Beckett, Pineville Hotel, West Cliff, Bournemouth; "Towards Evening," by A. V. Bibbings, 58, Queen Street, Newton Abbot; "In an Old-World Town," by John D. Jones, Sandycroft, Silkmore Lane, Stafford; "Tranquil Corner," by R. C. L. Herdson, 88, Elfindale Road, Herne Hill, London, S.E.24; "The Bather," by J. F. Cutler, 52, Gibbs Green, Edware, Middlesex; "This Perpetual Making

Up," by G. B. Kearey, 2, Thomas Street, Crumpsall, Manchester; "Eternal Snows," by A. E. Lockington Vial, Kerri, Shanklin Drive, Leicester; "Storm over the Ridge," by T. T. Bonner, 55, Onslow Road, Southampton; "An Old-World Corner," by Miss Anne Jackson, 61, Richmond Grove, C-on-M., Manchester, 13; "Sunshine and Shadow," by the Rev. R. J. Attfield, Henock Vicarage, Newton Abbot, Devon; "Top of the World," by A. C. R. Redgrave, 84, Norfolk Road, Cliftonville, Margate.

## CLASS II. PORTRAITURE AND FIGURE STUDIES, INDOORS OR OUT OF DOORS.

SILVER PLAQUES.—"Meditation," by Henry Tolcher, Larchwood, Marine Road, Colwyn Bay; "Peter—a Child Study," by R. C. L. Herdson, 88, Elfindale Road, Herne Hill, London, S.E.24.  
BRONZE PLAQUES.—"Jovial Artist," by Mrs. B. Rodney Bryant, Ross, Caldy Road, West Kirby; "A Langthwaite Farmer," by Samuel Thompson,

West Bank, Scotforth Road, Lancaster.  
CERTIFICATES.—"Ballet," by Hubert Henshaw, 149, Clarence Street, Bolton, Lancs; "Jeannette," by J. H. Clark, 304, Camberwell New Road, London, S.E.8; "Sisters," by A. V. Bibbings, 58, Queen Street, Newton Abbot, Devon; "L'Apache," by Alfred Jones, 3, Clinton Avenue, off Clinton Lane, Kenilworth, War-

wickshire; "A Corsican Mountaineer," by G. B. Kearey, 2, Thomas Street, Crumpsall, Manchester; "Fireside Thoughts," by Henry Tolcher, Larchwood, Marine Road, Colwyn Bay; "After Dinner Rest Awhile," by E. H. Austin, 27, Elsmere Avenue, Liverpool, 17; "Happy Faces," by Henry Tolcher, Larchwood, Marine Road, Colwyn Bay.

## CLASS III. ARCHITECTURE, INTERIOR AND EXTERIOR.

SILVER PLAQUES.—"L'Eglise St. Jacques (Dieppe)," by John J. Hartley, Craven Bank House, Colne, Lancs; "A Sunlit Door," by Henry Riley, Brantwood, Westhoughton, near Bolton, Lancs.  
BRONZE PLAQUES.—"Old Buildings, Sandwich, Kent," by H. H. Langmuir, 5, High Street, Deal, Kent; "The Giant," by George C. Backhouse, 16, Sandhurst Grove, Harehills Lane, Leeds, 8.  
CERTIFICATES.—"The Font, Milton Abbey," by T. T. Bonner, 55, Onslow Road, Southampton;

"Barrons Hall," by J. H. Clark, 304, Camberwell New Road, London, S.E.8; "Charing Cross (Underground)," by George A. Slight, 18, Ewmlne Road, Forest Hill, London, S.E.23; "Sunshine in a back Street," by G. Warren Parrett, Corbiere, Fitzmary Avenue, Westbrook, Margate; "The Font," by B. Garth, 38, Church Street, Smedley Lane, Manchester, 8; "Otz Church," by J. Lemon, 31, Natal Road, Thornton Heath, Surrey; "Circles and Angles," by H. Reardon, 12, Crocketts Walk,

Beelestone, St. Helens, Lancs; "In Valle Crucis Abbey," by Harold Hill, Glenbourne, 40, Dore Road, Sheffield; "Milan Cathedral Roof," by H. E. Illingworth, Carbayne, Leadhall Lane, Harrogate; "Choir Stalls, St. Botolph, Boston, Lincs," by Stanley Bult, 26, Canning Road, Croydon; "McLeod Tomb (1528), St. Clement's, Harris," by G. B. Kearey, 2, Thomas Street, Crumpsall, Manchester; "The Statue," by W. G. Budd, Eaton Socon, St. Neots, Hunts.

## CLASS IV. FLOWERS, FRUIT, AND OTHER "STILL-LIFE" SUBJECTS.

SILVER PLAQUES.—"Relief on Sarcophagus (Battle between Romans and Barbarians)," by Samuel J. Beckett, Pineville Hotel, West Cliff, Bournemouth; "Rhododendron Bloom," by Miss Anne Jackson, 61, Richmond Grove, C-on-M., Manchester, 13.  
BRONZE PLAQUES.—"The Pump," by W. E. Ward, 56, Murray Avenue, Bromley, Kent; "Flower Design," by George Haines, 4, York Road, Chorlton-cum-Hardy, Manchester.

CERTIFICATES.—"From a Carriage Window," by John D. Jones, Sandycroft, Silkmore Lane, Stafford; "Jewelled Leaves," by George Haines, 4, York Road, Chorlton-cum-Hardy, Manchester; "Roof Carving, Sancerre Church," by J. F. Cutler, 52, Gibbs Green, Edware, Middlesex; "Broad-leaved Garlic," by William Clarke, 9, Howard Crescent, Dunfermline; "Sea-fishing Tackle," by Samuel J. Beckett, Pineville Hotel, West Cliff, Bournemouth; "Tigress Licking

Pan, Bench End, Lakenheath," by G. B. Kearey, 2, Thomas Street, Crumpsall, Manchester; "The Jester (carving in Choir, St. David's Cathedral)," by Miss M. Wight, Mordiford, Hereford; "Fruit," by John W. Ratcliffe, 701, Rochdale Road, Royton, Oldham; "Pivot Scuttlies, Sunlight and Shadows," by E. Doddsdon, Durham House, 124, Old Christchurch Road, Bournemouth; "Ceiling, Bishop West's Chapel, Ely Cathedral," by Victor E. Morris, Wellington House, East Grinstead, Sussex.

## CLASS V. NATURAL HISTORY SUBJECTS.

SILVER PLAQUES.—"Wallace," by R. W. A. Burgess, Ben Bhan, 193, Dimsdale Parade, Wolstanton, North Staffs; "Merlin and Eggs," by Arthur Brook, Market Street, Builth Wells, Breconshire.  
BRONZE PLAQUES.—"Male Rooks Guarding Sitting Mates," by G. B. Kearey, 2, Thomas Street, Crumpsall, Manchester; "A Baby Seal," by James Gibson, Poltair, St. Mary's, Isles of Scilly.  
CERTIFICATES.—"Chaffinch," by A. J. M. Fletcher, 4, Crow Hill, Borough Green, Kent; "Six Weeks'

Old Lion Cub," by Mrs. B. Rodney Bryant, Ross, Caldy Road, West Kirby; "Female Merlin with Chick," by G. B. Kearey, 2, Thomas Street, Crumpsall, Manchester; "Barn Owl (Flashlight)," by Arthur Brook, Market Street, Builth Wells, Breconshire; "Polar Bears," by R. W. A. Burgess, Ben Bhan, 193, Dimsdale Parade, Wolstanton, North Staffs; "Decoration," by S. D. Barnwell, 209, Sandon Road, Stafford; "The Watcher," by A. V. Bibbings, 58, Queen Street, Newton Abbot; "Yours Faithfully," by T. T. Bonner,

55, Onslow Road, Southampton; "Gwen," by R. W. A. Burgess, Ben Bhan, 193, Dimsdale Parade, Wolstanton, North Staffs; "Sea Gulls Alighting," by Henry Tolcher, Larchwood, Marine Road, Colwyn Bay; "Short-tailed Vole," by W. E. Ward, 56, Murray Avenue, Bromley, Kent; "Anticipation," by S. K. Lazell, Lyndhurst, Ravenswood Avenue, Tunbridge Wells; "T'ould Gobbler," by B. Garth, 38, Church Street, Smedley Lane, Manchester, 8.

## CLASS VI. LANTERN SLIDES IN COLOUR (NOT HAND-COLOURED).

SILVER PLAQUE.—"Kitchen Stuff," by J. W. Atkinson, 39, Beresford Avenue, Hull.  
BRONZE PLAQUE.—"Sgurr-nan-Gilleann," by Miss Isobel Simpson, 369, Blackness Road, Dundee.  
CERTIFICATES.—"The Beacon," by Hubert Henshaw, 149, Clarence Street, Bolton, Lancs; "Gathering Poppies," by E. John Bull, 44, Peak Hill, Sydenham, London, S.E.26; "Evening Light on Cotswold

Stones," by Miss M. Wight, Mordiford, Hereford; "Repair Yard," by William Clarke, 9, Howard Crescent, Dunfermline; "The Lily Pool," by J. W. Atkinson, 39, Beresford Avenue, Hull; "Pink Water-Lilies," by Miss M. Wight, Mordiford, Hereford; "Church Decoration," by R. M. Fanstone, 16, Palmerston Street, Romsey, Hants; "King John's House, Tollard Royal," by the Rev. R. J. Attfield, Henock

Vicarage, Newton Abbot, Devon; "Winter Evening," by J. H. Clark, 304, Camberwell New Road, London, S.E.8; "Autumnal Tints," by John Lemon, 31, Natal Road, Thornton Heath, Surrey; "Portrait (The Pink Shawl)," by Willis Nevitt, 51, Greenhill Road, Liverpool, 18; "Quayside, Queensferry," by William Clarke, 9, Howard Crescent, Dunfermline.

## CLASS VII. CHAMPION CLASS. OPEN ONLY TO THOSE WHO HAVE WON SILVER OR BRONZE PLAQUES IN "THE AMATEUR PHOTOGRAPHER" LANTERN-SLIDE COMPETITIONS.

"The Mountaineer," by Miss Alice Jackson, 250, Manchester Road, Burnley, Lancs.



# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCVIII.

Miss DAISY  
E. EDIS.

From information communicated to our Special Representative.

"NOW that I come to try to say something about my exhibition pictures I realise how very far my results fall short of my ideals. To begin with, when we attempt to make successful pictures of figure subjects we must be able to see beauty in those whom we are to portray—not only beauty of face, for there is often just as much loveliness in hands, feet and line of body. We must decide on the type

of picture we wish to make, and then search and wait till the right model can be found.

"As regards the actual production of exhibition work it is essential to have a sound knowledge of good composition; otherwise, how are we going to balance our pictures so that they will give us that beauty of line and pattern without which they will certainly fail of their purpose? After we have mastered these fundamentals, then our own individuality comes into play.

"Speaking of my own methods, I feel that I must get my sitters into sympathy with me; must make them forget they are in a studio, and, if possible, infuse my ideas into them to make them live the part.

"As far as possible I use only a small amount of light. Half of the portraiture of to-day is ruined by over-lighting. As a rule I use two 1,000 half-watt rest lights, sometimes with a little top general illumination. Occasionally I make use of the spot-light, but I have no use for splotches of light appearing here, there and all over. They are distracting in the extreme, and in my opinion a simply-lighted portrait is much to be preferred.

"Now, as I use only a small amount of light I must be generous in exposure. I usually give two to four seconds, and have given as much as seven or eight when I have had big masses of shadow to deal with. My developer is the M.Q. Kodak formula, used weak—water, and plenty of it. I develop slowly, so that the resulting negative is beautifully soft and full of gradation. There must always be a shadow within a shadow, and this must also be borne in mind when lighting the subject.

"When it comes to making the prints I generally use the Gevaert K51 chloro-bromide paper, which has wonderful latitude. Again I give plenty of exposure, and use a weak developing solution. In this the paper is put for a few seconds only, and then given a soak in water. At intervals I rub in the parts I want to bring up, but this is a ticklish job, and unless care is taken the colour of the image will not be the same all over. But I find the method very useful—immersion in the developer and a soaking in water alternately. The process is slow but effective, and a full range of tones finally results.

"Further, if I am not satisfied with it when it is dry—and I am seldom satisfied with anything I do—I control further by means of oil pigments. This method was taught me by Mr. Lee Syms, who is a past master at it, and I find it of great benefit. Sometimes quite a small amount of treatment will make a great difference in the picture.

"Such, in brief, are my methods; and I hope they may be of use to other workers who make photographs for the sheer joy of their craft."

(A further example of Miss Edis's work appears on one of the centre Art pages.)



THE MINIATURE.

Miss Daisy E. Edis.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"BODIAM CASTLE," by W. Werner.

**D**IGNITY and height, as well as impressiveness, are qualities that are finely expressed in this picture, and, in view of the associations arising from the nature and ancient character of the subject material, there is also a suggestion of romance. The presentation, too, has the benefit of an effect of sunshine, and the nicely-clouded sky not only lends a finishing touch to a scheme that is remarkably complete, but also imparts a sense of breeziness and air and space.

Considerable point is given to the value of the sunlight by the restraint with which it is shown. Except for the light on the upper portions of the towers, practically the whole of the subject is in shadow. What lights there are are emphasised by the preponderating proportion of heavy tone and rendered very precious, so that, small in area though they be, their effect is rather to be measured by their concentration and intensity than their scale. It will be seen that the most considerable mass of sunlit wall occurs at (1). Here is the centre of interest, and the point is stressed by its position in the picture space; by the surrounding masses of shadow tone; and by the repetition in sequence of the other patches of sunlight at (2) and (3).

The strength of position of (1) lies in the fact that it is removed sufficiently far from the edges to avoid any suggestion of weakness, but, at the same time, it does not so nearly approach the centre as to invite a feeling of symmetry—a feeling that would scarcely accord with the nature of the subject material. The emphasis imparted by the proximity of shadow tone arises from force of contrast, while, besides the sense of pattern that the repetition of the lights at (2) and (3) imparts and the additional impression of order conferred upon the arrangement, they also enhance the interest attaching to (1) by acting as accents in support.

They happen to fall at intervals upon a line which extends more or less horizontally to the right of the principal light (1), and, being placed in the upper portion of the print, the need is immediately felt for a further light note in the lower. This is provided by the swan (4) in the first place, and, as this would be insufficiently

of the water, though, as far as the chiaroscuro or disposition of the light and shade is concerned, the lights in question are wholly isolated.

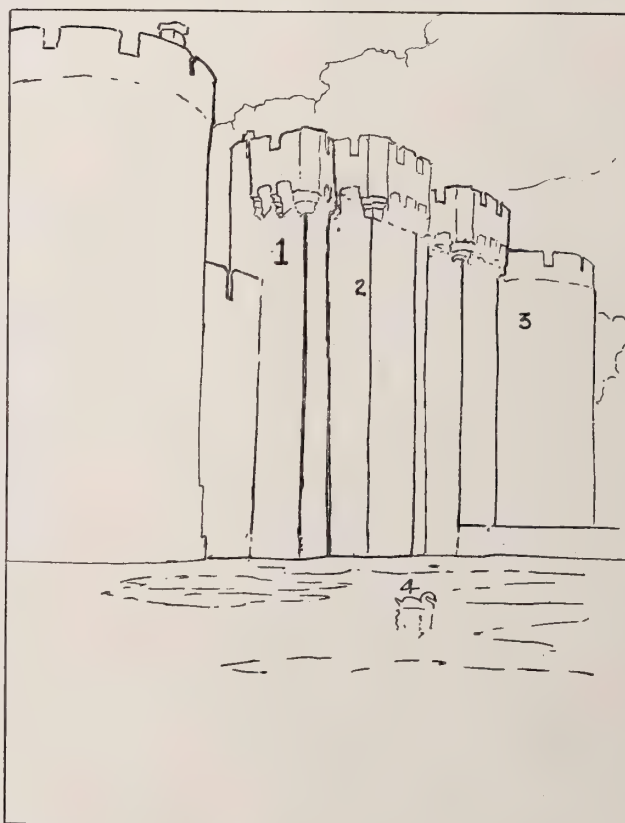
The vertical lines, apart from providing a connecting link, have another function in that they exert an appreciable influence in conveying the suggestions of dignity and height.

These impressions are somewhat heightened by the way the space above the towers is restricted, but are more definitely influenced by the opposition of line provided by the upper margin of the cloud against the blue of the sky. The tendency of this line is upwards from left to right, while the inclination of the line formed by the tops of the towers is downwards. The opposition is mutually strengthening, but the effect is the greater on the more important element and tends to create the illusion that the walls are higher than they are in actuality. In this, the line of the cloud is extremely useful and its inclusion, just as it is, is fully warranted, though, in other circumstances, the value of the sunshine at (1) would have been forcefully emphasised had it been shown in opposition to a deeper tone in the sky.

A possible compromise suggests itself. It would not be at all a difficult matter to introduce, by means of local retouching, a small area of deeper tone in such a way that it suggests a bit of cloud in shadow, much after the fashion in which the tone of the cloud on the right is lowered where it does not catch the light.

The actual top of the cloud should be left as it is, the shadow commencing about a quarter of an inch below and deepening gradually between the two vertical lines, so that for the lower half-inch it is of greater depth than the adjoining light. Properly executed, the adjustment should have the effect of enforcing the value of the sunshine.

"MENTOR."



insistent by itself, it is helped by the lighter mass of the floating foliage stretching from side to side immediately below.

Detached as these two aggregations of light notes are, they imply a connection between the upper and lower parts of the picture, which aids the creation of a very necessary feeling of unity. This connection, however, is more definitely established by the arrangement of line, the strong verticals of the towers joining up with the horizontal lines formed by the masses of the leaves on the surface





BODIAM CASTLE.

*(From the London Salon of Photography.)*

By W. WERNER.





MUTE ADORATION.

(See article, "How I make my Exhibition Pictures.")

BY MISS DAISY E. EDIS.



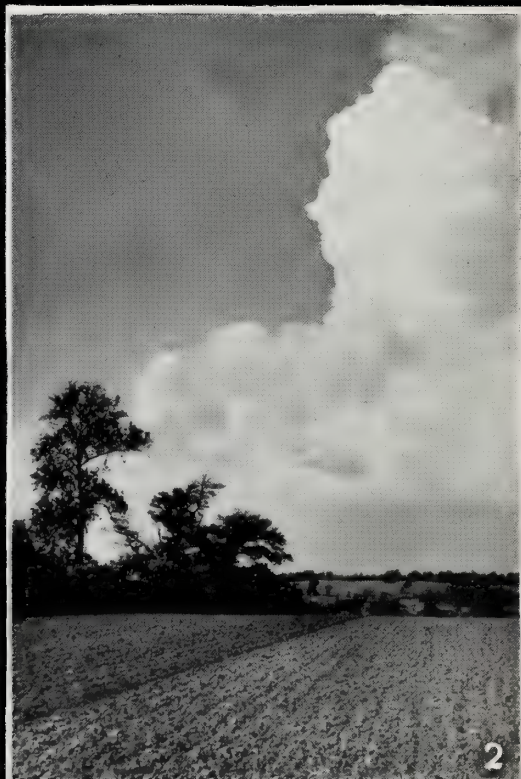


THE GATE CRASHER.

(From the London Salon of Photography.)

By KENNETH M. TRATHEN.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Aylesford Bridge."  
By E. W. Barton.

2.—"Country Scene, Oxfordshire."  
By G. Furnish.

3.—"Lincoln."  
By C. D. Hunter.

4.—"A Spanish Cloister."  
By W. G. Mills.

5.—"Over the Kiel."  
By C. Parker.

6.—"A Monument of Ancient Times."  
By Miss F. M. Sheppard.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

AS a composition, No. 1 of the prints reproduced on the opposite page—"Aylesford Bridge," by E. W. Barton—makes up remarkably well. The angle at which the bridge is seen is very well chosen; the rendering of the sunlight on the water is most effective; and the eye is led naturally and efficiently up to the charming bit of distance towards the left.

### Work in Winter-time.

It may be that a little more on the left-hand side would be found an advantage; that the telegraph pole at the end of the bridge is rather too insistent; and that it could be wished that the curve of the shadow at the base joined up with the base of the pier on the right; but, for all that, these are not matters of great moment and do not—to any appreciable extent—affect the undoubted appeal the picture possesses.

With the onset of the winter season, it is a sound practice to go through the collection of negatives and small prints made during the past summer and pick out any outstanding examples, such as this may have been, with a view to making pictures of them by enlargement. The small print may serve its purpose well enough, but it is not adapted for exhibition, nor is it of a size to warrant framing and hanging at home.

The process of enlargement brings out the pictorial qualities of a subject in the most surprising way, and, as the making of pictures by photography is the end which these articles are designed to encourage, recourse to enlarging is strongly advocated as soon as a reasonable measure of technique in negative and print making has been acquired. There is no fault to be found with the example under discussion in these respects, and, as far as can be seen, its definition is good enough to stand any degree of enlargement that is likely to be required.

### Pictures by Enlargement.

It might be as well, therefore, to make a beginning at enlarging with such a print as this. Except for the necessity of using a lantern and easel in place of the printing frame, there

is little difference in procedure. Focusing and determining the amount of the picture to be included demand care and thought, but development, fixing and washing are governed by the same rules that apply to the making of contact prints, although, as a rule, the printing papers are faster, and require to be handled in a yellow light, and development takes a longer time.

The necessary instructions are provided by the manufacturers with every packet of paper, and technical considerations are discussed from time to time elsewhere in this journal. Further help, too, could be obtained through membership of a photographic club, and, in this event, it is likely that what is necessary in the way of apparatus would be available.

"Aylesford Bridge," as it happens, is a subject that does not need any trimming. In fact, a fraction more on the left and top would be advisable, but in the case of No. 2, "Country Scene," by G. Furnish, which is also a highly attractive subject, it would, perhaps, be desirable to trim three-eighths of an inch from the base.

### Needful Adjustments.

Here it is the fine form and tone of the cloud that makes the picture. The interest lies in the sky rather than in the landscape, and by reducing the amount of space devoted to the latter the value of the cloud is intensified.

If the cloud were not so imposing and the sky were not so important, the pictorial proportions would not need to be altered, but, with things as they are, it would be wise to restrict the amount of foreground, and, in the enlargement, to include all the sky and limit the landscape in the same relative proportions. The subject is excellent, and, provided the final impression retains a full degree of quality, it should make an exhibition print well up to the average standard.

Nos. 3 and 4, "Lincoln," by C. D. Hunter, and "A Spanish Cloister," by W. G. Mills, are somewhat similar in nature, for they both present a vista seen through an archway. Both convey a sense of sunniness, and, with the exception that each seems slightly

under-printed, the workmanship is perfectly adequate. There is, however, a regrettable lack of tone in their skies, and it is doubtful if, even when printed to a more suitable depth, this defect would be corrected.

### Drawbacks and Deficiencies.

A deficiency of this character is scarcely likely to be remedied by the process of enlargement, though it is possible, assuming that it is within the capacity of the worker, to make a measure of adjustment by the exercise of control, either in the form of shading the remainder of the print while the printing of the sky is carried farther, or by the local application of pigment after the print has been made.

Nevertheless, it is better far that the necessary degree of tone should be obtained by straightforward means, not because of any objection to control if it achieves its end, but because it is so much easier, and because it is rarely feasible to make such adjustments with the same truth of rendering that photography alone can achieve. If the modern panchromatic plates or films are employed in conjunction with filters of properly adjusted characteristics, it will be found that an adequate measure of sky tone is almost invariably recorded, and, even with such difficult subjects as Nos. 3 and 4, a considerable improvement might be expected.

Any deficiency of tone in the sky is a fatal drawback in a print with any pictorial pretensions, and, in No. 5, "Over the Kiel," by C. Parker, its absence is severely felt.

### Strength and Vigour.

Given a little more strength of presentment, a decent sky would mean the making of this subject into an attractive picture, for the pattern of of the bridge is interesting, and, against a dramatic sky, it could be made to tell with fine effect.

"A Monument of Ancient Times" (6), by Miss E. M. Sheppard, shows a marked advance in its tonal scheme, and, technically, it is far superior. The sky, too, is good, but, while as much as could be made of the subject has been made, it suffers somewhat from the trim and formal nature of the surroundings. "MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## VARIATIONS OF A SUBJECT.

ONE of my favourite gramophone records is a series of variations on an air. It is a simple melody, and I can follow it through most of the variations; but in a few of them I cannot trace it at all. I think I might find it if I could play the record backwards. It is equally possible to make photographic variations of a subject, and to find some of them almost or quite unrecognisable as a version of the original.

An extreme case is that which has been adopted for puzzle competition purposes; the most familiar, everyday articles are photographed from such unusual viewpoints that the results are extremely puzzling.

Position of viewpoint in relation to the subject is what makes the greatest difference in the rendering. Even a slight shift may cause an

astonishing change. Both distance and angle of view play their part, and experienced picture-makers always bear these facts in mind.

An old photographic friend of mine used to adopt almost the reverse method. He would set up his whole-plate camera more or less in the open, say in a woodland clearing, put his head under the focussing-cloth, and slowly revolve the camera on its turntable until he had completely boxed the compass. He said he never missed anything this way; but to be frank he seldom hit much either. In any case he was looking for different subjects rather than for possible variations of the same one. To do this it is generally a question of the subject remaining still, and the photographer scouting round and about it.

Another familiar example of variations of the same subject is the effect of seasonal changes—the same subject, say, in summer and in winter. Full foliage and sunshine in one case, and bare boughs and snow in the other, make vast differences.

Conditions of lighting also play an important part, and atmospheric circumstances are also of considerable importance.

Combinations of these causes of variations may make astonishing transfigurations; but on the whole I think that viewpoint—both distance and angle—is the most important factor of them all.

Recently I spent nearly three pleasant hours—including intervals for rest, refection and reflection—in the picturesque little town known as Corfe Castle. It is a much-photographed place, and most of the views have become stereotyped. Yet what must I do but lead off with the most hackneyed one of all. Everybody takes it. A car would pull up in the road, someone would stand up in it with a camera, take a pot shot, sit down, and drive off all inside half a minute. This apparently went on all day.

As I finished my first shot there strolled up a friend whom I see only about once a year, and who lives more than a hundred miles from me. He was complaining because the sun was too full on this threadbare subject, as indeed it was. But even then it is inevitable that the





sun cannot shine full on every subject at the same time; nor can it remain full on any one subject for ever.

The Castle is the outstanding object at Corfe, especially as its remains are on a hill; but the "Greyhound," although on low ground, runs it close. In certain respects it is far more useful and popular. So, full light or not, I took Fig. 1. Some time later, I took Fig. 2, and it is very obvious that the main subject material is the same in each. Yet I consider the second better than the first.

In the short interval the angle of the light had somewhat changed, but it made a good deal of difference. Note, for example, the wall of the projecting wing of the building on the right. Elsewhere, too, the shadows have increased in area, and give more relief and variation. The main tower of the Castle has been shifted to the left, and it is now balanced by the part of another inn brought into the picture space on the right. All the variations are the result of a short interval in time, and a slight shift in viewpoint.

To this viewpoint that of Fig. 3 is almost at right angles. It brings in a group of picturesque cottages more or less in shadow, providing contrast with the white walls of the inn. Fig. 4



shows differences also due to similar slight alterations in time and position. In Fig. 3 there is a monotonous area of foreground; in Fig. 4 this is broken up by figures and a useful cast shadow.

The single illustration shows a characteristic bit of the same "Grey-

hound"—across the light, but with the sun more ahead instead of somewhat behind.

No two of the five versions are the same, yet they were taken within a short space of time, and all the viewpoints are within a few yards of each other.

W. L. F. W.

## Tank Development for Film Packs

By  
CHRISTOPHER KIRK.

THE amateur who uses film packs will not take long to realise the advantages of a tank for their development.

Film packs are expensive, and unless considerable care is taken when developing the films in a dish, scratches and markings will occur very easily. Tank development is quite simple if the same routine is carried out each time. As the proceedings are done preferably in total darkness, everything must be in its place on the work-bench, to be readily accessible, before work is begun.

My method is as follows: The developer and hypo kept ready made up are brought to an even temperature—about 65 degrees Fahr. A sheet of newspaper is laid on the bench and on it are placed the rack, the sheaths, the lid of the

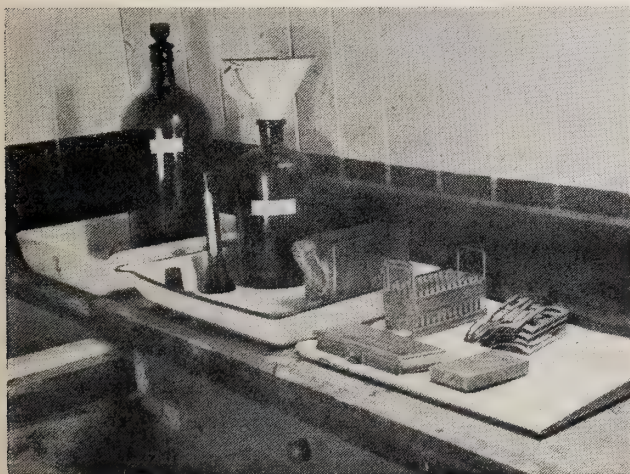
tank and the pack to be developed, still in its wrapper. Two dishes are put on the bench, and in one is placed the bottle of developer, the tank, and a thermometer, and in the other the bottle of hypo. The tank is filled with the developer and its temperature noted. A large funnel is placed in the developer bottle, for use later on.

When everything is ready the light is switched off and the film's are loaded into the sheaths and placed in the rack. The rack is then raised and lowered several times in the developer to remove any air-bubbles, and the lid put on. The light is now turned up and the time noted. While development is proceeding the tank is reversed and shaken at frequent intervals.

When the time for development is up the light is switched off and, holding the tank with the bottom outlet screw upwards the screw cap is removed. I then close the hole with my finger, and holding the tank over the funnel, carefully remove the lid, and allow the developer to run back into its bottle. (Remember to filter it before using again.) After a little practice this will be found quite easy. If any of the developer spills it will be caught in the dish.

The films are next given a rinse by filling and emptying the tank several times with water. After rinsing, the tank is put in the dish with the hypo bottle and the hypo poured in, remembering to replace the screw cap on the tank first. When fixed for the correct length of time the films are given their final hour's washing in the tank. Remove the bottom screw cap for this so as to allow the heavier hypo-laden water to escape.

Do not use an acid hypo in the tank. It may remove the nickelling from the inside and small particles of plating will settle on the films with disastrous results. Plain hypo without any potassium metabisulphite will work just as well, but discolours quickly. Unless it is used for a second batch almost at once, it should be thrown away, and a fresh bath made up. After use, dry the tank very thoroughly and place it and its parts in front of a fire to remove all traces of moisture.





# Picture Points

## for Beginners, No. XXIV,

### Advantages of Low Lighting

**T**O compensate for the shorter days at this time of the year and in the spring, we can get some very interesting lighting effects, particularly when the sun is shining.

Although the actinic power of the light is now considerably weaker, we have soft lighting effects that are quite different from the comparatively hard summer light, and this is mainly due to the lowness of the sun. If we compare the two sketches we can see how this low lighting can be used to advantage.

The first illustration is typical of a landscape under a summer sun, high in the sky, with the subject matter generally flat. In consequence, we get very little cast shadows to relieve the bareness, and if there are no contrasting tone values to give variety to the picture, it is hard, flat and ugly.



In the same way that a side lighting is best for subjects of low relief, so is the low sun best for such landscapes which are flat or slightly undulating.

For outdoor portraiture and animal work, too, it is surprising what fresh modelling a low sun will reveal. The sun is so weak now, that it is quite safe to attempt portraiture in the direct sunlight.



The second sketch shows the same subject under a low lighting. The whole aspect is changed, simply because of the long, low slanting shadows cast by the trees, which not only give a dark foreground, but help to "break" up the blank light areas of tone.

by RICARDO



### Making the Most of Trees in Winter Landscapes

**I**T is a good sign of enthusiasm when the novice carries on with the camera after the summer and autumn months are over, particularly with outdoor work. There is much to be observed and learnt with

winter photography, and greater credit must be given for successful interpretation of the less cheerful weather.

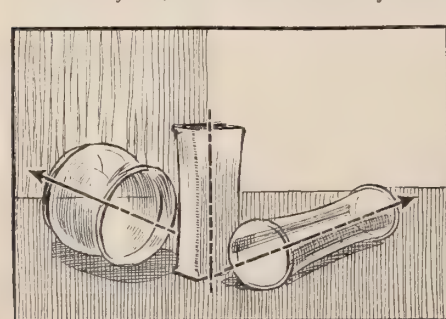
There are several points to be considered in winter landscape work, and perhaps the most usual error the beginner makes is when trees are included in the same way as in summer snaps. When the foliage is full, we have large masses that lend themselves well to the general composition, but when the branches are bare, they become exceedingly difficult to portray, without a considerable amount of hand and control work in the printing, to prevent them from being distracting and scratchy.

For instance, trees like those in the top sketch could be made to look quite interesting in the summer-time, but now the bare branches and twigs are much too niggly and spoil whatever grouping we might make. If the sky were dark or blue we could soften out the contrast of the branches, but where this cannot be done it is preferable to leave most of the branches out of the picture space and make the most of the trunks and roots for the mass effect. The lower sketch shows how this can be done. Keep the camera low to give a low horizon, and since there are few straight verticals to be seen, a slight upward tilt of the camera does not matter.

### Grouping and the Importance of "Direction"

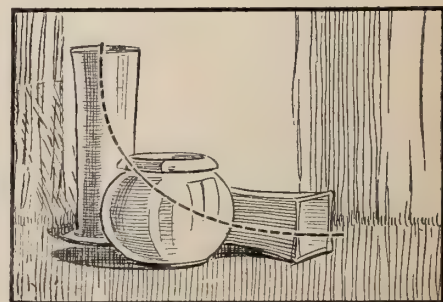
**J**UST as we have perspective or "direction" in a road or pathway, so are our eyes attracted by the "direction" of smaller objects. A walking-stick lying on the table urges us to look along in the direction from the handle to the ferrule, and the same applies to numerous objects that are either long in shape or are used in a certain way, such as a jug, a pen, or even a vase.

In the first sketch, the dotted lines and arrows indicate the directions of the two outside objects, and this shows why such a group is badly arranged. Each one is competing with the other for direction, and consequently, the whole effect is disturbing instead of being restful.



Let us rearrange the same articles so that the perspective of each is in harmony with the other, and in the right-hand sketch we can now see how this has been obtained.

There is still variety in the grouping with only one main point of interest, the foremost glass bowl. Another point to consider with articles of this nature is that when they are placed in a different position to that for which they are intended, such as the glass bowl in the left-hand sketch, they must not be left unsupported, as it gives a feeling of insecurity and so spoils the general effect. Notice, too, in the improved arrangement how the background is in keeping with the subject matter, and how the tone on the right repeats the vase on the left.





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Amateurs are the *Avant-Garde* By M. A. LOVELL-BURGESS.

**A**RE ciné amateurs contributing anything worth while to the future of the film?

Sir John Hammerton, the well-known writer and editor, who before a visit to Spain last month spent well over £200 on amateur ciné equipment for his own use, recently addressed the members of a literary circle on the future of the film.

"Technique is enormously ahead of content," said this lecturer. "The time will come when content will march with technique. Until then we are only at the beginning."

As I listened it seemed to me that this opinion had a particular significance for ciné amateurs, because the improvement and development of technique is, for financial reasons, largely beyond their control, but the improvement of film content does very definitely come within their province.

As a writer who has had insight into the making of professional films—he took a prominent part in the making of the film, "Forgotten Men"—Sir John Hammerton is well able to judge film progress in all its phases. On this occasion he agreed with me that the film's primary purpose is to entertain, but he holds that the cinema will have to cease its borrowing from books and plays. After all, in your own experience, when did you know a translation ever catch the spirit of the original? Is not the extraordinary success of Walt Disney largely due to the fact that he formulated something native, as it were, to the screen?

At the moment I can think of only one novelist—Hugh Walpole—who writes scenarios. There are, of course, heaps of professional scenarists, but most of them have begun at the wrong end; they are scenarists before they are artists. The result is that, although their scripts are perfect from a technical standpoint, their characters are stock characters. On the one hand you have these hundreds of young people who have mastered the technique of film production only to find they have no story to tell, and on the other hand are the born story tellers of the world dumb in the presence of a new art medium. Meanwhile Hollywood continues to fall back on plays and books for screen material.

What is meant by the "content" of a film? Action must, for the purpose of presentation, have a beginning and an ending. In other words, you must have

a story. That story will fall naturally into sequences which roughly correspond with chapters or episodes. All audiences consciously or subconsciously play a part. They are prepared to accept the obvious limitations of the screen, and to believe that what they see depicted on that square space is really drama, or comedy, or whatever it may be. Whether colour films will help—as much as sound has done—in creating that illusion remains to be seen, but audiences must be given plenty of aids to the imagination. The outstanding imaginative forces in film-making are rhythm, produced by cutting, symbolism, the skilful handling of light and shade to produce contrast, and the use of silence.

In his lecture Sir John ranked Rene Clair chief among film producers by reason of his handling of spacious tracts of silence. And this producer, remember, was originally a pioneer ciné amateur.

At the moment the making of a film too much resembles a jig-saw puzzle. Hosts of experts and specialists each have

their tiny part in the whole, and the result is magnificent technique, and no personality. It will only be when the born story writer learns to think and visualise in terms of the screen, when imagination and technique merge so imperceptibly into one that they are seen to be but aspects of the one identity, that film content will match technique. It may even be possible that the perfect story film will not be achieved until the story writer is his own producer. But certainly the story writer must learn to think and express himself in terms of filmic art just as writers have to study stage technique, and present their story in play form for stage production, without relying on translators or interpreters.

Perhaps the reason why story writers are so slow to learn this new art language is that the film is the one art in connection with which there are few opportunities for academic study. It is almost impossible for the average person to compare films over any period of years and to relate their findings to them.



A sunny November morning in Trafalgar Square. An excellent action subject for the amateur cinematographer is always available at this spot on any fine day.



There is, therefore, every reason why ciné amateurs should form the *avant-garde* of all film students. The club amateur is in the happy position of being able to acquire technique, to

dabble in all departments, to learn by actually making films how to express action and imagination objectively, and finally to compare his films with those of others.

Ciné amateurs, especially club amateurs, are the really film-minded people of this generation. It is for them to aim at helping to make film content keep pace with film technique.

# On Using Panchromatic Film

A Note for the Beginner.

By P. H. BRAITHWAITE.

THE advantages of using panchromatic over ordinary orthochromatic film stock are many, and its worth proven when using it on difficultly lit subjects in late autumn or for cloud studies.

The film's emulsion undergoes chemical changes when subject to light, which upon development changes the silver deposit to a density proportionate to the amount of light that has acted upon it. Colours do not actually affect the film to the same extent or in a like manner as they do the human eye. Yellow light, for instance, although very bright to the eye, has little effect on ordinary film emulsion.

In order to obtain correct rendering of all colours, film emulsion should so react under different hues that the silver layer should have its greater density in the yellow, with a lesser density in orange and green and lesser still in blue and red, to enable the consequent positive print or reversion to yield the yellow as the most transparent and consequently the brightest upon projection.

With ordinary ortho emulsions this does not happen. Actually, orthochromatic emulsion is affected proportionately greater by blue light than by any other of the whole range of colours, producing a screened film which is translated in shades of grey, brighter in the blues. Orange and red render black. Such renderings are, of course,

contrary to the true visual appearance of scenes or objects.

The panchromatic film has brought to the cinematographer the possibility of more artistic photographic perfection, enabling him to obtain more correct rendition by not only presenting similarity of form of the object filmed, but in reproduction of colour as it conforms with the impression each colour makes on the human eye.

Ordinary and panchromatic films differ solely in their sensitivity to different colours, the sensitivity of the latter representing an increase over the former to the orange and red rays and no diminution of sensitivity to blue rays. In adopting panchromatic film the cinematographer has no difficulties to overcome, although its use entails care both in exposure and dark-room handling. In exposure, panchromatic demands the same judgment of light values as with ordinary film, with consequent correct lens diaphragm setting.

To enable the diminishing of blue and violet colourings, it becomes necessary to filter them through specially prepared transparent pieces of gelatine or glass. The dyes used in making these filters have the property of absorbing the blue rays to an extent dependent upon the nature of the dye. When used before the camera lens, these filters may absorb as much as 60 per cent of all blue radia-

tions and letting through approximately 80 per cent of all radiations pertaining to the remaining colours. Actually, filters consist usually of gelatine cemented between two pieces of optical glass, and can be purchased in varying degrees of colour density to conform with the particular brand of film being used or the particular subject being filmed.

The necessary increase in exposure for each filter is supplied by the manufacturers in the form of a filter factor, which is the number by which the normal exposure must be multiplied to obtain successful correction.

In the dark-room, panchromatic film must not be exposed to the usual red light or fogging will result. This precaution is plain to see when it is remembered that the emulsion is sensitive to all colour radiations. Development must be undertaken either in complete darkness or with the use of a dull green light marketed specially for this purpose.

The makers, however, free the amateur from all processing details which panchromatic film involves by undertaking it for him.

Panchromatic film lends itself admirably to late autumn work, particularly outdoors, where the little extra cost of film-stock and additional care in filming are amply repaid in the pleasing results obtained, both in regard to speed and colour rendering.

## Exhibition of Cinematography at the Royal Photographic Society, 35, Russell Square, London, W.C.1

OPENED on the 9th November by Mr. A. C. Cameron, the third exhibition of Cinematography at the house of the R.P.S. will remain open daily until the 30th November, from 10 a.m. to 9 p.m., with the exception of Tuesdays, Fridays and Saturdays, when it closes at 6 p.m. to allow for meetings. Admission is free.

Arranged by the Cinematograph Group of the Royal Photographic Society, this exhibition covers almost every phase of cinematography for the professional and amateur alike. On the ground floor there is a series of photographs illustrating the life of a film, from its manufacture through its many stages of preparation, production and editing, to its final projection. Large "stills" taken during the production of many recent British films, together with a selection from the amateur societies and clubs, are to be seen on the first floor in the lecture room.

In connection with the exhibition a competition was organised for the best sub-standard ciné films made by professionals and amateurs, in three classes.

Many entries of a very high standard were received, for

which two plaques and twenty-three certificates have been awarded. Plaque, Class I, open for all subjects, was awarded to Mr. Arthur G. Greaves, for a 16-mm. film, "The Seven Spirits of the Rainbow," and the plaque for Class II, limited to scientific and nature studies, was awarded to Mr. John Chear, for a 9.5-mm. film, "Birds of Our Garden."

Well-known manufacturers of ciné apparatus and material complete the exhibition with a display of cameras, projectors, lenses, tripods, screens, exposure meters, etc., on the second floor, for both professionals and amateurs. There is also to be seen on this floor an interesting show of ciné material, actual examples of stock showing all the different methods of processing, different size films, sound-on-film in black-and-white and in the latest development of colour processes.

Altogether it is a highly interesting show that should not be missed by any keen ciné worker. Readers should note there are lectures on each of the remaining Fridays and Saturdays. These are open free to non-members. Application for seats should be made early to the Secretary at the above address. No charge is made for reservation.



# The Week's Meetings

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, November 20th.

Bayswater and Paddington P.S. "Prowling for Pictures." Dr. H. B. Newham.  
Bethnal Green C.C. "The Chemistry of Photography."  
Birkenhead P.A. "The Spider as an Engineer." F. Saxby.  
Birmingham P.S. (Ciné Sec.). "Display of Holiday Competition Films."  
Borough Polytechnic P.S. "Third Slide Competition, 1935."  
Brighton and Hove C.C. "Gevaluxe Velours." R. S. Beck (Gevaert).  
Carlisle and County A.P.S. "Development of the Photographic Lens."  
Cheltenham A.P.S. "Enlarging." G. F. Harris.  
Coventry P.C. "Why I Prefer Quarter-plate or Larger." M. E. Parker.  
Croydon C.C. "The Pilgrims' Way through Surrey." Herbert Pickwell.  
Dennistown A.P.A. "Portraiture." John R. Brinkley.  
Edinburgh P.S. "Talk on Landscape Photography." A. W. Hill.  
Galashiels C.C. "Slide-Making, Why and How." John T. Knight.  
G.E. Mechanics' I.P.S. "Colour Photography."  
Handsworth P.S. "Nature—Wonderful and Beautiful." H. Thompson.  
Ilford P.S. "Picture-Making by Photography." S. Bridgen.  
Northallerton and D.P. and C.S. "Y.P.U. Slides, 1935."  
Partick C.C. "Lecturette Night."  
S. Suburban and C.P.S. "Some Considerations in Portraiture." Miss D. Galloway.  
Stockport P.S. "Mistakes that I Have Made." Members.  
Worcestershire C.C. "Members' Evening." Open Print Evening.

## Thursday, November 21st.

Accrington C.C. "British Rock Climbing." Cliff Downham.  
Armsley and Wortley P.S. "Valuable Tips (from 30 Years' Experience)." E. S. Bottomley.  
Aston P.S. "A Holiday in the Isle of Wight." W. T. Gavin.  
Bolton C.C. "Members' Autumn Exhibition." Criticism by T. Lee Syms.  
Bury P.S. "Gaslight Printing Demonstration."  
Cardiff C.C. "Siemens and Halske 16-mm. Ciné Apparatus Demonstration."  
Cardiff N.S.P.S. "Siemens and Halske 16-mm. Ciné Apparatus Demonstration."  
Coatbridge P.A. "G.D.U. Portfolio."  
Derby R.I.P.S. "High-speed Photography." F. G. Carrier.  
Greenock C.C. "Historical Landmarks in Renfrewshire." J. B. Scrymgeour.  
Hammersmith H.H.P.S. "Projection of Two Ciné Films."  
Huddersfield N.P. and A.S. "Romantic Italy." Alex. Keighley.  
Hull P.S. "The Amateur Photographer and Cinematographer" Prize Slides.  
Ipswich and D.P.S. "Bromide Paper and its Uses." S. Bridgen.  
Keighley and D.P.A. "Wild Life at Home and Abroad." F. H. Edmondson (Film).  
Letchworth C.C. "E. A. F. Slides."  
Liverpool A.P.A. "With Car and Camera in Scotland." G. Wheelton.  
Loughborough P.S. "Enlarging." President.  
Newcastle and D.A.C.A. "Projection of Four Films."  
N. Middlesex P.S. "Ten Thousand Miles with Two Babies." P. B. Dannatt.  
Oldham P.S. "Colouring Slides (Demonstration)." W. J. Rothwell.  
Singer C.C. "Gaslight Printing." J. M. Morrison.  
Sunderland P.A. "The Application of Photography to Shipping." J. H. Cleete.  
Tynemouth P.S. "Art of Lantern-Slide Making." W. J. Brown.  
Wimbledon C.C. "Floral Art." R. A. Birch.  
Woolwich P.S. "More Historic Kentish Homes." E. R. Bull.

## Friday, November 22nd.

Bethnal Green C.C. "Reducing and Intensifying. Various Methods." J. Fisher.  
Bolton C.C. "Members' Exhibition."  
Brighton and Hove C.C. "Annual Dinner."  
Bristol and W. of E.A.P.A. "Facts and Fallacies." V. Turl.  
Chelmsford P.S. "General Subjects. Alliance Folio."  
Colne C.C. "A Second Search of the Sun." W. P. Brotherton.  
Desborough and D.P.S. "Competition: Night Photography of any Subject."  
Harrogate P.S. "More Rambles with my Camera." H. E. Illingworth.  
John Ruskin C.C. "Composition." W. A. Wilson.  
King's Heath and D.P.S. "Preparation of a Print for Exhibition." F. Green.  
Leigh and L.S.P.S. "Press Photography for the Amateur." F. G. Curson.  
Leytonstone and Wanstead C.C. "Combination Enlarging." C. Crosby.  
Royal P.S. "Some Aspects of Sound Photography." B. C. Sewell.  
St. Helens C.C. "Closing Date for Entries for Members' Exhibition."  
Sheffield and Hallamshire P.S. "Social Whist Drive."  
Southend-on-Sea and D.P.S. "Printing." H. W. Bennett.  
Wimbledon Ciné C. "Films by Wallacey A.C.C."

## Saturday, November 23rd.

Ashton-under-Lyne P.S. "Jubilee Year Exhibition of Members' Work."  
Hammersmith H.H.P.S. "Criticism of Monthly Competition." W. Mottram.  
Northamptonshire N.H.S.P.S. "Ramble by the River to Clifford Hill."  
Royal P.S. "Criticism of Selected Competition Films by Paul Rotha."

## Sunday, November 24th.

Camberwell C.C. "Ramble: Wimbledon."  
Todmorden P.S. "A Norwegian Cruise." S. Fielden.

## Monday, November 25th.

Bexley Heath P.S. "Lectures by Members of St. Bride P.S."  
Blackburn and D.C.C. "Two Days in Lakeland." F. Sellers.  
Blackpool and Fylde P.S. "Printing and Enlarging—Description of Papers."  
Bournemouth C.C. "Print Competition."  
Bourneville C.C. "Coventry, Ancient and Modern." Ll. Evans.  
Bradford P.C. "A Tour through Central Europe." R. L. Hutton.

## Monday, November 25th (contd.).

Chelsea P.S. "The Countryside of London." S. P. B. Mais.  
City of London and C.P.S. "Combination Enlarging." Mr. Ginger.  
Dewsbury P.S. "Y.P.U. Slides, with Criticism." J. C. Holmes.  
Edinburgh P.S. "Entries Close for Members' Exhibition."  
Erdington and D.P.S. "Photographic Alliance Competition Slides, 1935."  
Glasgow and W. of S.P.A. "X-ray Demonstration at G. and W. of S. Radium Institute."  
Keighley and D.P.A. "Y.P.U. Trophy Prints."  
Kidderminster and D.P.S. "Recent Ciné Films." P. Dougall.  
Kingston C.C. "Autolycus in East Anglia." G. E. W. Herbert.  
Lancaster P.S. "Lantern Lecture by Mr. J. Row."  
Leeds C.C. "Social Evening—Whist Drive."  
Leeds U.P.S. "Enlarging." G. Denham.  
Newcastle (Staffs) and D.C.C. "Some Slides, Old and New." W. A. Watson.  
Oldham E.P.S. "Toning a Print." J. Langshaw.  
Oxford P.S. "Demonstration by the 'Epidiascope.'" W. Trevor Jones.  
Sheffield and Hallamshire P.S. "Development of Photographic Lenses." A. Siddall.  
Shropshire P.S. "Competition: Pictures of Shrewsbury."  
Southampton C.C. "Whist Drive."  
Southport P.S. "Photography as an Artistic Medium." J. H. Mowels.  
Walsall P.S. "The Coast of Cornwall." Bernard Moore.  
Walthamstow and D.P.S. "Home Portraiture." S. Bridgen.

## Tuesday, November 26th.

Ayr A.P.S. "Leica Exhibition."  
Birmingham P.S. "Photographic Alliance Competition Slides, 1935."  
Blackpool and Fylde P.S. "A Trip to Egypt." Richard Sheridan.  
Cambridge P.C. "Bromoil." H. Kershaw (Kodak).  
Cardiff N.S.P.S. "Visit to Western Mail."  
Doncaster C.C. "By Wood and Moorland up the Hebden Valley." (Y.P.U.).  
Dunfermline P.A. "The Amateur Photographer" Prize Slides.  
Exeter C.C. "Improving Backgrounds." C. H. Stokes.  
Hackney P.S. "Architecture and Sunlight." E. R. Bull.  
Halifax P.S. "Contact Printing." J. Braithwaite.  
Hamilton P.S. "Retouching Bromide Prints." J. Steel.  
Harrow C.C. "Anecdotes plus Some Puzzles." Geoffrey E. Peachey.  
John Ruskin C.C. "Work Night."  
Kilburn and Willesden P.S. "Chloro-bromide Printing." E. I. Ellick.  
Leeds P.S. "Criticism of Members' Prints." W. E. Gundill.  
Leicester and Leics. P.S. "M.C.P.F. 1935 Competition Prints and Slides."  
Manchester P.S. "Intensification and Reduction." C. W. Bradley.  
Manchester A.P.S. "X-ray Photography." Dr. G. Jessel.  
Monklands P.S. "G.D.U. Portfolio."  
Morecambe and Heysham and D.P.S. "Enlarging."  
Nelson C.C. "From Liverpool to Vancouver" (Ciné). E. S. Maynard.  
Newcastle and Tyneside P.S. "On Getting About—a Back Chat."  
Nottingham and Notts P.S. "The Way of the Lovely Sky." Capt. A. G. Buckham.  
Pontefract P.S. "Exhibition and Selection of Prints for the Y.P.U."  
Portsmouth C. and Ciné C. "Toning and Staining." (Burroughs Wellcome).  
Rugby and D.P.S. "The Science and Art of Photography." III—The Taking of the Photograph.  
St. Bride P.S. "Carbro." J. Lemon.  
Sheffield P.S. "Members' Contact Print Competition."  
Small Heath P.S. "Monthly Competition—Slides." J. O. Wilkes.  
South Shields P.S. "Panchromatic Plates." Burdus Redford.  
Stafford P.S. "Making the Exhibition Print." S. T. Bridgen.  
Stockport P.S. "Exhibition Opens."  
Warrington P.S. "Warm Tones on Bromide and Gaslight Papers." G. Lee.  
Whitehall C.C. "Canada." Brian Cook.  
Wood Green P.S. "How to Use an Enlarger." J. Gorse.  
York P.S. "Art and Composition in Photography." H. H. Featherstone.

## Wednesday, November 27th.

Aston P.S. "Inter-Club Competition at Handsworth P.S."  
Ayr A.P.S. "Council Meeting."  
Bethnal Green C.C. "Practical Work."  
Birkenhead P.A. "A Holiday in the Cotswolds and Mendips." G. J. de la Mare.  
Birmingham P.S. (Ciné Sec.). "A Night of Films and Music." A. G. Ratcliff.  
Borough Polytechnic P.S. "Two Thousand Years in Three Months." Kenneth Baker.  
Brighton and Hove C.C. "Miniature Cameras." R. M. Fanstone.  
Bristol P.S. "Off the Lizard in a Pilot Boat." James Randall.  
Carlisle and County A.P.S. "Monthly Print and Slide Competition."  
Chorley P.S. "Gothic Architecture." Capt. J. C. O. Dickson.  
Coventry P.C. "Preparation of a Print for Exhibition." Fred Green.  
Croydon C.C. "With a Ciné-Kodak by Day and Night." F. G. Newmarch.  
Dennistown A.P.A. "Jumble Sale."  
G.E. Mechanics' I.P.S. "In and Out of Bruges." G. E. W. Herbert.  
Ilford P.S. "10,000 Miles with Two Babies." P. B. Dannatt.  
Kodak Works P.S. "People I Have Shot." James Jarché.  
Leek P.S. "Making the Exhibition Print." S. Bridgen.  
Northallerton and D.P. and C.S. "Duafaycolor Demonstration." Dr. W. C. Fothergill.  
Northamptonshire N.H.S.P.S. "The Enlarged Print." H. E. Cooper.  
Partick C.C. "Panchromatic Work." R. Stewart.  
Phoenix C.C. "G.D.U. Slides and Colour Slides."  
S. Suburban and C.P.S. "The City of St. Swithin." C. H. Oakden.  
Worcestershire C.C. "Yugoslavia." B. Brotherton.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism" as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Black Edge.

How can I obtain black edges to my bromide prints like many seen in exhibitions?

R. R. (Oxford.)

The usual way for enlargement purposes is to cut a piece of opaque card slightly smaller than the final trimmed size of the enlargement, and then, either before or after the exposure is made, place it in good contact on top of the bromide and, with the negative removed from the carrier, expose the remainder of the bromide to the white light for a second or two. On developing out the edges will be black. If contact prints are made from film negatives, the film is cut slightly smaller than the paper, which gives the same result.

## Prints for Criticism.

May one send prints for criticism under a *nom de plume*?

S. N. (Surrey.)

We assume that a *nom de plume* is desired should prints be published, but as prints marked for "criticism" are never reproduced, and should always be accompanied by a stamped addressed envelope, there is, of course, no need for a pen-name.

## Infra-red Work.

Is it possible to sensitise ordinary panchromatic plates so that they become suitable for infra-red work? If so, how is it done?

F. G. T. (London.)

This can certainly be done, although in inexperienced hands the plates are not likely to give such good results as the various plates and films commercially produced for the purpose. Further, there is a great deal more involved in this kind of work than the mere sensitising of plates, and if you are thinking of experimenting in this direction we would strongly advise you first to study "Infra-red Photography," by S. O. Rawling, published by Messrs. Blackie & Son at 3s. 6d.

## Back Focus.

What is meant by the "back focus" of a lens? Is it different from the focal length marked on the lens?

S. A. (Luton.)

There is often a considerable difference between the two figures. The point from which the focal length of a lens has to be measured may lie in one of the glasses, somewhere within the lens mount, or, in the case of telephoto lenses, outside (and in front of) the whole lens system. The so-called back focus is the distance from the back surface of the lens to the focal plane, when the lens is focussed for infinity. A 12-in. telephoto lens may have its back element only 6 in. or so from the focal plane; a 12-in. single lens would probably have 12-in. back focus.

## Anhydrous Salts.

I know that with anhydrous sodium sulphite I ought to take only half the weight stated for crystals; does this apply also to sodium carbonate?

O. E. E. (Carnarvon.)

No. Roughly speaking one part of dry carbonate is equivalent to 2½ parts of the crystals. Put the other way, you would be safe in taking two-fifths of the number of grains stated for crystal sodium carbonate if you use the dry form instead. A common figure given is 160 grs. instead of one ounce.

## Blanchard Brush.

I find that a Blanchard brush is recommended for applying sensitiser to paper, but no shopkeeper I have asked has ever heard of it. Where can I buy one?

J. P. (Bodmin.)

We have never heard of the "brush" being sold; it is easily made. Take a strip of glass, say 6×3 in., and over one end put a strip of soft flannel (in this case 3 in. wide) folded double, and secured to the glass with an elastic band. If the flannel is taken off and well rinsed and wrung after use, it will last a long time.

## Water Varnish.

Can you give me a formula for preparing water varnish for treating small film negatives?

R. J. L. E. (Hastings.)

Make a saturated solution of sodium carbonate. In 8 oz. of this put 1 oz. of shellac, and allow to stand for at least twenty-four hours. Pour off the liquid, and replace it with the same volume of water. Boil until the shellac is completely dissolved, and bottle. After a time it becomes clear, and is then ready for use.

## Permit.

Where can I get a permit to take photographs in St. Paul's Cathedral?

W. N. (Norwich.)

From the Dean's Verger, or his representative at the Cathedral. A fee of half-a-crown per day is charged, and obstruction and interference with services, etc., must be avoided.

## Stop Numbers.

I send details of the focal length and the stop numbers marked on the lens of a camera I have bought. I cannot make head or tail of them. Can you assist me?

F. S. T. (Hythe.)

The numbers indicate the actual diameter of each stop in millimetres. The focal length is in centimetres. Multiply this by 10 to turn it into millimetres. Divide this number by the number of a stop, and the dividend is the f/ number.

## Tank Development.

I develop my roll films in a tank. If I adopt panchromatic films will it be safe to use the tank for the desensitiser first?

H. A. G. (Warwick.)

The purpose of a desensitiser is to reduce the sensitivity of the film so as to permit of its exposure to a certain amount of suitable light without detriment. With tank development this is not necessary, as the film need not be exposed to light at all until it is fixed. The use of a tank is the one method by which you can treat panchromatic film in exactly the same way as ordinary film.

## Numbering Negatives.

What is the best method of putting a number on film negatives for indexing purposes?

M. L. (Newcastle.)

Use a fine, smooth pen and fixed indian ink, and write the number in small figures on the clear margin.

## Pyro for Tanks.

Can you suggest a simple pyro formula for tank developer, and give an idea of development time?

E. L. M. (London.)

The following is a Kodak formula:

Sodium sulphite (anhy.)	..	40 grs.
Sodium carbonate (anhy.)	..	40 grs.
Pyro	..	15 grs.
Water to	..	20 oz.

This must be made up for immediate use. The time will vary, according to make of film and character of negative, but a "normal" time is 20 minutes at 65° Fahr. For other temperatures calculate the time so that the total of minutes and degrees is always 85. Thus at 60° give 25 minutes (60+25=85).

## Glycin.

I want to make up a glycin developer. Is this salt still obtainable? If so, is it expensive?

D. F. (Ayr.)

Any good photographic dealer can supply you with glycin. The price varies, but a one-ounce bottle should cost round about half-a-crown.



# AT LAST!

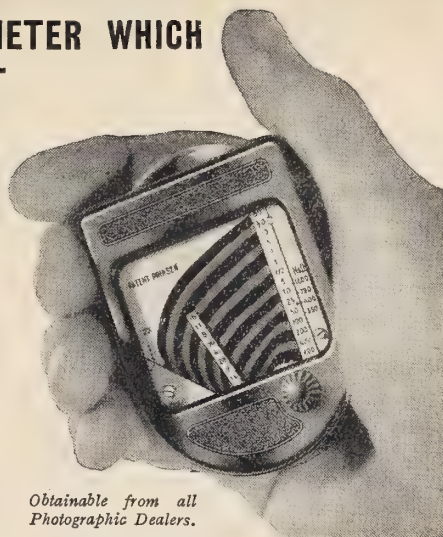
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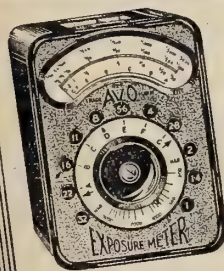
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## CAMERAS AND LENSES

**L** EICA III, chromium, f/3.5 Elmar; unused, £24.—Rustomjee, 2, Carlingford Rd., N.W.3. Ham 0210. [1288]

**T** -P. Junior Special Reflex,  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/4.5 T.P. Cooke anastigmat, revolving back, 2-fold wood tripod, canvas case, 6 slides, F.P.A., R.F.A., Sinclair lens hood, with K 2 filter to fit; all perfect condition, £9/10, or offer.—Webb, Newlands, Seaford. [1374]

**K** ODAK Retina, f/3.5 Xenar, Compur shutter, zip case and No. 1 Auxiliary lens; cost £11/3; as new, £7/15.—Stewart, 5, Ingles Rd., Folkestone. [1375]

**M** ODEL III Leica, chromium model, f/2.5 50-mm. Hektor lens and ever-ready case; as new, £27/10.—Box 6023, c/o "The Amateur Photographer." [1378]

**E** XAKTA V.P. Focal-plane Roll Film Reflex, f/3.5 Zeiss Tessar lens, complete with case; almost new and quite unsoiled condition, £15/10.—Box 6024, c/o "The Amateur Photographer." [1379]

**1** -PLATE Field, National Camera Co., D.E., 2 reversing swing back, recent new bellows, rising front, f/8 Bausch & Lomb R.R., 2 D.D. slides, 4-pl. adapters, 35/-; deposit system.—Oliveira, 17, Wilkinson St., Sheffield. [1383]

**3** 1 $\times 2\frac{1}{2}$  Double Extension, rising, cross, Meyer Trioplan f/4.5, D.A. Compur, 2 finders, 6 slides, Rollex film-holder, leather case, tripod, filter, lens hood; as new, £4/4 (or exchange plate reflex).—Bird, 16, Third Avenue, Torquay. [1384]

**P** RESSWORK.—Retiring Operator has Cameras, Enlarger, Accessories, Books, secret formulae; gift at £30; would separate; stamp for reply.—Oaklands, Shaw's Lane, Cheslyn Hay, Walsall, Staffs. [1388]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**3**  $\times 2$  Ikonta, f/4.5 Tessar, Compur, Zeiss filter; all as new, £6/10.—W. J. Richardson, Holy Island, Berwick-on-Tweed. [1373]

**10**  $\times 15$  cm. Leonar Folding Plate, Dallmeyer  $6\frac{1}{2}$ -in. f/6 Stigmatic Convertible anastigmat, in Compound shutter, 1 to 1/200th, double extension, rising front, very compact, 9 single metal slides and leather case, perfect, £5/15; 1-pl. T.P. Field Camera, all movements, 2 book-form slides, stand, good condition, no lens, 12/6.—Beal, 16, Campfield Rd., St. Albans. [1385]

**V** OIGTLANDER Brilliant, f/7.7, R.F., as new; cost 55/-; accept 25/-; genuine bargain.—E. H. Mortimer, 79, James St., Rugby. [1387]

**C** OMPLETE Outfit, Etui  $3\frac{1}{2} \times 2\frac{1}{2}$ , double extension, Tessar f/4.5, D.A. Compur, 6 single plate-holders, F.P.A., R.F.H., Dallmeyer 9-in. Telephoto f/6.5, fits front cell Compur, lens hoods and filters, fit both lens, Lancaster Enlarger, Amplus 2, special carrier, for use with Etui, all excellent condition; cost nearly £30; sell £18; deposit system.—20, Lancashire Rd., Bishopston, Bristol. [1389]

**L** EICA I, interchangeable, Elmar f/3.5, purse case, wooden box for 43 spools (Zeiss); all brand new, unused; cost £17/15 October, for £12.—Box 6047, c/o "The Amateur Photographer." [1396]

**Z** EISS New Super Ikonta, 12 on  $3\frac{1}{2} \times 2\frac{1}{2}$ , Tessar f/2.8; as brand new; cost £28/5, for £24.—Pollock, 6, Springvale Park, Ayr. [1398]

**E** NSIGN  $3\frac{1}{2} \times 2\frac{1}{2}$  Auto-Range, coupled range-finder, fitted f/4.5 Aldis Uno lens, Compur shutter, rising and cross front, leather case, practically unused, £7/10; also f/6.3 Ensign Midget, 30/-.—R. Weil, Yewbank, Sanderstead, Surrey. [1399]

**C** ONTAX, latest, Tessar f/2.8, unused, 25 guineas or near offer.—Din, 49, Talbot Rd., Fallowfield Manchester. [1403]

**R** OLLIFLEX 6  $\times 6$  cm., automatic, f/4.5 Tessar, leather case, first-rate condition, £11/10.—R. T. B., 70, Woodside Park Rd., North Finchley, London, N.12. [1404]

**Z** ODEL  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/3.5 anastigmat, Compur shutter, 1 to 1/250th sec., 6 slides, F.P. and roll-film adapters, leather case; 1-pl. Mahogany Enlarger, electric fittings, 5 $\frac{1}{2}$ -in. condenser; accept first reasonable offer.—34, Waters Rd., Kingston-on-Thames. [1405]

**R** OLLICORD, latest model, f/3.8 Triotar, Proxar lenses, filter, leather case; scarcely used, £10; Tempohot Meter, as new, £2/10.—Box 6056, c/o "The Amateur Photographer." [1410]

**Z** ODEL de Luxe,  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/3.8 lens, fitted for plates, films or packs, case, 12 slides; all in excellent condition, £8/15.—Machin, Kingsland Bank, Shrewsbury. [1412]

**1** -PLATE Field Camera (Triple Victo), mahogany, 2 triple extension, swing back and front, rising and cross front, wide-angle movement, reversing back, brass turntable, T.P. roller-blind shutter, f/8 Busch's Rapid Symmetrical lens, 3 book-form D.D. slides, filter, canvas case, tripod; good condition; seen evenings; accept best offer.—Ellis, 251, Dalkeith Rd., Edinburgh. [1413]

## CAMERAS AND LENSES

**N** EW Perle Roll Film Camera, f/4.5, 16 on  $3\frac{1}{2} \times 2\frac{1}{2}$ , delayed-action Compur, self-erecting, automatic optical view-finder; genuine bargain, £5.—2, London Rd., Morden, Surrey. [1417]

**R** OLLICORD, Triotar f/3.8, £12/15 model, new August, 1935, unmarked; Ensign Magnaprint Enlarger,  $3\frac{1}{2} \times 2\frac{1}{2}$ , Ensar f/6.3, masks, etc., new same time, cost £7/10, lot £9/10; must sell, together or separate; offers.—Box 6062, c/o "The Amateur Photographer." [1422]

**4** 1 $\times 3\frac{1}{2}$  T-P. Special Ruby Reflex, 6-in. f/4.5 Ross Xpres lens, 5 double slides, filter, release, leather cases, 15-in. Dallmeyer f/6.8 Telephoto lens for above, the whole outfit in excellent condition, cost over £40, £20; V.P. Agfa Speedex, latest model, f/3.9 lens, Compur to 1/300th sec., in excellent condition, £3/15; deposit system.—Dunn, Spectator Buildings, Bangor, Northern Ireland. [1423]

**S** NIP.—1-pl. Ica Reflex, f/4.5 Tessar, filter, rising front, reversing back, F.P.A., focuses under 3 ft., F.P. shutter, 1/15th to 1/1,000th, good condition, £5.—Below.

**£** 1 Ensign All-distance 20, folding model; unwanted gift, unused; seen London.—BM/DRZH, W.C.1. [1424]

**E** XAKTA Model A, Exaktar f/3.5 lens, complete with 6-in. Dallon f/5.6 Telephoto, leather case for camera; good condition, £14; deposit system.—18, Sedgley Avenue, Sneinton, Nottingham. [1426]

**3** 1 $\times 2\frac{1}{2}$  Plate, f/6.8 anastigmat, 3-speed, double extension, rise, cross front, roll-film adapter, Lancaster vertical enlarger to fit (gas); offers?—7, Glenfarg Rd., S.E.6. [1428]

**R** OLLICORD, f/4.5 Triotar, with case; brand new condition; cost £11/10; £8.—Flowerday, Carston, Billing Rd. East, Northampton. [1431]

**L** EICA II, Elmar f/3.5, leather case, lens hood, Contax developing tank; all perfect condition, £15.—Kelly, 11, Chestnut Rd., S.E.27. [1432]

**F** OR Sale, cheap, 1-pl. Ensign Tropical Reflex, f/4.5 Cooke lens, 22-in. Tele lens, 1-pl. enlarger, 5  $\times 4$  Anschütz slides, automatic changing-box, etc.; seen week-ends only; stamp for replies; wanted, Leica, Summar f/2, exchanged.—Roberts, 46, Railton Rd., Herne Hill, S.E.24. [1433]

**W** HAT Offers?—Thornton-Pickard Double Extension 1-pl., Goetz Dagor lens, slides, adapter, cases; Adams' view meter, etc.—H., 71, Salisbury Rd., W.6. [1434]

**4** 5  $\times 107$  Stereolette Folding, f/4.5 Tessars, Compur, high rising front, 18 slides, F.P.A., screen, 2 leather cases, beautiful condition, £10/10; 6-in. Condenser, 15/-.—6, Beatrice Avenue, Norbury. [1435]

**L** ATEST Model 1-pl. Graflex Reflex Outfit, Tessar f/4.5; any reasonable offer (or exchange).—Balston, 24, Dickenson Rd., N.8. (Mountview 2185). [1437]

**1** -PLATE Sanderson, Complete Set with electric enlarger, £4/10; Makina Press  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/3.2, slides, etc., £6/10; Brilliant, f/6.3, E.R. case, £3, or offers to—22a, Cedar Rd., Watford. [1443]

**I** KONTA, 16 on 3 $\frac{1}{2}$ , Novar f/3.5, Rapid Compur; cost £9; unused, for £6/10.—Below.

**E** NSIGN Auto-Range, Ensar f/4.5 Mulchro, with 2 filters; cost £8/10; unused, for £5/10, or near.—J. Brown, 30, St. Vincent Crescent, Glasgow. [1444]

**3** 1 $\times 2\frac{1}{2}$  Zeiss Palms Press Camera, Tessar f/4.5, rising and cross front, F.P. shutter, 2 D.P. holders, F.P.A., Zeiss Telephoto lens; perfect condition, recently overhauled Jena, £12/10; deposit system.—Box 6066, c/o "The Amateur Photographer." [1457]

**S** UPER Ikonta,  $2\frac{1}{2} \times 1\frac{1}{2}$ , f/3.5, case, filter, £13; or exchange Automatic Rolleiflex, 6  $\times 6$ , f/3.8.—Box 6067, c/o "The Amateur Photographer." [1458]

**1** -PLATE Popular Pressman Reflex, Aldis f/4.5, focal-plane, interchangeable 12-in. Ross Telephoto lens, 8 slides, pack adapter, leather case; excellent condition; accept £8.—Below.

**3** 1 $\times 2\frac{1}{2}$  Ensign Roll Film Reflex, Ross f/6.3, 4 unexposed spools, leather case, developing tank, 35/-; Postcard Folding Klito, double extension, Aldis f/6.3, 6 slides, F.P.A., 1-pl. adapters, box unopened flat films, 27/6; both good condition.—Box 6068, c/o "The Amateur Photographer." [1459]



## CAMERAS AND LENSES

**LEICA** Model III, chromium, f/2 5-cm. Summar lens, as brand new, filter, E.R. case; cost £43; bargain, £30.—Thornton, 42, Wellington Rd., Wallasey, Cheshire. [1448]

**LEICA** 3a, f/2 Summar, chromium plated, 1/1,000th speed, ever-ready case; new, £33, no offer or exchange.—Box 6070, c/o "The Amateur Photographer." [1462]

**LEICA** Model III, chromium, f/2 Summar, in new condition, little used, £27/10; Bemar Reproduction Device, £2; Latest Weston Leicameter, leather case, £4/10.—Box 6071, c/o "The Amateur Photographer." [1463]

**SUPER** Nettel, latest model, f/2.8 Zeiss Tessar, perfect condition; cost £24/15; accept £16/10.—Box 6076, c/o "The Amateur Photographer." [1468]

**BARGAIN**.—16-on-620 Baldax, Steinheil f/2.9, D.A. Compur, £6; perfect.—Furness, 12, Potters Fields, S.E.1. [1470]

**IHAGEE** 3½×2½, f/4.5 Meyer-Goerlitz lens, delayed-action Compur, and self-capping focal-plane shutter, double extension, 6 slides, 2 F.P.A.'s, leather case; condition excellent; cost £27; accept £12/10.—Below.

**IHAGEE** (Weeny-Ultrix) V.P., for film, spiral focusing, f/4.5 Ihagee anastigmat lens, Compur shutter; cost £8/10; accept £4/10.—4, Betham Rd., Greenford, Middlesex. [1472]

**LEICA** I, f/3.5, leather case, meters, £7/15; Leitz Range-finder, feet, £1; Adon Telephoto, rack and pinion, hood and case, £2; 3½×2½ Tropical Plate, all movements, f/4.5, old Compur, 12 slides, F.P.A., case, £4/5; ½-pl. Cameo, single extension, f/7.7 Aldis, F.P.A. and one slide, 9/6.—Box 6083, c/o "The Amateur Photographer." [1474]

**ZEISS** Ikoniflex, f/4.5 lens, case, new condition, cost £8/12/6, take £6; also Ikonta, 16 on 3½×2½, f/4.5 Novar, Compur shutter, leather case, £5/5.—Box 6084, c/o "The Amateur Photographer." [1475]

**61-IN.** Meyer Goerlitz Doppel Helioplan Contigmat, vertible Anastigmat f/6.8, shutter 1 to 1/100th, lens uns scratched, mount slightly rubbed with wear, 30/.—Below.

**61-IN.** Schneider Xenar f/4.5 in Compur (not D.A.), 1 to 1/150th, lens uns scratched, mount slightly rubbed, shutter perfect, 65/.—Box 6046, c/o "The Amateur Photographer." [1392]

**F/6** Dallmeyer 5½-in. Wide-angle Anastigmat, nearly new, 25/.—Shaw, 67, Chiltern View Rd., Uxbridge.

**10-IN.** Dallmeyer Dallan Telephoto Lens, £3/10; ½-pl. Dallan Film Pack and Plate Tank, 15/; Horizontal Enlarger, 5¼×4¼ condenser, 30/; Dist Distance Meter, 30/; wanted, 9×12 or 10×15 Press Camera.—Till, 25, Dover St., Ryde. [1445]

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**ALLENS**.—Leitz Hektor f/2.5 lens, £8/17/6; Leitz Elmar f/4 9-cm. lens, £7/19/6; Leitz Sports View-finder, £1/7/6; Rolleicord, f/3.8 and case, £9/17/6; Miniature Marvel, f/2 lens, Rapid Compur, £9/17/6.

**ALLENS**.—Zeiss Mirax Enlarger, 37/6; 3½×2½ T.P. Reflex, Aldis f/3, £8/17/6; Ensign Midget, 22/6; Box Tengor, f/6.3 and case, 25/; Baby Ikonta, f/3.5 Novar, Compur, £5/19/6.

**ALLENS**.—Super Nettel, f/3.5, £16/19/6; Ihagee 3½×2½ Roll Film, f/4.5, D.A. Compur, 97/6; Range-finder, 21/; Foth-Flex, f/3.5, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £8/19/6.

**ALLENS**.—Soho Dainty Reflex, Ross f/3.5 and Telephoto, £22/19/6 (cost over £50); Case, fit Exakta, 18/9; Super Ikonta. Tessar f/4.5, £12/19/6; Rapid Compur Model, £14/17/6; also, 530/15, Tessar f/4.5, £13/17/6; Filter, 7/6; Proxar, 10/6.

**ALLENS**.—The Miniature Camera Specialists; write for cash bargain clearing list.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 6.30 p.m. [10087]

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**9×12** and ½-pl. Etui Folding Pocket, rack focussing, reversible finder, fitted Goerz Trilantar anastigmat f/6.8, Compur shutter, 1 to 1/250th, 3 slides, F.P.A., roll holder, £3/17/6.

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**520L** Zeiss Ikon Ikonta Roll Film, taking 16 pictures on 3½×2½ spool, direct finder, Tessar f/3.5, Compur shutter, 1 to 1/300th, cable release, leather case; as new; list price, £11/5/6; our price £7/15.

**530L** Cp. Zeiss Ikon Super Ikonta Roll Film, taking 16 pictures on 3½×2½ spool, optical finder and range-finder, Tessar f/3.5, Compur shutter, 1 to 1/300th, cable release, leather case; as new; list price £18/0/6; £12/15.

**9×12** and ½-pl. Zeiss Ikon Miroflex Folding Reflex and Press Camera, Tessar f/4.5, focussing, also Tele Tessar f/6.3, focussing mount, quick-wind focal-plane shutter, 1/3rd to 1/2,000th, 10 slides, F.P.A., leather case; perfect condition, £23/15.

**31×2½** Ica Ideal Folding, double extension, high rack rising and cross front, reversible and wire-frame finder, fitted Tessar f/4.5, Compur shutter, 1 to 1/250th, 6 slides, F.P.A., leather case, £5/10.

**31×2½** Newman and Guardia Square Reflector Reflex, full double extension, rack rising front, sky shade, deep triple focussing hood, revolving back, focal-plane shutter, 1/12th to 1/800th, fitted Ross Combinable lens, 3 D.D. slides, F.P.A., cable release, instructions and leather case; perfect condition, £24.

**45×107** Goerz Stereo Tenax, focussing adjustment, direct finder, pair Goerz Dogmar lenses f/4.5, Compur shutter to 1/250th, 3 D.D. slides, F.P.A., transposing frame, leather case; fine condition, £6.

**61×41** Contessa Nettel Press Focal-plane Camera, focussing adjustment, rising and cross front, wire-frame finder, quick-wind focal-plane shutter to 1/1,000th, fitted 21-cm. Krauss Tessar f/4.5, 3 D.P. holders, leather case; fine condition, £14/10.

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**WANTED**.—Copies of "The Camera," August 1929 up to date.—Station Garage, Pickering. [1369]

**WANTED**.—Rolleiflex 6×6 Plate Slides, rigid Telescopio tripod, Ikoniflex f/4.5 supplementary lenses and filters; lowest cash price.—Gilbert, 54, Chatsworth Rd., Morecambe. [1370]

**WANTED**.—Complete set of "Practical Photography."—Box 6006, c/o "The Amateur Photographer." [1371]

**WANTED**.—Rolleicord Plate Adapter, 3 slides and focussing screen; must be in new condition.—76, Monthermer Rd., Cardiff. [1372]

**WANTED**.—4.5×6 cm. Plate Camera, fast lens and shutter; must be compact.—Robinson, 240, Earlham Rd., Norwich. [1376]

**WANTED**.—Second-hand 3½×2½, f/4.5, Roll Film, cash.—David Hogg, Greenbank, Kilmarnock, Argyll. [1380]

**WANTED**.—Late Non-auto or Auto Rolleiflex 6×6, tempting prices for cash; letters please.—Windsor, 17, Lisle St., W.C.2. [1381]

**WANTED**.—Bromoil Transfer Press, state size and condition and lowest possible price.—Box 6044, c/o "The Amateur Photographer." [1390]



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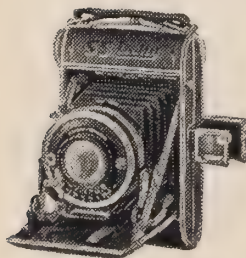
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**WANTED.**—Leica Large Universal Finder, Vidom, Hektor f/1.9, 7.3-cm., green pan. filter, Elmar or Hektor f/4.5, 13.5 cm., green pan. filter; cash for bargains.—Box 6045, c/o "The Amateur Photographer." [1391]

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**WANTED.**—Whole-plate or ½-pl. Field Camera, all movements, full particulars; must be cheap.—Box 6049, c/o "The Amateur Photographer." [1394]

**WANTED.**—Ever-Ready Rolleicord Leather Case.—Box 6048, c/o "The Amateur Photographer." [1395]

**WANTED.**—Coronet Cine Camera, with or without lens; good mechanical condition; state lowest price.—Blake, c/o Kay, 320, Leith Walk, Edinburgh. [1397]

**WANTED.**—Good-class f/4.5 Anastigmat Lens, in iris mount, about 4-in. focus.—R. Turner, Harlaw, St. Margaret's Rd., Lowestoft. [1401]

**WANTED.**—3½×2½ Vertical Enlarger; also for sale, 5½-in. Condenser, brass mount, 12/6; Justiphot Exposure Meter, 12/6.—A. Purchen, 14, Praed St., W.2. [1402]

**MICROSCOPE**, Davon No. 2, focussing substage, condenser, iris, stop-carrier, built-in mechanical stage, have adapted ¼-pl. plate camera. What distance meter or miniature camera is offered?—Lynch, 6, Cranbrook Rd., Deptford, S.E.8. [1406]

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**SUPER** Ikonta 530 Model or S.S. Dolly 211 or 213 Model; cash waiting; full particulars to—Streeton, 8, Railway Terrace, Wesham, Kirkham, Lancs. [1449]

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**EXCHANGE.**—Zeiss 4½×3½ Trona (1933), Tessar f/4.5, D.A. Compur, double ex., rise, cross, slides, case; wanted, Smaller Camera similar optical equipment.—Keesey, Alvechurch, Birmingham. [1418]

**LEICA** with range-finder wanted; must be good condition and cheap.—1½, Milton St., Glasgow, C.4. [1419]

**WANTED.**—Leitz Telyt f/4.5 20-cm., with reflex (Toopl).—Box 6061, c/o "The Amateur Photographer." [1421]

**WANTED.**—Siemens D 16-mm. Camera, state lenses and price.—Box 6077, c/o "The Amateur Photographer." [1469]

**EXCHANGE.**—½-pl. Hand-Stand Focal-plane, Zeiss lens, complete, for light Typewriter.—Minter, 14, Morley Rd., Chadwell Heath. [1425]

**WANTED.**—Small Camera, f/4.5 or faster; cash.—Fennell, Burnley, Cloddy View, St. Ives, Cornwall. [1427]

**WANTED.**—Complete 9.5 Outfit (Camera and Projector).—Cine, 59, Tabor Rd., W.6. [1430]

**WANTED.**—5½-in. Mounted Condenser, ½-pl. carrier.—F. Wilkinson, Littleworth Station, Spalding. [1436]

**WANTED.**—Roll Film Reflex, f/4.5 or larger; exchange Ensign No. 7 3½×2½ Folding Pocket Roll Film, f/4.5 Cooke Aviar, Compur, plate back, focussing screen, slides; fine outfit; offers.—Price, South View, Chester-le-Street. [1441]

**PATHE** Home Movie Hand-turn Camera, accessories, cost £12; exchange Miniature with Compur, or sell.—Strathdene, Eberston Rd., Colwyn Bay. [1442]

**WANTED.**—Leica III, with Summar f/2, also f/3.5 and 13.5-cm. lenses; must be perfect.—P. N. Hills, Rivermede, Romsey, Hampshire. [1447]

**WANTED.**—Stereo Transparencies 45×107.—Shirt-cliff, 21, Liverpool Rd., St. Albans. [1453]

**WANTED.**—Horizontal Electric Enlarger for use with own ½-pl. camera, with carrier for ½-pl. and smaller negatives, cheap.—Sant, 44a, Lee Rd., S.E.3. [1454]

**WANTED.**—V.P. Enlarger, gas fittings, reasonable price.—Ramsden, 10a, Barnard Rd., Battersea. [1455]

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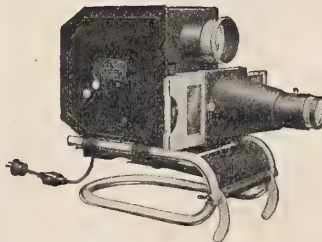


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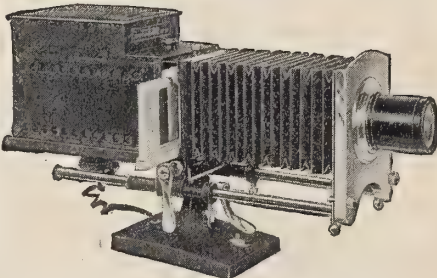
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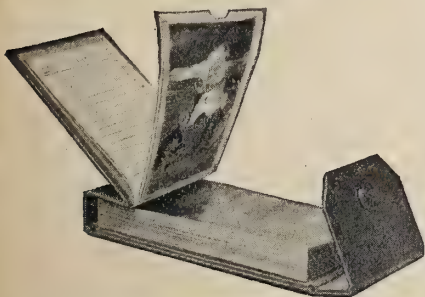
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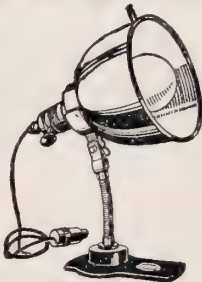
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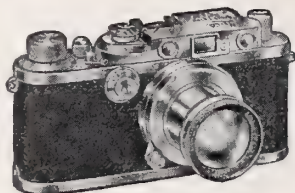


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- 62—3 1/2" Zodel Special, f/4.5 Zodellar, latest Compur, 6 slides, F.P. adapter, case. Cost £8 8s. £3 10 0
- 63—3 1/2" Zodel Regular, f/4.8 anastigmat, Universal, all movements, 6 slides and case. Cost £4 10s. £2 12 6
- 64—3 1/2" Tropical Phonib, f/4.5 Lemux anastigmat, Ruler shutter, double extension, 3 slides, F.P. adapter, case. Cost £10 10s. £2 5 0
- 65—1-pl. New Ideal Sibyl, f/4.5 Ross Xpres, 7 speeds, 12 slides, F.P. adapter, case. Cost £23. £8 17 6
- 66—1-pl. Sibyl, f/6.3 Ross Zeiss Tessar, 7 speeds, 6 slides, F.P. adapter, case. Cost £16. £2 19 6
- 67—5 4 Goerz Tenax, f/6.8 Dagor, 7 speeds, F.P. adapter, leather case. Cost £10 10s. £1 19 6

## THESE BARGAINS ARE AVAILABLE ONLY AT BOND STREET

- 68—9 12 cm. Old Model Voigtlander Alpine, f/6.8 Dallmeyer, Kailos, F.P. adapter, case. Cost £10 10s. £1 19 6
- 69—1-pl. Sibyl, f/6.3 Zeiss Tessar, 6 slides. Cost £16. £2 19 6
- 70—10 15 cm. Goerz Tenax, f/6.8 Goerz Dagor, Compur, F.P. adapter, case. Cost £12. £1 19 6
- 71—9 12 cm. Trix, f/6.8 Zeiss double anastigmat, Compound, all movements, 6 slides, F.P. adapter. Cost £12. £1 19 6
- 72—9 12 cm. Ernemann, f/6.8 Ernart anastigmat, 7 speeds, rack rising and cross, double extension, 5 slides and case. Cost £3 3s. 10s. 6d.

## FOCAL-PLANE, REFLEX, Etc.

- 73—5 4 Anschutz, f/4.5 Zodellar, string-lens, 3 double slides and case. Cost £25. £4 10 0
- 74—3 1/2" Deckrullo, f/4.5 Goerz Dogmar, 1/10th to 1/1000th, 3 D.A., F.P. adapter, roll-holder. Cost £40. £8 8 0
- 75—9 12 cm. Palmos, f/4.7 Zeiss Unar, 3 slides, roll-holder and case. Cost £40. £8 8 0
- 76—1-pl. Goerz Anschutz Model B, f/6.8 Dagor, 2 double slides, F.P. adapter. Cost £20. £3 19 6
- 77—4 1/2" 6 cm. Ernemann Folding Reflex, f/3.5 Ernemann, f/2000, 1/1000th, F.P. adapter. Cost £20. £6 0 0
- 78—1-pl. Graflex Reflex, f/4.5 Zeiss Tessar, speeds 1/10th to 1/1000th, roll-holder, case. Cost £27 10s. £6 0 0
- 79—Ensign Roll Film Reflex, f/7.7 Aldis Uno, T. and I. shutter. Cost £2 15s. £1 2 6
- 80—1-pl. Adams' Videx, f/6.3 Zeiss Convertible, 3 slides, case. Cost £30. £2 10 0
- 81—1-pl. Folding Reflex, f/6.8 Dagor, revolving back, 3 slides and case. Cost £14. £2 10 0
- 82—10 15 cm. Menator Folding Reflex, f/4.5 Tessar, 3 slides, F.P. adapter, case. Cost £45. £7 7 0
- 83—1-pl. Popular Pressman, f/4.5 Ross Xpres, 1/15th to 1/1000th, F.P. adapter. Cost £16. £3 17 6
- 84—3 1/2" Bijou Reflex, f/2.5 Cooke, 1/15th to 1/1000th, 3 slides, F.P. adapter, case. Cost £22 10s. £2 0 0
- 85—1-pl. Artist Reflex, f/4.5 Heliar, revolving back, 3 slides, F.P. adapter case. Cost £25. £7 7 0
- 86—1-pl. Soho Reflex, f/4.5 Ross Xpres, 1/10th to 1/800th, 3 double slides. Cost £22 15s. 6d. £3 8 0
- 87—1-pl. T.P. Special Ruby Reflex, f/4.5 T.P. Cooke, 6 slides and case. Cost £12 17s. 6d. £4 17 6
- 88—3 1/2" Ica Folding Reflex, f/3.5 Zeiss Triotar, 3 D.S., leather case. Cost £40. £7 17 6
- 89—3 1/2" Folding Menator, f/4.5 Zeiss Tessar, 3 double slides, F.P. adapter, case. Cost £25. £6 0 0
- 90—1-pl. Ensign Special Reflex, Adon Tele lens, 3 double slides and case. Cost £17. £5 10 0
- 91—1-pl. Dallmeyer Special Reflex, f/3.5 Press, 1/15th to 1/1000th, F.P. adapter and case. Cost £15 17s. 6d. £4 4 0
- 92—9 12 cm. Ihagere Folding, f/4.5 Meyer Goerlitz, 3 slides. Cost £30. £5 17 6
- 93—9 12 cm. Microflex, f/4.5 Zeiss Tessar, 4 slides, F.P. adapter. Cost £40. £10 17 6
- 94—P.C. Soho Reflex, f/4.5 Ross Zeiss Tessar, 3 slides, M.W. adapter, 6 slides and F.P. adapter. Cost £11 14s. £4 17 6
- 95—3 1/2" T.P. Junior Special, f/4.5 Cooke, 1/10th to 1/1000th, 6 slides and F.P. adapter. Cost £11 14s. £4 17 6
- 96—3 1/2" Kershaw, f/4.5 Zeiss Tessar, rising and cross, roll-holder, 3 slides. Cost £22 10s. £4 10 0
- 97—1-pl. Voigtlander Reflex, f/4.5 Heliar, 10 slides, F.P. adapter, case. Cost £15. £5 17 6
- 98—3 1/2" Ensign Speed Roll Film Reflex, f/4 Dallmeyer anastigmat, 9-in. f/5.6 Dallon. Cost £16 10s. £5 17 6

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- 100—P.C. T.P. Special Ruby, f/4.5 Cooke anastigmat, 6 slides. Cost £13 15s. £4 17 6
- 101—1-pl. Latest Type Soho Reflex Body, 3 double slides. Cost £25 10s. £4 10 0
- 102—1-pl. Popular Pressman, f/4.5 Ross Xpres, 1/15th to 1/1000th, 6 slides. Cost £20. £4 17 6
- 103—3 1/2" Ihagere Folding Reflex, f/4.5 Veraplan anastigmat, 6 slides, case. Cost £22 10s. £5 12 6
- 104—1-pl. Soho Reflex, f/4.5 Ross Xpres, 2 slides, F.P. adapter, black case. Cost £23 10s. £6 0 0
- 105—P.C. R-11 Film Graflex, f/4.5 Neostigmat anastigmat, black case. Cost £25. £3 3 0
- 106—1-pl. Graflex, f/4.5 Kodak anastigmat, F.P. adapter, black case. Cost £22 10s. £6 0 0
- 107—1-pl. Regular Sanderson, f/6.3 double Protar, 6 slides and case. Cost £17. £8 8 0
- 108—1-pl. Square Bellows Set, f/7.7 Aldis anastigmat lens, 3 double slides. Cost £16. £3 15 0

NO GOODS ON APPROVAL, BUT ANY ITEM WILL BE EXCHANGED WITHIN ONE MONTH for goods to the same value of your purchase.

- 109—1-pl. Field Set, double extension, 1 double slide. Cost £10. £1 2 6
- 110—P.C. Sanderson, f/6.8 Goerz Dagor anastigmat, 3 double slides, F.P. adapter. Cost £14. £2 19 6
- 111—1-pl. Watson's Field Outfit, f/6.8 Dagor anastigmat, 4 double slides and case. Cost £15 £3 17 6
- 112—1-pl. Field Set, R.R. lens, 5 double slides, canvas case. Cost £5 6s. 15s. 0d.
- 113—1-pl. Field, double extension, f/7.7 Aldis Uno, 2 slides, case. Cost £5 6s. £1 9 6
- 114—Whole-plate Field Outfit, double extension, 3 double slides and case. Cost £15. £2 10 0
- 115—P.C. Sanderson, f/5.6 Ross Homo, Compur, W.A. rack, 6 slides and case. Cost £22. £3 19 6
- 116—1-pl. Tropical Sanderson, f/6 Aldis, 7 speeds, 3 double slides, case. Cost £18. £6 0 0
- 117—5 4 Triple Extension Field, f/5.3 Ross Homo, 2 slides, case. Cost £10 10s. £3 3 0
- 118—16-mm. Victor Cine Camera, f/3.5 Vestomat, speeds, 8, 15, 64. Cost £42. £19 19 0
- 119—Pathe 95-mm., f/2.5 anastigmat lens, hand-turned. Cost £5 £1 9 6

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As advertisements on these covers go to press a fortnight in advance so of these second-hand items may be sold already, but similar outfits are usually available.

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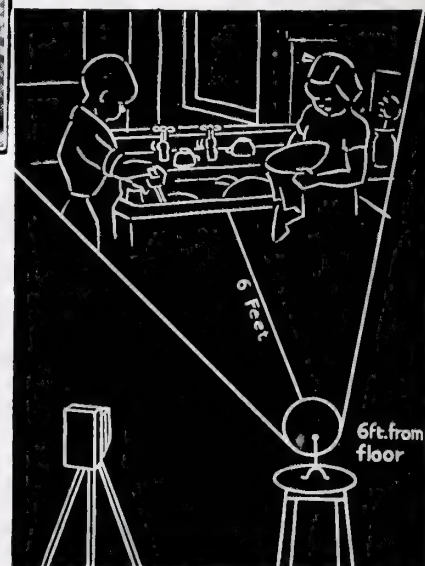




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~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, November 27th, 1935.

No. 2455.



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**Hypersensitive  
PANCHROMATIC  
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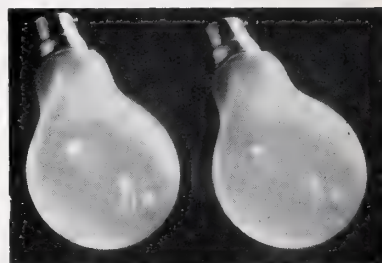
Negative by Cyril Mathews.



This was the Film—



These provided the  
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Have you tried home  
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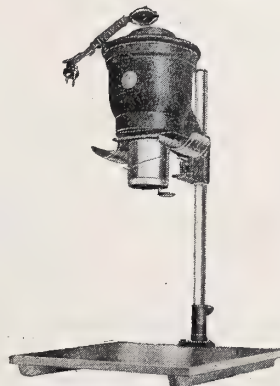
R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1

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**New Enlargers for LEICA, CONTAX, ROLLEIFLEX, SUPER IKONTA and EXAKTA owners.**

We are pleased to announce that we are now able to supply a well-made and inexpensive enlarger to take the now popular 6×6 cm., 4.5×6 cm. and 4×6.5 cm. negatives.

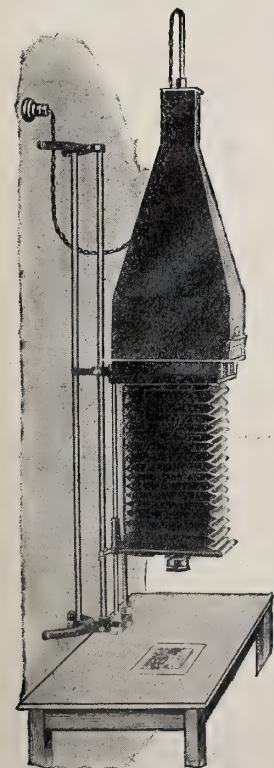
The new enlarger, the Vertex, is of the semi-condenser type. The lamphouse is unusually large and well cooled, and the negative carrier of simple and convenient construction. It is fitted with an f/4.5 anastigmat and has an orange swing filter. The maximum enlargement obtainable from a 6×6 cm. negative, without swinging the head round and projecting off the baseboard, is 15×15 in., or from a 4.5×6 cm. negative approximately 15×12 in. Price £8 8s.

The other two Vertex models are for Leica and Contax owners. They are supplied without lenses and take the Leica and Contax lenses respectively. Maximum magnification is approximately 7 times linear. Price £6 6s. each.

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(Boardman's Patent).

**FOR HORIZONTAL AND VERTICAL PROJECTION**  
**Improved Model**



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- D—Ventilation hole.
- E—Hinged cover over groove for diffusing glass.
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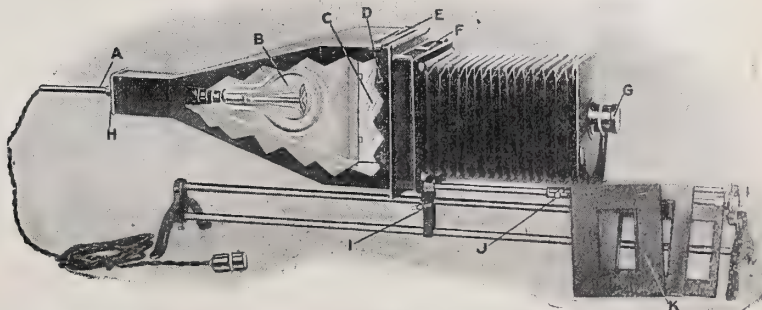
Prices: No. 16, with "Soho" Anastigmat F/6.3 lens £7 17 6  
No. 17, with "Soho" Anastigmat F/4.5 lens £11 2 6

List and full information from:

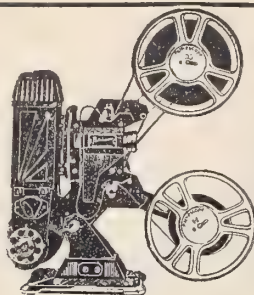
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This Condenserless Enlarger has been greatly improved by the provision of a new lamp-house, capable of taking 100-watt gas-filled lamp. A further increase of light is obtained by use of mirrors, very considerably reducing the amount of exposure required.

Adaptable for use either on a bench, or in a vertical position, it is a general purpose enlarger, suited alike to the requirements of the Professional Photographer, D. and P. worker, or amateur.







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The finest 9.5-mm. projector available. 200-watt lamp. Picture up to 10 ft. wide easily obtainable. Complete with lamp, plug, flex, adapter and 300 ft. empty super reel ..

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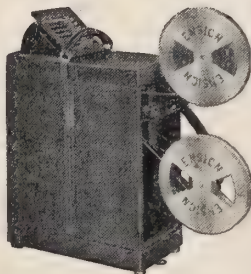
We have the finest 9.5-mm. Film Library in Great Britain. Send for particulars and book your films in good time for your Xmas entertaining.



### 'KODAFLECTOR'

Complete with reflector and wire stand for standing it on chair or table or suspending from picture-rail or shelf. With 9-ft. flex and adapter for photofood lamp.....

**7/6**



### ENSIGN 300-B

Fitted with 300-watt 6-coil single-plane matched filament lamp with mated reflector and condenser. For 16-mm. films. Operates on all voltages 100-250 (A.C. or D.C.). Compact and portable.....

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Takes the standard 3 1/2 x 2 1/2 8-exposure roll film at 1/2, but gives 12 2 1/2 in. square pictures. The brilliant image shows almost full size. With Compur shutter. High-grade f/4.5 Skopar lens.

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4-pl. Carbine Roll Film, f/4.5 Zeiss Tessar anastigmat, Compur shutter, 1 to 1/250th sec., rising front, plate back and leather case .. £25 19 6

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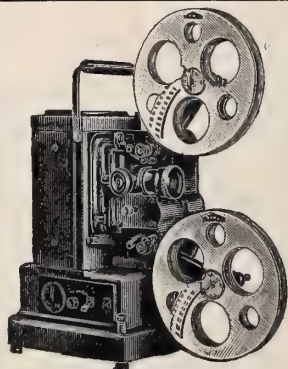
3 1/2 x 2 1/2 Ensign Special Reflex, f/4.5 Ross Xpres, rack focus, self-capping shutter, 1/10th to 1/1,000th, revolving back, screen, 6 slides, F.P.A. and case .. £28 17 6

4-pl. Benzin Folding Reflex, f/4.5 Zeiss Tessar anastigmat, focussing, self-capping shutter, 1/10th to 1/1,000th, revolving back, 3 D.D. slides and leather case .. £28 12 6

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For 8-mm., 9.5-mm. and 16-mm. Films. The change-over from one size film to another takes only a few seconds. Complete with all accessories. Fitted with 2-in. lens and 500-watt lamp, giving brilliant illumination .. **£60:0:0**

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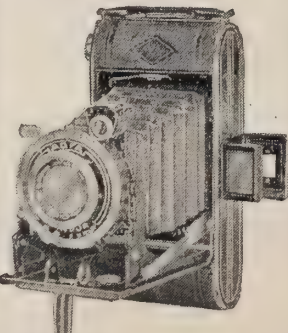


### NEW SUPER IKONTA

Takes 12 pictures on 3 1/2 x 2 1/2 8-exposure roll film. Distance meter coupled with the focussing. Direct built-in view-finder. Compur Rapid shutter, speeded to 1/400th sec. With .. **£28:5:0**

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With Compur shutter speeded 1 to 1/250th sec., and .. **£6 : 6 : 0**

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(1929)

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4-pl. N. & G. Reflex, Zeiss Double Protar f/6.3, N. & G. fully-speeded shutter, revolving back, 2 double slides, changing-box and leather case .. £27 17 6

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4 1/2-in. Goetz Synator f/8.8 Anastigmat, Unicum shutter, 17s. 6d. 9.5-mm. Midas Combined Camera and Projector, complete £2 2 0

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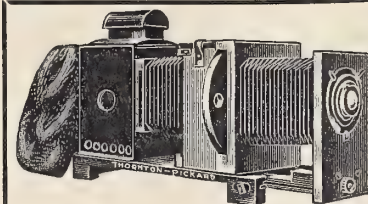
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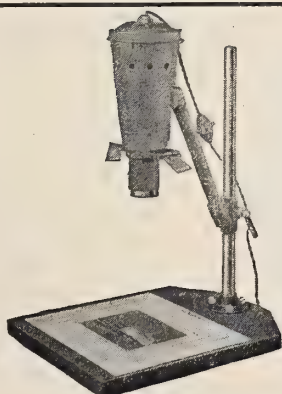
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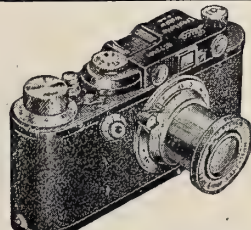


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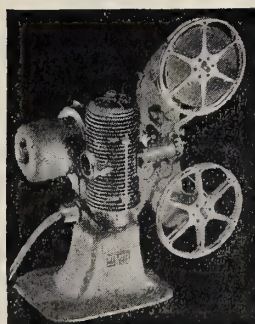
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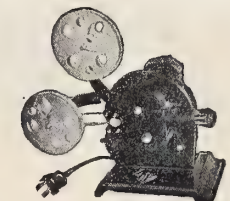
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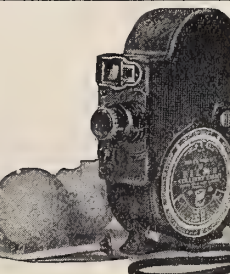


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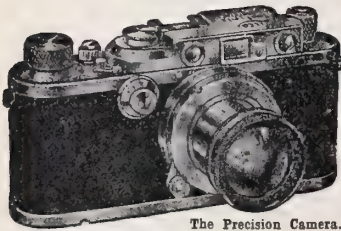
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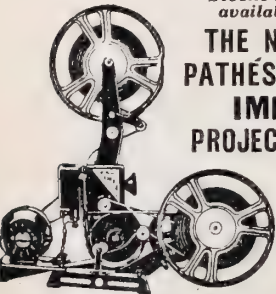
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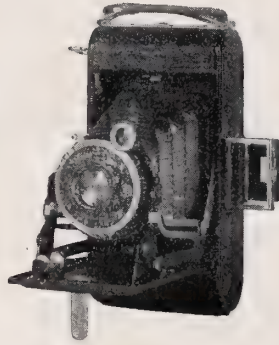
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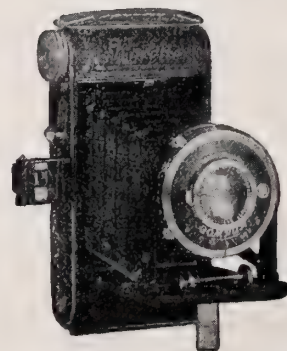


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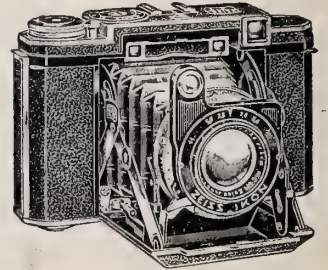


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WEDNESDAY, NOVEMBER 27TH, 1935.

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Vol. LXXX. No. 2455.

THE pictorial possibilities of the cinematograph gave a great field of discussion for the Pictorial and the Cinematograph Groups of the Royal Photographic Society at a recent combined meeting. Mr. J. F. Marshall, who led off, put the case very succinctly when he drew attention to the fundamental differences between static and dynamic photography. The still picture must have some permanence in its appeal. Once made or acquired, we have to live with it, or hide it away, for ever. Far otherwise with the cinematograph film, giving us images that poise before the eye only for a moment, a living, transient thing, one of its chief characteristics being its stimulation of the senses by varying and contrasting images. What might appear to be an unfortunate spacing or ill-chosen accent in a single frame might be quite acceptable when considered in its correct position in a complete sequence of movement. Therefore the worth of a film must not be assessed solely by the consideration of single frames, for that is to put the film to a use for which it was never designed and to convert it into an indifferent lantern-slide. By depriving a film of its main characteristic, which is movement, we are treating it as a musical critic would treat a symphony if he considered only an isolated bar.

### Is the "Close-up" a Picture?

Is there improvement pictorially in the output of the film studios? Mr. J. F. Marshall in the recent debate expressed the opinion that there was. He mentioned a number of examples, one of them a scene from the "Private Life of Henry VIII," in which the courtiers visiting Anne of Cleves move across the

## TOPICS of the Week



CANTERBURY CATHEDRAL BY  
ARTIFICIAL LIGHT

*The North Choir Aisle, looking West.*

*An article on this subject appears on  
another page.*

picture behind sunflowers—the whole shot a low-angle one, having the effect of a living frieze. The difficulty with the theatrical film is that the requirements of the story and also the exigencies of sound reproduction generally crowd out pictorial considerations as ordinarily understood. To assess the pictorialism of the cinematograph it would be better to pay regard to documentary productions or the work of some of the more enlightened amateurs. Mr. Marshall maintained that attributes peculiar to the cinematograph, such as the "close-up" and the angle shot, ill-used as these methods had been from time to time, had a definite and important use in pictorial cinematography. They could lend emphasis in a well-ordered presentation and give it pictorial significance. He warned critics against judging the cinema from a still picture in a frame. The very life of the cinematograph picture seemed to draw the spectator within its bounds—he was in the film, so to speak—and he accepted the "close-up" and the "angle shot," just as in real life he would, when necessary, take up something for closer inspection or peer into this corner and that.

### Cathedral Interiors at Night.

Such is the progress of modern lighting equipment, that "night is being turned into day"—not only in some of our great shopping and theatre centres, and along stretches of arterial roads, but in our cathedrals, churches and other public buildings. Floodlighting enhances the beauty of practically all buildings to which it is applied. Details of a façade can be lit up in such a way as to attract special attention of the passer-by. In interiors, the



effect of spot-lighting, hidden lighting and general flood-lighting seems even more remarkable. For one thing, the ceiling can be lit up in such a way that decorative features become visible which in daytime are shrouded in darkness; this particularly applies to vaulted roofing in our cathedrals and churches. The bugbear of economy, alas! still prevents the using of the large amount of electric current necessary to illuminate the vast spaces of many of our cathedrals; but some amazingly good lighting effects have been secured at Canterbury cathedral by the judicious use of powerful electric lights. Many years ago, before modern electric lighting came into vogue, a verger in a northern cathedral used to say to the visitor, "Come again, when the snow is on the ground, then you will see what the roof is like!" Truly, the snow caused a transformation; the reflected light from the ground outside shone up through the windows, lighting up the high vaulted roof of the nave, so that every detail in the stone-work could clearly be

seen. It is a similar effect to this which is accomplished by the internal lighting of Canterbury cathedral. The lights are so placed that the roof becomes perfectly lit, not only in the nave, but in the aisles and chapels. The shadows cast from some of the pillars give a curious if not unpictorial effect, and there are many unexplored possibilities open to the keen amateur photographer. An article on the subject will be found on another page in this issue.

### Magnesium Ribbon, Age 72 Years.

Now that so many photographers can take portraits at night by the aid of artificial light, thanks mainly to improved sensitive materials and electric lighting, a correspondent recalls the fact that one day this week is the seventy-second anniversary of the introduction of magnesium ribbon or wire. In 1863 the manufacture of magnesium was commenced in Manchester, and during the last week of November of that year, at a Manchester scientific society, Professor H. E. Roscoe

exhibited the light emitted by burning a piece of magnesium ribbon or wire 1 mm. in diameter and 10 ft. long. Mr. A. Brothers, who was at the meeting, secured a piece of the wire and a few days later reported some experiments he had made with it, chief of which was the copying of an engraving by the light given out by the wire. At that time the price of the wire was half-a-crown per foot (to-day it is from 1s. 9d. to 2s. per ounce), and only small quantities were obtainable. Early in 1864, three photographers working together managed to get a good negative in the Blue John Mine in Derbyshire by the light from magnesium, and in May of the same year it was used to make a portrait of Dr. Faraday at the Royal Institution in London. Since these historical initial efforts, magnesium in the form of wire or powder has been widely used by photographers. But we move quickly, and now magnesium lighting is becoming displaced in favour of flood-lamps and flash-bulbs used in conjunction with modern high-speed plates and films.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Retouching Difficulty.

*I can now manage very well that part of negative retouching which is done with medium and pencil, but I cannot succeed in modifying small dense patches by means of a knife. I understand that there is a special pencil for this; if so, what is it called, and where can I obtain one?*

R. A. S. (Aberdeen.)

It is a good thing that you have mastered the pencil retouching of a negative, as this work prevents dark spots and patches on the print which are always difficult to deal with. You no doubt realise that it is easier to darken parts of a print than to lighten them. This suggests that in some cases it is advisable to leave alone some parts of a negative that are too dense, and to lower the tone of such parts on the print itself.

We understand your difficulty with the retouching knife, but would advise you to continue to practise with it on waste negatives. Much depends on the sharpness of the knife, but still more on the "knack" of using it. Once this is acquired it is surprising what can be done.

The pencil of which you have heard is probably what is called an abrasive pencil. Some years ago an accessory was introduced for the same purpose, consisting of a small, compact bundle of threads of fine-spun glass in a mount. But the ordinary abrasive pencils can be prepared without much trouble.

Get a small round pencil, or some similar cylindrical object, and wrap tightly round it several thicknesses of thin, tough paper, pasting it down as you go. Let this dry, and then slip it off so that you have a cylindrical case. Lead or tin foil will do instead.

Melt a little paraffin wax, and incorporate with it some very finely sifted pumice powder, or rouge powder. The former works more quickly. Pour the mixture into the paper case,

in which it cools and hardens. The "pencil" is sharpened suitably and used for rubbing away the silver from the over-dense patches. This is slow and patient work, but effective. A rub with a rag and a trace of petrol will remove any residual wax.

### Pyro-Soda for Tank.

*I am old-fashioned enough to prefer pyro-soda for my plate negatives, but am now often using a tank, and for this other developers are generally suggested. Can you recommend a pyro-soda solution suitable for either dish or tank work?*

L. S. (Harwich.)

We do not know of anything better than the following, which has been popular for many years, and is in every way satisfactory.

Mix together 460 grs. of anhydrous sodium sulphite and 115 grs. of potassium metabisulphite, and dissolve in 8 oz. of warm water. Bring this to the boil for one minute, add 115 grs. of pyro and bring up the total volume to 16 oz. Call this Solution A.

Now dissolve 600 grs. of anhydrous sodium carbonate in 16 oz. of water, and call this B.

For tank use, take 3 parts A, 3 parts B, and 34 parts water. At 65° Fahr. about 20 minutes will give negatives suitable for enlarging on normal bromide paper, but, as we have frequently pointed out, the time of development varies considerably according to the kind of sensitive material used. Greater or less time also affects the degree of contrast in all cases; the longer the development the greater the contrast.

For dish development a more concentrated solution may be used; that is, the amount of added water is decreased, and this will naturally shorten the time of development.



# FLOOD Photography

A topical subject that offers opportunities for new landscape effects for both amateur photographers and cinematographers.

IN practically every low-lying district of the country at the present time the excessive rainfall has flooded the land. Roads are impassable, rivers have overflowed their banks, and fields have become lakes. The result of this, apart from the considerable inconvenience to residents, has been to alter the landscape to a remarkable degree and create even greater difference in its familiar appearance than would be caused by a heavy fall of snow.

The flooded districts now present a novel and unusual aspect, and, in the neighbourhood of rivers, large masses of moving water add to the appeal of the scene for picture-making.

Here is an attractive and topical subject that should not be missed, but should be turned to pictorial account by every keen user of a camera or a ciné camera. There is plenty of movement for the latter where the rivers have overflowed, while, for the former, broad expanses

considered. If the work is being done deliberately, waders may be necessary, but, in any case, the feet should be well shod, and, preferably, the familiar rubber Wellingtons should be used.

In many of the flooded districts in the neighbourhood of rivers, boats and punts are available. These can be freely navigated in various

view of the large reflecting surfaces presented by the flood water itself.

The point of view is a matter that must be dealt with according to each particular subject as it is approached. The daily and weekly papers have already published innumerable photographs of the flooded districts, some of which have been very striking.



*The River and the Road.*



*The Flood Photographer at work.*

of water with wonderful reflections and isolated trees, etc., offer opportunities for novel compositions.

To deal with this subject satisfactorily, apart from the keenness of the individual, suitable and adequate equipment in the matter of footwear and clothing should be

any camera or ciné camera with which the worker is already familiar will serve the purpose. The appropriate exposures for the time of year and time of day should be ascertained by meter or tables, but it should be remembered that they can be considerably reduced in

directions over flooded fields, etc., and from them some remarkably good viewpoints may be obtained.

So far as apparatus is concerned

The news reels at the cinemas have also shown many good pictures of the floods. These should afford useful hints to the amateur when dealing with this subject.

A strong foreground object in the shape of bushes or trees is desirable, and fast panchromatic films or plates are very desirable, particularly in the afternoons when there is a possibility of poor light. Anyhow, it is a subject that is worth attempting, and one which may not occur to such an extent again, which is probably the wish of many of those whose houses have been marooned.



# Cathedrals by Lamplight

*A new sort of Winter Architectural Photography.*

By E. W. TATTERSALL.

PHOTOGRAPHING cathedral interiors at night is a phase of camera work that has only become possible very recently. This is due partly to the fact that the cathedral authorities in many cases have greatly improved and augmented the lighting, even to the extent of flood-lighting; and partly to the great speeding up of sensitive materials which enable comparatively short exposures to be given to these impressive subjects.

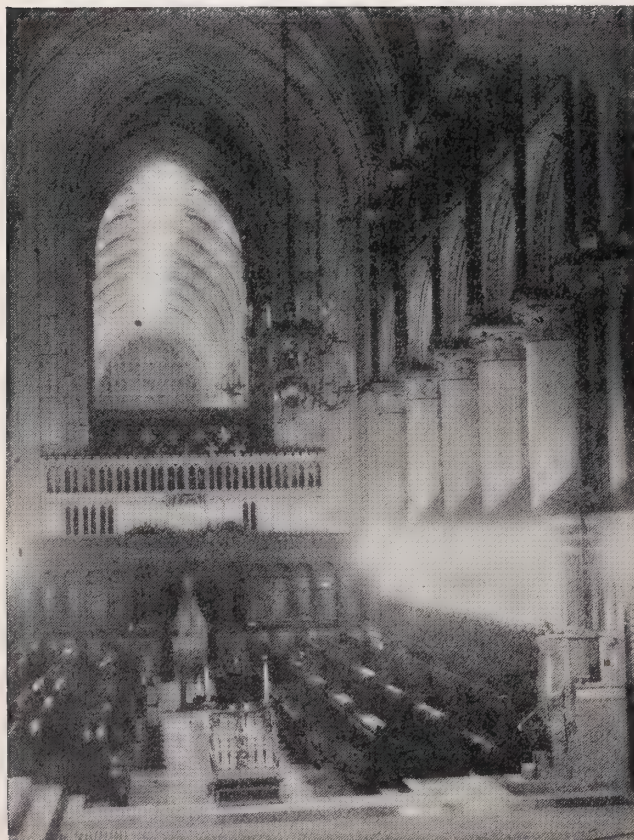
Canterbury cathedral is particularly favoured in the matter of lighting effects, and on that particular night on which the accompanying photographs were taken, the best opportunities for picture-making occurred in the aisles, the chapels and the crypt. The great area of the nave presented a more difficult proposition, because of a little haze which had gathered in the roof.

The exposures for these subjects, lit by the electric lighting of the cathedral, ranged round about  $2\frac{1}{2}$  minutes at  $f/11$  to  $f/16$ , using Kodak S.S. Panchromatic flat cut films.

It would have been possible to improve the rendering of the nave by using a light filter over the lens, to counteract the haze, and increasing the exposure accordingly; but, as it was, the lights had been specially turned on for the



*Canterbury. The North Choir Aisle, looking East.*



*Canterbury. The Choir, with a glimpse of the Nave roof.*

convenience of the photographer, and it was natural that under the circumstances the sooner the job could be finished the better for the cathedral authorities! It speaks still more for the excellence of the sensitive materials that no light filter was used, and yet the haze did not show obtrusively, and also the light stone-work was well rendered. Had plates been used, of course, they would have had to be backed.

When developing, the chief thing to guard against is obtaining a hard and chalky negative, therefore a dilute developer is desirable, and development should not be carried too far. In the present case the results would probably have been still better if "portrait" or "soft-gradation" pans. had been used.

Now that so many grades of paper are on the market, it is fairly easy to find one which exactly suits this type of negative, for the particular purpose in view, whether for reproduction or for exhibition. To be on the safe side, however, a thin negative is always desirable for enlarging.

As to the choice of lens for this class of work, a great deal depends upon its composition. It has been found that the simpler the construction of the lens, the better for night photography. Any lens with a number of internal reflecting surfaces will tend to increase whatever halation there may be in the subject.

Cathedrals by lamplight offer as yet an untried field for many photographers, and kindred subjects such as dark country churches, old-fashioned houses, the interiors of which might have proved an insuperable problem to photograph by "the light that comes in through the windows," now that artificial lighting has so much improved, offer fewer difficulties. Stained-glass windows, which by strong daylight often cause trouble, by dusk, plus the electric light of the building, give a beautifully harmonised picture.



# See a **CONTAX** before buying your new **Miniature Camera**



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- The back of the Contax is detachable for cleaning—an important point, because dust and particles of film emulsion will collect inside a camera and must be removed, otherwise negatives will suffer from pinholes.

*The above advantages and many other points particular to the **CONTAX** are fully explained in our books, the "Connoisseur and the Contax" and the "Ten Contax Lenses," both of which will be sent free on application.*

*The Contax can be purchased from most high-class dealers on the instalment system. Name and address of nearest dealer on request.*

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# REDUCTION *or* INTENSIFICATION

## *with One Solution*

By D. E. LUMB STREET.

MANY amateurs shy at the idea of after-treatment of their negatives and prints. They object to the necessity for keeping a lot of different stock solutions. Nevertheless, incorrect exposure is still one of the commonest faults in photography, and to make the best of many negatives some after-treatment is required. Over-development is quite common, too.

Most of the usual reducers and intensifiers suffer from some disadvantage, such as lack of control, uncertainty, doubtful permanency, or a highly poisonous nature. The following process is simple to operate, is free from the above objections, and while chiefly of use for reduction, can also be applied for intensification.

A bleacher, of the kind used for sulphide toning, is required, and your favourite formula may be used. The following standard formula will answer well:

Potassium ferricyanide	100 grs.
Potassium bromide	100 grs.
Water to	10 oz.

Immerse the negative in this, and

make sure that no airbells remain. It will bleach to a pale yellow in a few minutes. Remove it and wash in running water for five minutes, or five changes of water.

To reduce, the bleached negative is placed in any usual developer which, however, can with advantage be used at quarter normal strength. This gives one a greater control over the action. Watch the redevelopment carefully; the image will darken first at the surface and gradually develop through to the back. When it is dense enough (when observed by transmitted light) wash for a few seconds, then fix in a plain fixing bath for ten minutes. This last will remove the remaining yellowness, and all that remains is to wash and dry in the usual way, when the image will be found to be reduced evenly all over to whatever degree decided on.

If the negative is under-exposed and over-developed, with harsh contrasts, it can be evened up by the same method by stopping the redevelopment at an earlier stage, i.e., as soon as the lighter parts and half-tones of

the image are darkened. The heavier high-lights which have not yet been acted on can then be fixed out, leaving a negative of comparatively even quality.

To intensify, the bleached negative is redeveloped in any of the usual developers. Pyro gives a substantial increase in printing value, due to the formation of a "stain image," while amidol yields a warm tone of useful printing quality. Development should be carried to finality, i.e., until no sign of yellowness can be seen from the back. The plate is then washed well and dried. No fixing is necessary.

While primarily of value for negatives, this method can be used successfully for intensifying bromide prints. If, for example, an enlargement has been spoiled by incorrect exposure and the image is too flat and grey, it can frequently be saved in this way; by using an amidol developer well restrained with bromide, warm tones somewhat resembling those of chloro-bromide can be obtained.

All the operations are carried out in daylight or other actinic light.

## "The A.P." Monthly Competitions

### AWARDS FOR OCTOBER.

AN unusually large number of prints of high technical and pictorial merit was the feature of the October competitions. This particularly applied to the Advanced Workers' and the Intermediate Sections. The number of entries in all three sections continue to increase every month, and the competition becomes keener in consequence. The prize-winning prints were well up to exhibition standard again. The awards are as follows:

#### ADVANCED WORKERS' SECTION.

First Prize.—"Sunlight on the Mantelpiece," by C. D. Notley, 34, York Mansions, London, S.W.11.

Second Prize.—"Fi Sug-as-Safafr, Baghdad," by S/L. R. Jope-Slade, Air Ministry, Adastral House, Kingsway, London, W.C.2.

Third Prize.—"New Year's Greetings," by Sorab J. Kharegat, 12a, Cusrow Bang, Colaba Causeway, Bombay.

Mounting Prize.—"Sunshine and Smoke," by George Hilleard, 8, Undershaw Road, Bromley, Kent.

Certificates of Merit.—"Autumn Sunshine," by Mrs. N. Ashmore, 50, Union Street, Burton-on-Trent; "Storm Brewing," by Hubert M. Bond, Bylands,

White Rose Lane, Woking, Surrey; "Chiaroscuro," G. Tschernochvostoff, Idrottsgatan 22 A 10, Helsingfors, Finland.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3, respectively.

Those awarded Honourable Mention are as follows: Mrs. N. Ashmore (Burton-on-Trent); H. Baden Oates (Newquay); Hubert M. Bond (Woking); W. F. A. Chambers (Geneva); J. H. Clark (Camberwell, S.E.); M. Desai (Bombay); W. Ecclestone (Shrewsbury); E. A. Fordham (West Wickham); Arthur G. Gardner (Bristol); Naval Adarji Goghavala (Bombay); A. T. Grub (Acton, W.); R. C. L. Herdson (Herne Hill, S.E.); William Jackson (Hull); (2) S/L. R. Jope-Slade (London, W.C.); E. T. Koch (Ceylon); C. D. Notley (London, S.W.); Mrs. K. M. Parsons (Reading); A. C. R. Redgrave (Margate); A. Hugh Reynolds (London, N.); Geo. A. Slight (London, S.E.); A. James Soye (Belfast); Major D. J. Stevens (Bordon, Hants); Denis Whitlock (Shortlands, Kent).

#### INTERMEDIATE SECTION.

First Prize.—"Breezing Along," by Thomas Hamil-

ton, 183, Culrain Street, Shettleston, Glasgow, E.2.

Second Prize.—"Portrait," by R. Mottershead, 75, Grosvenor Street, Leek, Staffs.

Certificates of Merit.—"Devon Farm," by A. R. Beattall, 18, Ellesmere Avenue, Alfreton, Derbyshire; "Vacation Cruise," by Fred. J. Egan, 15, Linden Street, Toronto, Ont., Canada; "Alga, Glafosfjorden, Sweden," by G. P. Hilbery, 13, Gray's Inn Square, London, W.C.1; "Lunch Hour," by Mrs. Marjorie Livingston, 18, Collingham Gardens, London, S.W.5.

#### BEGINNERS' SECTION.

First Prize.—"Pictures in the Fire," by Mrs. B. Watton, 39, Raglan Court, Wembley Park, Middlesex.

Second Prize.—"A Flying Dutchman," by A. C. Boxall, 70, Thurlstone Road, West Norwood, London, S.E.27.

Certificates of Merit.—"Auld Reekie," by C. P. Abbott, 111, Dormers Wells Lane, Southall, Middx; "Feeding Time," by Bernard G. Ball, 32, Abbotwood Road, Streatham, London, S.W.16; "Portrait of Elizabeth," by L. H. Openshaw, 22, Parklands Drive, Broughton, Preston; "Outward Bound," by G. M. Peake, Motcombe, Palace Road, Hampton Court.

**The Camera Club.**—The Annual Exhibition of members' work is now open at 17, John Street, Adelphi, and remains open until December 14th. As on previous occasions this exhibition discloses a remarkably high standard of pictorial work, but this is not surprising when it is seen that the show includes pictures by prominent exhibitors such as Alex. Keighley, Walter Clutterbuck, John St. Aubyn, Leo A. Leigh, Ella Mollo, E. Heimann, John H. Ahern, Rosalind Maingot, J. B. Woodroffe, M. Neven du Mont, T. B. Blow, and many others. Over

one hundred exhibits are on view. The Sir William Crawford Plate has been awarded to Ella Mollo for an attractive nude study, entitled "Light and Shade." Readers of "The A.P." should endeavour to visit this exhibition; admission is free. The Camera Club is open daily, Sundays included. Besides all photographic facilities, it serves light meals and teas, has a full licence, billiards room, and all the amenities of a social club. Full particulars will be sent on application to the Secretary, The Camera Club, 17, John Street, Adelphi, W.C.2.



# ILLUSTRATE

A PRACTICAL NOTE FOR WINTER WORK.



*Appliqué design.*

**W**INTER is the time when fireside hobbies come into their own, and it is also a time when the camera can be used to great advantage for obtaining useful records of work well and truly done, or at least attempted.

A good photograph of a piece of delicate needlework will reveal a great deal more than the most careful drawings. You can see at a glance the kind of stitch used, the way the design has been worked out, the kind of material and threads used, and the true intricacy of the design itself. Of course, a lot is missed owing to the monochrome rendering, but by the use of appropriate filters and panchromatic material, lovely and delicate gradations of tone may be obtained.

I think every person who practises a hobby should keep an album showing examples of work done. These will help in the future development of ideas and act as inspiration; this I consider very important. We are prone to moods, and when we are down in the dumps it is better than a tonic just to glance through the album and see what we did last winter.

I find my photographic records give both my friends and me great pleasure, and, another thing, they have proved of considerable service when teaching handicrafts. Drawings are all very well in their way, but they lack that

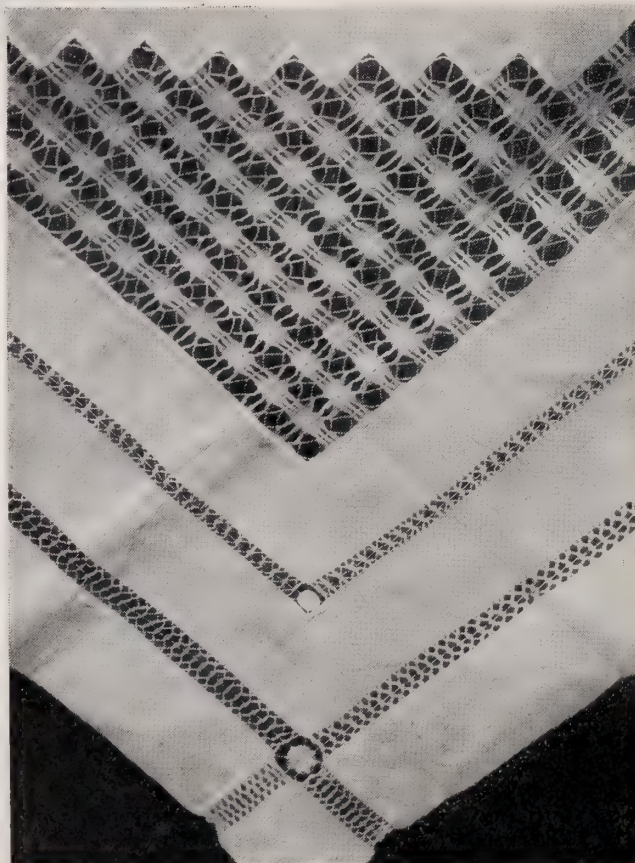
reality and authenticity inseparable from a first-class photograph. When teaching at Women's Institutes I have found camera studies able to make clear an obscure point otherwise exceedingly difficult to explain.

It is, I think, a great pity that more use is not made of photography in the classroom—it has infinite possibilities; but all work of an educational value must be needle-sharp and crystal clear.

Most of my record work is done with a quarter-plate stand camera, using S. G. pan. plates and a



*Example of Gesso work (Book End).*



*Drawn thread work.*

Gamma filter. I like to use daylight as this gives less contrasty results, and certainly more artistic pictures. Even in the winter there are times when sunshine floods even the city room, and then it is time to get busy. Careful focusing, a small stop and full exposure give the best results. Attention must also be paid to the arrangement of the object to be photographed.

This should be displayed to the best advantage and evenly lighted. Objects in relief should have a lighting slightly to one side to accentuate the shadows or texture.

When photographing examples of embroidery the aim of the photographer should be to get tone and feeling into the finished print, and I find it necessary in many cases to increase the printing value and brilliance by immersing the negative in a weak hypoferricyanide reducer for a minute or so.



# your Hobby

By IVY E. NORMAN.

This increases the contrast of the negative tones, but should not be carried too far as this will cause excessive contrast.

Sometimes treatment with persulphate reducer is desirable to reduce the high-lights. This has the opposite effect to the previous hypo-ferricyanide reducer, and should be used with a negative that is too contrasty or over-developed. A good

guide to the arrangement of lighting used for the different objects can be gained by studying the catalogues issued by the makers of these many hobbies. I strive always to obtain the most realistic results. I want linen to look like linen and cane to look like cane, not pieces of twisted putty, and to do this is often very difficult. Still, trouble is nothing if the results are first class, and a feeling of very real satisfaction is experienced.

The illustrations are, naturally, samples of the kind of work in which I am personally interested; but my suggestions are of very wide application. Nor do they apply only to things made, but to things collected—butterflies, coins, botanical specimens and what not. Even schoolboys may apply the idea, say, to the handicraft models they construct.

## A Handy Camera Stand

*A simply constructed stand suitable for Still Life, Portraiture and Copying, etc.*

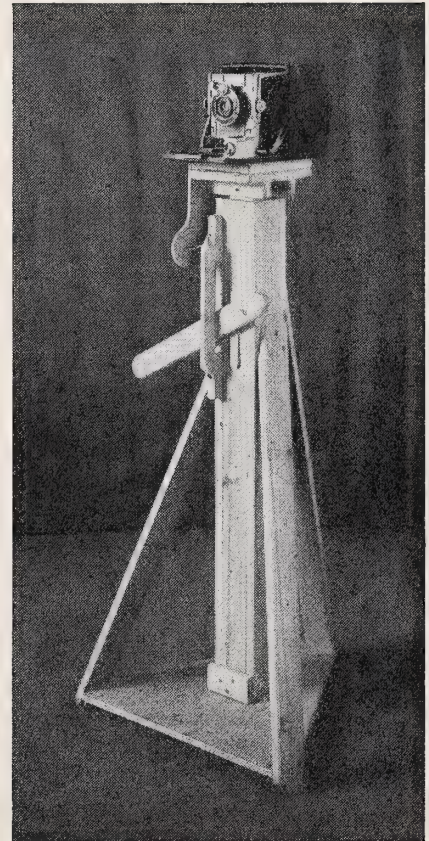
**A**MATEURS who have attempted indoor photography where a camera stand of some kind is a necessity, such as in home portraiture, flower studies, still life, table-top work, copying, and so forth, are bound sooner or later to come up against the limitations of the ordinary tripod, particularly if engaged upon work where the viewpoint has to be adjusted to a nicety.

By J. T. MARRIOTT.

It consists of a solid pillar, supporting a tilting top, which is made to slide in a hollow pillar, which latter is supported upon a triangular platform. From the sides of the hollow pillar to the corners of the platform spring three struts, which give rigidity and act as feet for the whole to rest upon.

With regard to the details of construction, it is advisable to commence with the central pillar. This is a piece of  $2 \times 2$  in.,  $2\frac{1}{2}$  ft. long, and carefully squared off at the ends. Then proceed to fashion the tilting top. The platform is  $4 \times 6$  in., and a glance at the illustrations will show the details. For heavy cameras a "piano hinge" might be substituted for the two small ones illustrated. The guide is cut from three-ply with a fretsaw; the curved slot must be very carefully plotted. The whole is kept in the desired position by means of a fly-nut and washer, running on a screw-headed bolt let into the under (fixed) portion of the top.

Next proceed to build the hollow pillar round the central pillar. The back is made first, with a width of 2 in., plus twice the thickness of the wood in use. Then make the two sides, 2 in., plus one thickness of the wood in use. The sides are now screwed or nailed



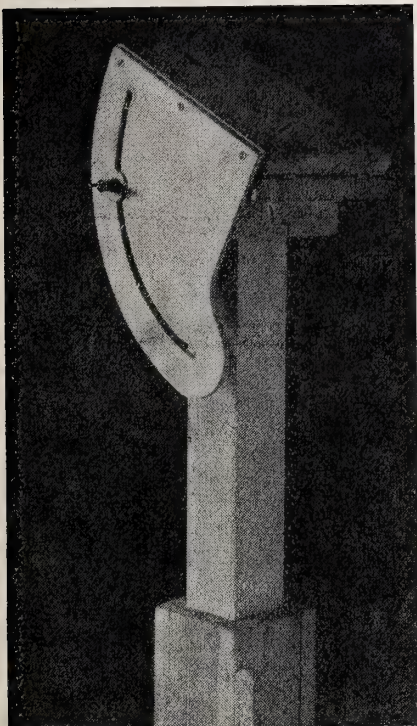
*The completed Stand (closed).*

(long thin nails) to the back by their edges, so that the central pillar can slide easily without undue looseness. Finally, the front is made 2 in. wide. This has not to be fixed, but allowed to float, so that it can be pressed at will upon the central pillar, which is gripped between the front and the back and held in any desired position until the pressure is released.

How to apply such pressure constituted a problem in itself. After several essays, a solution was found in the lever and wedge system shown in the print above. Seated behind the stand it is the simplest matter to raise or lower the camera with the left hand whilst varying the pressure with the right. The action is smooth and rapid, all necessary pressure can be applied, and with the measurement given an increase in height of 2 ft. attained without loss of rigidity. A good stout screw should be used as pivot for the lever, and the wedge should be tried in several positions before making the final adjustment. The floating side has a piece of wood screwed laterally across its base to prevent sag at full extension.

The platform (of 5-ply) is now nailed to the bottom of hollow pillar, and the struts added. This form of base can be used as a receptacle for weights should additional rigidity be required.

For ease and adaptability in use this stand will take some beating, and so far has met every demand made upon it.

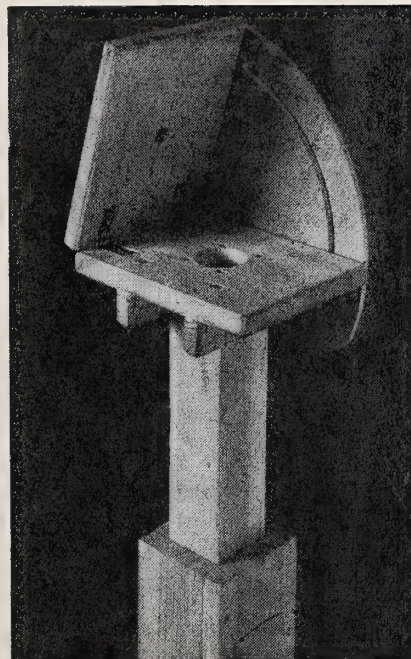


*Tilting Top, showing guide with fly-nut, bolt, and washer.*

If, in such circumstances, it is found, after the camera has been set up and carefully levelled, that the viewpoint must be moved an inch or so in any direction, the whole process has to be repeated.

Lateral movement is not so troublesome, but any alteration in height, involving the adjustment of three sliding legs, wastes both time and patience.

It was with the object of overcoming the above-mentioned objections that the camera stand illustrated was designed and constructed. It is made entirely of  $\frac{1}{4}$ -in. deal boarding, save the central pillar, the base, and the guide to the tilting top, and any one at all handy with tools should be able to copy it or adapt it to their particular needs.



*Tilting Top up for vertical work. Note recess for head of tripod screw when top is closed.*



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

**Zeiss Ikon Ltd.** have asked us to announce that they will be holding an exhibition of Contax enlargements at the New Gallery, 12, Shandwick Place, Edinburgh, from December 2nd to December 14th. The exhibition will remain open each day, except Sunday, from 10 a.m. to 5.30 p.m., and will contain a representative selection of all kinds of subjects taken with the Contax. Most of the exhibits will be 24 x 16 in. enlargements, but three specially large specimens measuring up to 6 ft. will also be shown.

We have had the opportunity of inspecting the Barker Concentrated Light Cabinet. The purpose of this is to enable enlarging to be done by an ordinary  $\frac{1}{4}$ -plate or smaller camera. The back of the camera is encircled by an elastic-banded fabric to keep it in contact with the cabinet. The light from a 60-c.p. lamp, suitably placed in the interior, is reflected by parabolic reflector through the negative to the lens of the camera and thence to the bromide paper on the easel. The absence of a condenser enables enlargements to be made without emphasising grain or blemishes on the negative. The price is 15s., the sole agent being C. Taylor, 35, Breadalbane Street, Glasgow, C.3.

The Whitehall Ciné Society started its winter session with congratulations to John Chear, for winning a plaque for the second year in succession in the R.P.S. Exhibition of Cinematography. It is gratifying to note that in each case the film had already been included in the Exhibition of Members' Films, which has been run for the last three years by the Whitehall Society. Other members' films which have been accepted in

R.P.S. Exhibitions are "Mainly Boats," by C. R. Stubbs, and "Metropolitan Medley," by J. F. Marshall. Mr. Marshall is now Secretary of the Ciné Group of the R.P.S. Two other members whose contributions to ciné journalism often appear are R. H. Alder and Harry Walden, who is now chairman. The Society is a society of cinematographers, and it is felt that the slogan adopted in 1932 of "Make Better Films" is being justified. This year two changes are being made in the programme. First there will be more practical work and some experimental shooting, so far as the meeting-room permits. Secondly, there will be projection at every meeting, even if the evening is mainly for demonstration. Civil servants who are interested should write to O. Kordik, India Office, S.W.1.

We have already referred to the Nadir tape, made by the Ozalid Co., Ltd., of 1, Central Buildings, Westminster, London, S.W.1. This cellulose self-adhesive tape offers great advantages for a number of photographic purposes. It is transparent, and extraordinarily adhesive. It is now supplied in 6d. rolls, and provides an inexpensive and handy form of adhesive that will appeal to every reader of this paper. It should be asked for at stationers, or application made to the above address.

A reader of "The A.P." is desirous of compiling a list of agents, shops, etc., throughout the country who are willing to hire out 16-mm. ciné projectors. The reader in question is Mr. L. C. Arundel, 128, The Chase, Wallington, Surrey, and he has a number of technical and educational films which are loaned

free of charge to working men's institutes and similar organisations where such films are considered of interest. In many cases no projector is available, and Mr. Arundel wishes to obtain the above list for circulation to the various districts to which films are sent. All communication should be made to him at the address given.

The Hon. Business Secretary of the Yorkshire Photographic Union—Mr. W. E. Gundill, informs us of a change of address. After the present date it will be Sawley House, Springfield, Dewsbury.

A third monthly photographic ramble has been arranged by the Southern Railway for the Guildford District on Sunday, December 1st. The train leaves Waterloo at 9.40 a.m. The leader of the party will be Mr. A. E. Daly.

The London, Midland and Scottish (London) Photographic Society will hold their Eleventh Annual Exhibition of Pictorial Photography at Euston Station, London, March 16th to 21st, 1936, and it will comprise two classes: Class 1, open to members of the society only; Class 2, open to exhibitors in Great Britain and Northern Ireland. Entry forms may be obtained from Clarence Pursell, Hon. Exhibition Secretary, Chief Accountant's Office, L.M.S. Rly. Co., Euston Station, London, N.W.1.

The Windlesham Camera Club has just received notice that H.R.H. The Duke of Connaught, K.G., has consented to become patron of the club. To have Royal interest shows the work done is of value, and the members, with their unique aim of church photography for posterity, will now be encouraged to greater efforts. The club is only six months of age, but over sixty strong, and membership increases every week. The Hon. Secretary is Mr. J. C. Hayward, Hallgrove, Bagshot, Surrey. All applications for information concerning the club should be made to him.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in this issue.

Seventh Western International Photographic Salon.—November 23-30. Organising Secretary, W. H. Hill-Muchamore, 24, Church Road, Redfield, Bristol.

Third (Second International) Wilmington Salon of Photography.—Open, January 6-26, 1936. Last day for entries, December 15, 1935. Particulars and entry forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24-March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

Preston Scientific Society.—Eleventh Annual Open Photographic Exhibition. Monday, February 3 to Saturday, February 15, 1936. Entries close Friday, January 19, 1936. Particulars and entry forms from the Exhibition Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

Scottish National Salon.—February 8-29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

The 40th Annual Exhibition of the South London P.S.—Open, February 15-March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Edinburgh Photographic Society.—74th Annual Open Exhibition. Open, February 22-March 7, 1936. Entries close, February 3, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Geo. J. Kennedy, 16, Royal Terrace, Edinburgh.

Birmingham Photographic Society.—45th Annual Exhibition. Open, February 29-March 14, 1936. Entries close, February 8, 1936. Particulars and entry forms from the Hon. Secretary, Eric H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.

Ilford Photographic Society.—Annual Photographic Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing date for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

City of London and Cripplegate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16-21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

London, Midland and Scottish (London) Photographic Society.—Eleventh Annual Exhibition of Pictorial Photography at Euston Station, London. Open, March 16-21, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Clarence Pursell, Chief Accountant's Office, L.M.S. Railway Co., Euston Station, London, N.W.1.

Ville Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21-April 5, 1936.

Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels, 3, Belgium.

Hackney Photographic Society.—47th Annual Exhibition. Open, April 1-4, 1936. Entries close, March 10. Particulars and entry forms from the Hon. Secretary, Walter Selfe, 24, Pembury Road, Clapton, London, E.5.

Darwen Exhibition of Photography.—April 20-May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.

Bristol Photographic Society.—Second Annual Open Exhibition, from May 2-19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.

Sunday Referee Weekly Photographic Competition.—£10 offered every week for the best picture published. See Sunday Referee for full particulars.

Seventh Chicago International Salon of Photography.—Open, July 23-October 4, 1936. Entries close, June 15, 1936. Further details and entry forms from Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.

I Internationale Kunstphotographische Ausstellung in Karlsbad.—Open from July 13-August 9, 1936. Entries close, June 18, 1936. Particulars and entry forms from Mr. Hugo Heyer, Schulgasse 26, Karlsbad.



# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCIX.

Mr. DONALD  
McLEISH.

From information communicated to our Special Representative.

"IN the year 1935 the efficiency of apparatus and material give such freedom to the pictorial photographer that their mention in detail would seem almost superfluous; nearly as futile indeed as an essay on the tools of the artist or craftsman.

"In the present connection it may be sufficient to say that all my pictures have been taken with a box-form camera of my own construction, made many years ago, with the lens in a focussing jacket, and carrying 5x4 plates in dark slides. It has accompanied me in the traverse of some twenty-one

countries; in the war in seaplanes; on the Alps to heights of 14,000 feet, and into the depths of crevasses. It has tumbled several hundreds of feet down the Matterhorn, and been dropped into the Sea of Galilee. I am convinced that no other form of camera could have stood the racket.

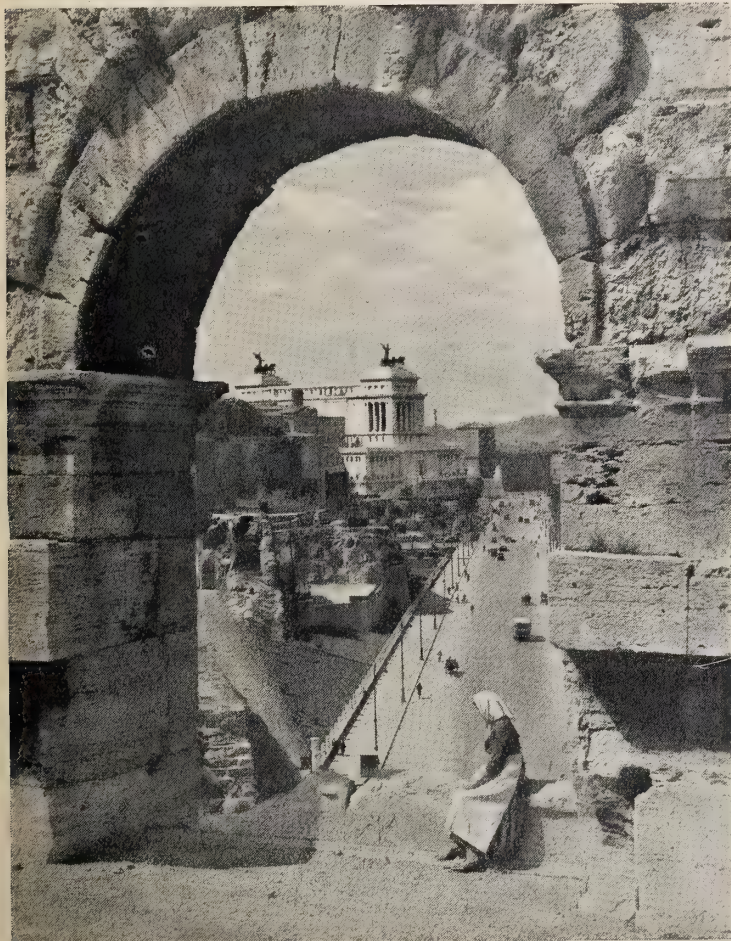
"A considerable experience of scenic photography has taught me that the factors most likely to make an instant and pleasing appeal are correct lighting, and proper balance of opposing lines and masses. Much can be done by choice of viewpoint, but I have often found it necessary to remove

offending obstacles in foregrounds, cut away branches and the like. I aim at the inclusion of figures when possible; they add enormously to the interest of a subject. But judgment and a considerable knowledge of human nature are needed if they are to appear a natural and unconscious part of the picture. Many workers fail lamentably at this. A certain awkwardness of approach, and perhaps the national shyness gets in their way, and baffle the best efforts of their native models. Such people are apt to use the term 'posed photographs' in a disparaging sense, which seems to be merely an attempt to cover their own deficiency in this respect; to make a virtue of necessity, in fact.

"I make a practice of using thickly-coated plates, and develop negatives to extra density in order to have a reserve in hand for subsequent reduction, local or complete. The negative after its final washing is frequently only the raw material for the finished picture. In spite of all care before exposure, there is seldom a negative that cannot be improved by hand-work. High-lights need strengthening with the pencil, offending detail removed with the knife, while broader masses of unwanted density are reduced by chemical or frictional means. This hand-work, which converts an ordinary photograph into something more artistic, is the basis of my more pictorial results, and since it is difficult to apply these methods with flexible film I use plates exclusively.

"The best photograph is a dull affair compared with the 'living bright reality.' Therefore it is an article of faith with me to combine with pure high-light and intense shadow all the intermediate tones that photography can give. But there are still a number of workers who seem to view nature through ground-glass spectacles. There is endless interest in the photography of children and animals with their varied moods and expressions, the racing yacht storming along with lee rail under, the embodiment of power and grace, the rugged Alpine peak streaming with glaciers, and gleaming ice séracs which exhibit the beauty of shadow within shadow that only photography can render. All such work is difficult, but the results are of permanent value."

(A further example of Mr. Donald McLeish's work is reproduced on one of the centre Art pages.)



A ROMAN CONTRAST.

Donald McLeish.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE DANCER," by Marcus Adams.

THE child studies of Marcus Adams are famous. On their account he is known throughout the world, and there is no doubt but that, by reason of his strongly individualistic touch, his work is supreme in its sphere. In this instance, however, he departs from the realm of portraiture, and presents a figure study, which, nevertheless, is characterised by the same masterly handling and distinctive treatment for which his portraits are renowned.

Its quality is remarkable. There is a thorough harmony between subject and treatment, and between the tonal scheme and arrangement, that is particularly striking, and, although it cannot wholly be conveyed in the reproduction, something of the impression that is created may be gathered. It is not from any one element, but from the whole, that this impression arises, but much of it comes from the happy relationship of tone with tone, their soft and subtle transitions in some of the passages, and the judicious employment of vigorous contrasts in others.

The figure, for example, is rendered by rich and powerful darks in opposition to brilliant and forceful notes of light, but, at the same time, contains a measure of half-tone. The darks seem to show that colourful quality and depth, and the lights that luminous sparkle, that are associated with chloro-bromide papers under perfect technical treatment, while these suggestions are heightened by the choice of a cream-tinted base. The warm brown-black of the shadows accords with the creamy smoothness of the lights, and, in the background, which is mainly in the lighter shades of half-tone, the same feeling of luminosity persists. The limitation in the scale in which the setting is rendered makes it an admirable foil for the figure, for it has sufficient depth to relieve the lights, and yet is not heavy enough to

minimise the intensity of the darks, both being perfectly displayed.

But, although its general tone is light, the setting is fully modulated. It is characterised by alternating tones of varying value, and these occur in such a way as to cause a series of directional impulses to arise. Along the top, they extend downwards from the right towards the figure with a

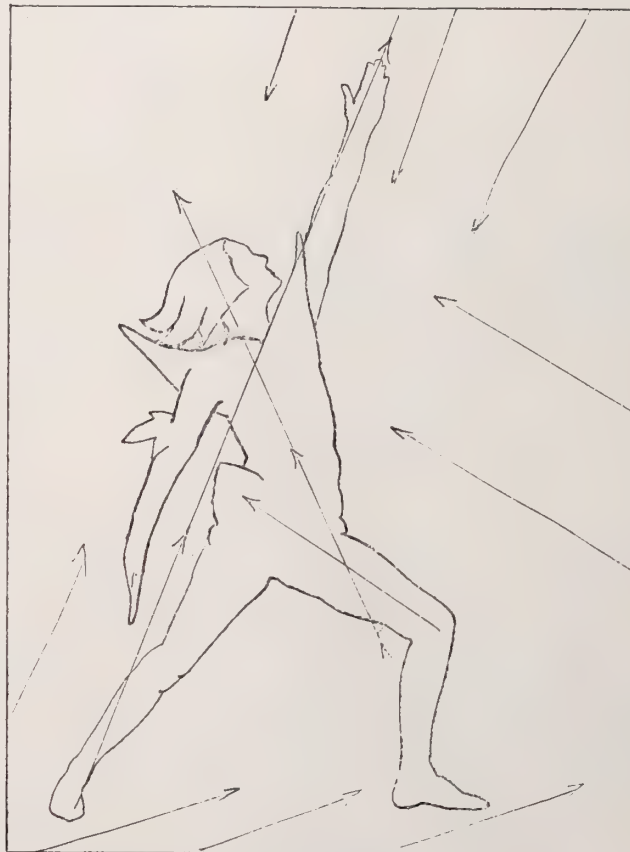
the other arm, and is supported by the opposition of the head and other leg which create another diagonal crossing the first. In the same way that lines of a vertical tendency suggest dignity and height, and horizontals peace and quietude, diagonals invite a feeling of unrest or movement. The figure, on account of its disposition on two diagonals in opposition, conveys, in itself, a fine feeling of motion. This, having regard to the implications of the title, is essential to the theme; but, while the suggestion arising from the pose of the figure alone is adequate to convey the idea, the directional impulses imparted by the diagonals of the setting emphasise and reiterate it, so that the feeling of motion arising from the two elements in conjunction is exceedingly forceful and convincing.

In the sketch, an endeavour has been made to reduce the form to the simplest elements in order to make these directional impulses clear.

The expedient is one that has not infrequently been adopted in the works of the masters, to create an impression of an irresistible onset of troops in battle subjects, lances or spears being shown as verticals on that side of the picture representing the rear, with a gradually increasing inclination in the line of movement till—in the portion of the subject depicting the forefront—they are almost level. Used in this way, the effect is cumulative, and a vigorous impression of motion is created.

It is scarcely feasible to deal with subjects of this kind by means of photography, unless, perhaps, the resources of a cinema studio are available; but there are, nevertheless, many occasions when it is necessary to incorporate a feeling of movement, and the ability to make use of directional impulses to stress that feeling may mean the achievement of a pictorial success in place of failure.

"MENTOR."



slight diagonal inclination. Towards the centre, the bands of shadow assume a contrary or opposing angle, and, while the tendency at the base is towards the horizontal, the foreground also displays lines with a sloping inclination.

The pose in which the figure is shown suggests action. This is emphasised by the strong diagonal formed by the rear leg, trunk, and upraised arm; is again stressed by the slope of





THE DANCER.

(From the London Salon of Photography.)

By MARCUS ADAMS.



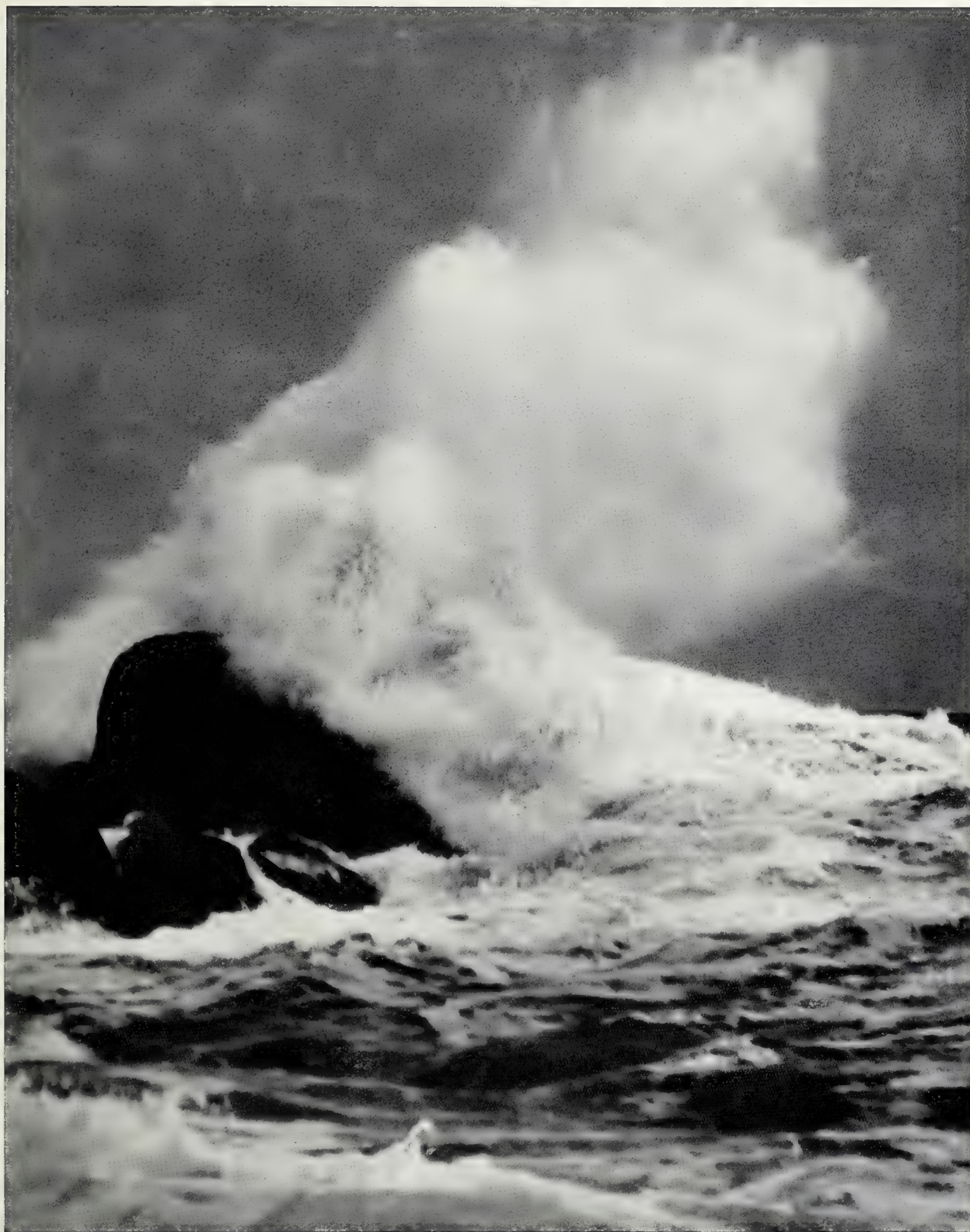


JUMPING A CREVASSE.

(See article, "How I make my Exhibition Pictures.")

By DONALD McLEISH.



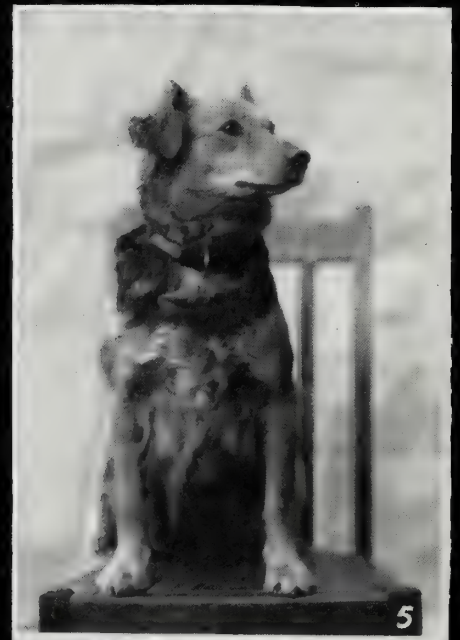


WIND DRIVEN.

*(From the London Salon of Photography.)*

By F. J. MORTIMER,





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"My Cat."  
By Albert S. Todd.

5.—"Queenie."  
By George Hilleard.

2.—"Caught Napping."  
By B. Walder.

6.—"Dr. Pelican Presents His Bill."  
By K. Jones.

3.—"Koala Bear."  
By John P. Carney.

4.—"The Judge."  
By H. Sterne.

7.—"Gillie."  
By Robert Welburn.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IT is the same with portraits of animals as portraits of men or women: they need just as much care; the pose and expression have to be caught at just the right moment; and an equal amount of forethought has to be given to their arrangement and the preparation of the setting.

### Scale and Distance.

Camera-consciousness, perhaps, may not be encountered, although some animals do betray a suspicion of anything with which they are unfamiliar, and this may be regarded as an analogous drawback; but, taking it all round, the portraiture of animals is just as difficult as that of men, women or children.

No. 1 of the prints on the opposite page—"My Cat," by Albert S. Todd—shows a well-placed subject; the expression and pose do not offer any occasion for criticism; and the background, with its uniform and subdued scale of tones, is admirably chosen. The print, too, is good from the technical standpoint. The focussing is correct, the eyes and features being sharply defined, and, while there is plenty of vigour, the print has a soft quality that speaks well for its workmanship.

But it is not quite right. There is a fault, but it is one that does not leap to the eye. It is only after studying the print that it becomes apparent, and it lies in the scale in which the head is shown in comparison with the body. The head is too big, and this arises from an illusion of distorted perspective caused by too near a viewpoint.

### Illusory Proportions.

The perspective, however, is *not* wrong, and the print would not seem incorrect if it were feasible to view it at a distance equivalent to the focal length of the lens. The field of view embraced by the lens is much wider than that normally included by the eye, and when the lens is brought too near the subject the perspective is extended so far that it is greatly in excess of ordinary vision.

The effect is seen in an apparent exaggeration of the size of near objects, and it is on this account that the head of the cat in this study seems

too big. The way to avoid it is to increase the distance between subject and camera, and, if a head is wanted on a large scale, it can be obtained by subsequent enlargement.

Alternatively, the same end can be achieved directly on to the negative by the use of a lens of long focus. Which of the two methods is chosen is immaterial, but, to secure a perspective that really seems natural, it is essential that the distance between camera and subject is adequate. Twelve feet is about the minimum, and to adopt a lesser distance is to invite the disability in some degree or other.

"Caught Napping" (2), by B. Walder, is better in this respect, for the viewing distance, at a rough guess, would be about ten feet. A critical scrutiny, however, does reveal a hint of exaggeration in the size of the head, though it is scarcely noticeable in comparison with the other.

### Uniformity of Setting.

The splash of sunlight in the foreground lends a touch of pictorial feeling, and is decidedly useful on this account, but it could be wished, perhaps, that its effect were exerted to a greater extent on the cat. It would give it a greater emphasis and isolate it better from its surroundings.

The tone of the setting is just about right, and its uniformity tends to relieve the figure effectively, but the latter does need a bit more of the sunshine, and, if the subject is tried again, it might well be arranged.

It is questionable, too, if the introduction of the tea-cups was wise, for the foreground seems quite sufficiently diversified without them, and they are not altogether congruous. A similar suggestion of incongruity arises from the inclusion of the chair in No. 5, "Queenie," by George Hilleard. A dog is an amenable creature, no doubt, and can be made to do a great many things that are foreign to its nature.

It does not, in the ordinary way, choose a chair to sit on, and, besides the feeling of incongruity, the introduction, in this instance, creates an impression of hasty and ill-considered improvisation.

### Consideration and Forethought.

The idea that is conveyed is that the dog suggested itself as a possible subject; there was a hasty glance round, perhaps, to choose a spot where the light was good enough; the first chair to come to hand was placed in position; the dog dumped on the chair without any regard for its dignity or natural inclinations, and photographed then and there.

If it should be necessary for the subject and setting to be arranged, it should be done, not in this haphazard sort of way, but with the same forethought and care that would be devoted to a portrait of a human being. Any expedient employed for providing a background or for inducing any desired pose should be carefully disguised, and not allowed to become evident as a contrivance in the finished picture. If it does, it defeats its object and only succeeds in creating, as it does in this instance, an impression of amateurishness and unworkmanlike inefficiency.

That it is possible to avoid it is conclusively shown by Nos. 1 and 2, to which a certain amount of preparation must have been devoted; but, if this should happen to be impracticable, there is an alternative in that the subject may be taken in a natural, as distinct from a domestic, environment.

### Natural Environment.

No. 7, "Gillie," by Robert Welburn, provides an instance. The background is natural; it offers a sufficient contrast of tone to isolate the figure; its modulations are unassertive, and it suits the subject. The viewpoint, perhaps, is rather too near, but, apart from this, the work is as good in its way as that of Nos. 1 and 2.

With Nos. 3, 4 and 6, "Koala Bear," by J. P. Carney; "The Judge," by H. Sterne, and "Dr. Pelican," by K. Jones, the subjects are farther removed from the domestic type, and there is therefore less opportunity of exercising the same measure of control either by pre-arrangement or choice of viewpoint. Having this in mind, and viewing them not too critically, they serve their purpose quite well.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### POINTS ABOUT SIMPLE ENLARGERS.

MY experience teaches me that there are two questions that are put by beginners (and others) more frequently than any other question. They are: (a) What is the best camera? and (b) How can I make an enlarger? There are no satisfactory answers. The most earnest efforts to deal with them only lead to accusations

of an enlarger. It could be done, provided the construction were reasonably simple, and that the instructions were accompanied by the necessary diagrams. But whatever type I selected it is certain that it would appeal to only a few; to the many it would be of no interest, and they would want instructions and drawings of something very different. That is why we seldom find, nowadays, such articles on making an enlarger as used once to be fairly common. Then, there were few varieties of apparatus; now, their name is legion.

The only useful thing to be done, in my opinion, is to get some notion of the general ideas and facts in connection with enlargers and enlarging, so that the knowledge will enable us to proceed on proper lines in rigging up a simple piece of apparatus, or in modifying and adapting something to suit our purpose.

Suppose we start with the illumination of the negative. I know that a great many experimenters find themselves in trouble when they make a box-form lamphouse to take, say, an electric lamp, and use their camera at one end to hold the negative and project the image. It seems all right. If the lamp will light up a room it will surely light up the back of a little negative.

Further, the arrangement appears to be much the same as that in some commercial enlargers which work quite well. But many of these only work because behind the light is a scientifically constructed reflector, and there is almost certain to be, in addition, some means of diffusing the light.

Let us look at the illustrations. From a strong quarter-plate negative I made a whole-plate print, using a condenser with a 40-watt filament lamp with frosted bulb.



Fig. 1.

of ignorance, sarcasm and rudeness. Question (b) in the form given was actually asked recently over the phone!

My own first enlargements were made by daylight, with a home-made box of primitive construction, and a lens which (I still remember) cost four shillings. It was effective within its very narrow limits, but appallingly inconvenient. Even the best forms of daylight enlarging have their drawbacks, and it is a great advantage to be able to work with some constant artificial light. It is not surprising that daylight enlarging is almost obsolete.

When it comes to artificial-light enlargers there is enormous variety in construction and working. Some of the apparatus is specially designed for a particular purpose, such as enlarging from miniature negatives only, and perhaps only to a comparatively small degree of magnification. Automatic focussing has become a common feature, and the vertical instead of the horizontal working is very popular.

There are many photographers who cannot afford the sort of apparatus that would just suit their needs; there are others who cannot find anything to meet all their requirements; and there are a considerable number who would like to economise by using their own camera, or perhaps only the lens, as part of the enlarging apparatus.

Now I am not going to attempt to describe the making



Fig. 2.



Then I just removed the condenser, and made an exposure without it. I got nothing but a small, irregular patch in the middle. Then I moved the lamp much nearer to the negative, and got the result shown in Fig. 1. This can hardly be called even illumination.

My next step was to change the lamp for one of 100 watts, and with the lens at  $f/4.5$  gave an exposure of 30 seconds. The result is shown in Fig. 2. It will be seen that the larger and stronger lamp has made a difference, but the exposure is far too great for the middle, and quite inadequate for the edges.

Finally, I replaced the condenser, adjusted the 100-watt lamp to suit, stopped down the lens to  $f/11$ , gave an exposure of 4 seconds, and Fig. 3 is the result.

Yet we know that a condenser can often be dispensed with quite easily.

If we put a small lamp close behind the middle of a large negative we shall get something like Fig. 1, or worse. As we move the light farther from the negative the illuminated patch gets larger, but the light is weaker everywhere, and



Fig. 3.

beginning; and even a diffusing screen, with the addition of the best possible reflecting device, may not secure equal central and marginal illumination. There are ways of securing further improvement, but they generally involve some corresponding drawback.

Personally, I have come to the conclusion that the simplest solution of the problem is a condenser, and I think I can easily demolish the only objection raised against its use.

W. L. F. W.

## HOW TO COLOUR PRINTS

**A**LTHOUGH the production of colour transparencies is now so simple that any one can produce them, the production of prints by colour photography is still beyond the powers of the average amateur.

The pleasure of seeing his prints in colour can, however, be gratified even by the beginner, for only the slightest artistic skill is required to colour bromide and other prints. Providing the proper methods and materials are used, it is simple to colour prints with pastels or oil or water pigments.

Whatever method of colouring is adopted, it is important that the colours used should be those specially prepared for photographic work. Pastels should only be used to colour matt or rough prints, whereas matt or preferably glossy prints should be used when oil or water colour is being used.

When pastels are to be used, the print to be coloured should be made in the normal way, well washed, and then thoroughly dried. When it is quite dry, the print is thoroughly dusted with pumice flour. This pumice flour is then well rubbed into the print with a piece of cotton-wool. Finally a clean piece of wool is used to rub off as much pumice as possible. The print is then ready for colouring.

Any large areas of uniform colour are first dealt with. A little pumice flour is mixed with powdered pastel of the shade required. This is uniformly rubbed into the area being treated, with a small wad of cotton-wool. Great care should be taken to keep to the outlines

indicated by the print. The tint on the boundary of any area is best rubbed in by using a small piece of wool wound round the end of a match-stick.

When all large areas have been coloured as above, any fine detail is put in with pencils. When all colouring is finished, the colours are fixed by steaming the print.

When oil colour is used, the surface of the dry print is rubbed over with a very small quantity of light drying oil (obtained from any artists' colour-man). When the print is thoroughly dry, it is ready for colouring. As before, the large areas are treated first. The oil colour (only transparent colours should be used—obtainable in tubes), thinned with turpentine, is rubbed into a uniform coat with a wad of wool, the match-stick device being used where necessary. Fine detail is then put in, using a small sable brush. When all colouring is finished the print should be left untouched for at least twenty-four hours. This is the easiest of all print-colouring methods.

When water colours are to be used the surface of the print should be rubbed with a piece of wool which has been wrung out in the following solution:

Purified oxgall	..	30 grs.
Pure methylated spirit	..	2 oz.
Water (preferably distilled)	..	10 oz.

When dry the print is ready for use. Large areas are treated first with cotton-wool and match-stick. Detail is then put in with a sable brush. When dry the print is finished. If the special Japanese and aniline colours—sold for

the purpose—are used, full instructions are given with each outfit.

Now as to obtaining certain effects. If pastels are used, one colour may be mixed with another, but if two or more colours are to be used to obtain a certain effect, when water or oil colours are being used, it is best to apply a coat of one colour, let it dry, and then put a coat of the other colour on top of it. This obviates the risk of one colour destroying another.

Flesh tints are obtained by using very pale brown mixed with (pastels), or followed by, very pale red. For skies, cobalt is the best general tint, but for stormy skies, indigo and a little Payne's grey. Distance in landscapes should be rendered by purple and grey-blue, and the sea by using blue mixed with or followed by very dilute green. Near foliage is coloured with green, modified if necessary with yellow or brown.

If a dilute colour is required when using pastels, more pumice flour is mixed with the pastel.

The fact that a uniform thin coat of colour should always be applied may seem surprising. The reason, of course, is that the monochrome modelling of the print shows through and produces different gradations of tone from the uniform wash of colour applied.

In conclusion it may be said that, using the correct methods, any one can succeed after a little practice on some old waste prints. And as a last word—the golden rule of colouring is, always take great care to be guided by the outlines of the subject.

A. P. E. KENT.



# Picture Points

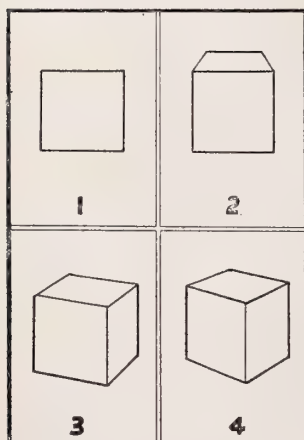
for Beginners, No. XXV,  
by RICARDO

## Another Point on Modelling

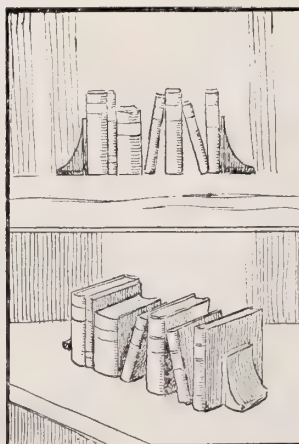
THE characteristic of photography in being able to give the impression of solidity, sometimes called plasticity, depends not only on the camera but on the viewpoint it takes and on the arrangement of the lighting.

If we take a cube, the ideal object for this purpose, and study it from four different angles, as in the first sketch, we can get a rough idea of how solidity can be obtained, leaving aside the lighting for the moment.

No. 1 shows a direct front view of the cube, which, although it is quite true, does not give any impression of solidity. No. 2 is better, but is too symmetrical. No. 3 offers more variety, but if we vary the areas of the top and right faces we get No. 4, where we have a realistic rendering of the cube in a satisfying position.



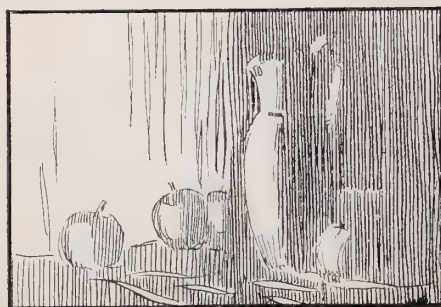
In the lower sketch we put the idea into practice. The top half shows a row of books which is similar to No. 1 and the lower half which is similar to No. 4, which again is certainly more realistic.



## When the Modelling is Lost in the Shadow

THE time-old advice of exposing for the shadows and letting the high-lights take care of themselves is just as true to-day as ever it was, and under certain conditions it is very sound and practical.

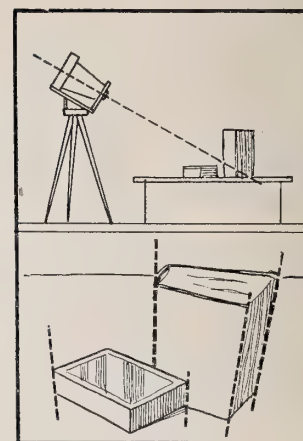
But it must not be regarded as an infallible remedy for badly placed lighting. For subjects away from home where we have no control over the available lighting it is the only way to register the details in the shadows, but for such subjects as indoor portraiture and still life, where we can place the lights to reveal the shadow details, there is no excuse for results similar to that in the left-hand sketch.



This is not a question of under-exposure as might be at first supposed, but a matter of insufficient lighting on the shadow side, causing the contours and modelling to be lost in the darker side.

This subject may have looked quite attractive to the eye, but it must be remembered that the lens sees everything at once, and cannot adjust itself to open up to see details in the shadows and then close down in order to see the subtle tones in the high-light, just as the eye does without our knowing.

Therefore the best advice to the beginner is to aim for a general lighting over the whole subject with a light slightly stronger on one side, if the complete contours and modelling are desired, as seen in the right-hand sketch.



## Unnatural Perspective in Still Life

MOST beginners know what to expect if they were to point an ordinary fixed-back type of camera up at a building in order to include the top. A falling backwards effect would be seen in the print

and appear most unnatural and disturbing. If the same building were photographed from a near-by roof with the camera pointed down to include the base, the opposite effect will be seen, making it look top-heavy and falling forwards instead.

In a similar manner, a still-life group will look top-heavy if a high viewpoint is taken, particularly if the subject includes anything with straight parallel sides, such as a book. An example of this will be seen in the top sketch, showing also how such a group appears to have unnatural perspective.

The remedy with such a camera is to place it much farther away from the subject and to lower it until the top planes of the subject are shown sufficiently for good modelling.

If, however, the camera possesses a swing back this can be used to correct the verticals. By keeping the back of the camera vertical all the vertical lines on the subject will appear upright. This is illustrated in the left-hand sketch, showing also how it prevents an unnatural effect of falling forwards.



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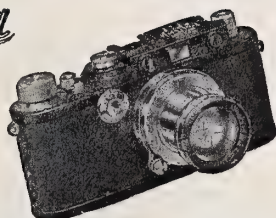
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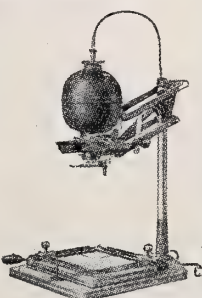
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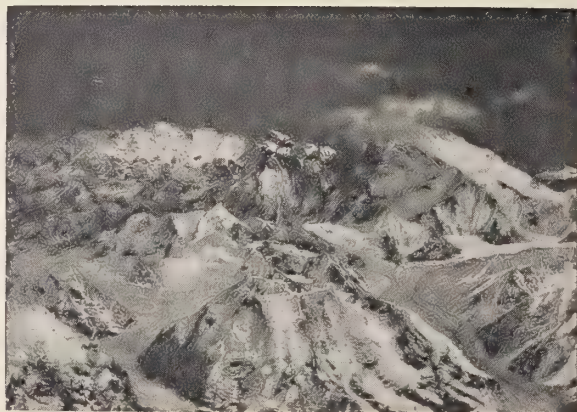
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#### (I) For Advanced Workers.

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**CERTIFICATES OF MERIT.**

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

#### (II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

**FIRST PRIZE.**—Half a guinea in cash.

**SECOND PRIZE.**—Five shillings in cash.

**CERTIFICATES OF MERIT.**

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10x8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

#### (III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

**FIRST PRIZE.**—Half a guinea in cash.

**SECOND PRIZE.**—Five shillings in cash.

**CERTIFICATES OF MERIT.**

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6x4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

#### General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the November competition is Saturday, November 30th, and for the December competition, Tuesday, December 31st.



# The Week's Meetings

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, November 27th.

Aston P.S. Inter-Club Competition at Handsworth P.S.  
Ayr A.P.S. Council Meeting.  
Bethnal Green C.C. Practical Work.  
Birkenhead P.A. "A Holiday in the Cotswolds and Mendips." G. J. de la Mare.  
Birmingham P.S. (Cin. Sec.). "A Night of Films and Music." A. G. Ratcliff.  
Borough Polytechnic P.S. "Two Thousand Years in Three Months." Kenneth Baker.  
Brighton and Hove C.C. "Miniature Cameras." R. M. Fanstone.  
Bristol P.S. "Off the Lizard in a Pilot Boat." James Randall.  
Carlisle and County A.P.S. Monthly Print and Slide Competition.  
Chorley P.S. "Gothic Architecture." Capt. J. C. O. Dickson.  
Coventry P.C. "Preparation of a Print for Exhibition." Fred Green.  
Croydon C.C. "With a Ciné-Kodak by Day and Night." F. G. Newmarch.  
Dennistoun A.P.A. Jumble Sale.  
G.E. Mechanics' I.P.S. "In and Out of Bruges." G. E. W. Herbert.  
Ilford P.S. "10,000 Miles with Two Babies." P. B. Dannatt.  
Kodak Works P.S. "People I Have Shot." James Jarché.  
Leek P.S. "Making the Exhibition Print." S. Bridgen.  
Northallerton and D.P. and C.S. "Dufaycolor Demonstration." Dr. W. C. Fothergill.  
Northamptonshire N.H.S.P.S. "The Enlarged Print." H. E. Cooper.  
Partick C.C. "Panchromatic Work." R. Stewart.  
Phoenix C.C. G.D.U. Slides and Colour Slides.  
S. Suburban and C.P.S. "The City of St. Swithin." C. H. Oakden.  
Worcestershire C.C. "Yugoslavia." B. Brotherton.

## Thursday, November 28th.

Accrington C.C. "Beautiful Bavaria." Miss N. Wells.  
Armley and Wortley P.S. "Colour Filters." S. Bridgen.  
Aston P.S. "Flashlight Photography." J. N. Cockin.  
Ayr P.S. Whist Drive.  
Bolton C.C. "From Riviera to the Isle of Beauty, Corsica." H. P. Mitchell.  
Bromley (Kent) C.C. "Finishing and Improving Bromide Prints." J. J. Butler.  
Bury P.S. Athenaeum Bazaar.  
Camberwell C.C. Monthly Competition.  
Cardiff C.C. A One-Man Show. H. T. Johns.  
Gateshead and D.C.C. Improvements of Negatives and Prints by Members.  
Greenock C.C. Still-Life Photography and Copying. (Members.)  
Hammersmith H.H.P.S. "Art and the Camera." W. L. Shand.  
Hull P.S. "Finishing Prints." L. Kirk.  
Isle of Wight C.C. "Passe Partout." Dr. H. F. Bassano.  
Keighley and D.P.A. Discussion on Prints.  
Letchworth C.C. Demonstration of Enlarging at the Studio. D. W. Brunt.  
Liverpool A.P.A. "Eastern Wirral—Birkenhead Priory to Stanlaw Abbey." T. J. Smith.  
N. Middlesex P.S. N.M.P.S. Outing Film.  
Oldham P.S. Monthly Meeting. Bi-Monthly Prints.  
Richmond C.C. "A Ramble in the Pyrenees." H. W. Fincham.  
St. Helens C.C. Exhibition in Windle Pilkington Hall.  
Singer C.C. Whist Drive.  
Sunderland P.A. Beginners' Enlarging Night.  
Tynemouth P.S. Figure Studies. (Practical Night, bring Cameras.)  
Wimbledon C.C. "Rhythm." R. J. Dobinson.

## Friday, November 29th.

Bethnal Green C.C. Portraiture. Demonstration and Practice in Studio.  
Brighton and Hove C.C. Committee Meeting.  
Colne C.C. L. and C.P.U. Prints.  
Desborough and D.P.S. Criticism of Artificial Light Competition Prints.  
Harrogate P.S. "Making the Exhibition Print." S. Bridgen.  
Huddersfield N.P. and A.S. Workroom Exhibition. Criticism of Prints. W. E. Gundry.  
John Ruskin C.C. Lantern Lecture. A. Brooker.  
King's Heath and D.P.S. Alliance 1935 Competition Slides.  
Leigh L.S.P.S. Open Meeting.  
Leytonstone and Wanstead C.C. "Slide-Making." E. G. Pine.  
Royal P.S. "Reeling out the News." F. Watts.  
St. Helens C.C. Exhibition.  
Southend-on-Sea and D.P.S. Indoor Portraiture. Members to bring Cameras.  
Wimbledon Ciné C. Members' Scenario Evening.

## Saturday, November 30th.

Edinburgh P.S. Members' Exhibition.  
Hackney P.S. Outing—Tate Gallery.  
Manchester A.P.S. "Italian Ways and Sicilian Days." J. Shaw.  
Peterborough P.S. Special Subjects Competition Closes.  
Phoenix C.C. Annual Exhibition. Closing Date.  
Royal P.S. "The Scope of Amateur Film Making." W. Farr.  
St. Helens C.C. Exhibition Closes.  
Stockport P.S. Exhibition Closes.

## Monday, December 2nd.

Bath P.S. "Old Turnpike Roads." Gerald J. Grey.  
Blackpool and Fylde P.S. Slide-Making—Contact and Projection.  
Bournemouth C.C. "Infra-red Photography." S. J. Beckett.  
Bournville C.C. M.C.P.F. Portfolio Prints and Slides.  
Bradford P.S. "Slide-Making." H. G. Grainger.  
Brighton and Hove C.C. "After-treatment of the Print." (Beginners).  
City of London and C.P.S. First Print Competition.  
Derby P.S. "Technical Evening for Beginners." H. R. Kershaw.  
Dewsbury P.S. Y.P.U. Trophy Pictorial Prints.  
Erdington and D.P.S. "Beautiful Britain." Slides by F. W. Birkbeck.  
Glasgow and W. of S.P.A. "Bromide Printing and Enlarging." W. Milroy.  
Halifax P.S. Committee Meeting.  
Kidderminster and D.P.S. "Misericordes." F. C. Morgan.

## Monday, December 2nd (contd.).

Kingston C.C. "Concerning Negatives."  
Kodak Works P.S. "Contact Printing: Papers and Developers." A. E. Amor.  
Leek P.S. "The Coasts of France and Italy" (Alliance).  
Lancaster P.S. "Romantic Italy." A. Keighley.  
Leeds C.C. "Making the Exhibition Print." S. Bridgen.  
L.C.C. Staff C.C. "History in Stones." Miss E. A. Miller.  
Luton and D.C.C. "Surrey Downs and Commons."  
Manchester A.P.S. "Norway." J. Armitage.  
Newcastle (Staffs) and D.C.C. "Photography with a Miniature Camera." R. W. A. Burgess.  
Oldham E.P.S. Slide-Tinting and Technical Competitions.  
St. Helens C.C. Pot-Pourri. J. Gorse; H. Reardon; J. Bolton.  
Shropshire C.C. Portfolio Criticisms No. 1.  
Southampton C.C. "Some Folk and Fjords of Norway." Kenneth Baker.  
S. London P.S. Competition: Criticism of Prints and Slides.  
Southport P.S. Exhibition.  
Walsall P.S. "Photography in all Seasons." F. Bradley.  
Walthamstow and D.P.S. Lecture. C. R. Williams.  
Wolverton P.S. L.M.S. Slides—Beautiful Malvern.

## Tuesday, December 3rd.

Ayr A.P.S. "Panchromatic Work." G. D. Stewart.  
Barnsley P.S. Criticism of Negatives and Contact Prints. S. Bridgen.  
Basingstoke C.C. Portfolio—Portraiture. Miss Dorothy Wilding.  
Beckenham P.S. "The Lecture, Lecturer and Lectured to." A. L. Fairbank.  
Bedford C.C. E.A.F. Folio and Slides.  
Birmingham P.S. "Exposure and Exposure Meters in Colour Photography." E. A. Bierman.  
Blackpool and Fylde P.S. "The Amateur Photographer" Prize Slides.  
Bridge of Allan and D.P.S. "Printing" (Beginners). A. E. Foster.  
Cambridge P.C. "The Problem of the Print." R. S. Beck.  
Dunfermline P.A. "Photography in Colour." W. Easton, Jun.  
Exeter C.C. "History of Malta." Dr. H. Elwin Harris.  
Grimsby P.S. "The Amateur Photographer" Prize Slides.  
Hackney P.S. "This Pictorialism." E. C. Butcher.  
Halifax P.S. Eighth Annual Exhibition.  
Harrow C.C. "The Dead Cities of Northern Africa." Major Charles Howard.  
John Ruskin C.C. Work Night.  
Kilburn and Willesden P.S. Competition Evening.  
Leamington and D.P.S. "Flashlight Photography, Past and Present." A. Jones.  
Leeds P.S. "With the Chief Scout in the Baltic." J. C. Scott.  
Leicester and Leics. P.S. "At the Feet of the Masters." W. K. Beddingfield.  
Manchester A.P.S. "Germany Revisited." J. Dudley Johnston.  
Monklands P.S. "Slide-Making." H. Peat.  
Morecambe and Heysham and D.P.S. Conversations in the Clubroom.—No. 2.  
Enlarging.  
Nelson C.C. "Railway Photography." R. Watson.  
Newcastle and Tyneside P.S. Members' Print Competition Criticism (Portrait).  
Norwich and D.P.S. "Development of Negatives." E. L. Helston and R. Gaze.  
Norwood C.C. "Press Button B." G. H. Dannatt.  
Nottingham and Notts P.S. Display of Members' Ciné Films.  
Peterborough P.S. "Finishing the Print." One-Man Show by F. Sturton.  
Ponteract P.S. Exhibition of Prints from the R.P.S.  
Portsmouth C. and Ciné C. "Cross Channel in a Small Sailing Boat." H. R. Verry.  
Royal P.S. "Photography with a Motive in Record, Art and Science." A. C. Banfield.  
Rugby and D.P.S. Competition Evening—Architecture.  
St. Bride P.S. Beginners.  
Sheffield P.S. "Holidays with a Camera." F. A. Jordan.  
Small Heath P.S. Alliance Competition—Slides.  
South Shields P.S. "Oil Reinforcement." W. Ferrier T. Pinkney.  
Stafford P.S. Competition (Prints and Slides). Criticism.  
Streatham and D.P.S. "Enlarging." G. H. Smith.  
Swindon and N. Wilts. F. and C.C. "Around Wiltshire."  
Warrington P.S. R.P.S. Special Subject Portfolio, 1929.  
Winchester P.S. Members' Print and Slide Evening.  
York P.S. "Wild Life Throughout the Year." W. Farnsworth.

## Wednesday, December 4th.

Bayswater and Paddington P.S. "Modern Aids to Indoor Portraiture." S. Schofield.  
Bethnal Green C.C. "Knapsack Tour in the Lake District." Slides by G. Herbert.  
Birkenhead P.A. "The Requirements of a Picture." H. Jones.  
Birmingham P.S. (Ciné). "Making Documentary Films." Matthew Nathan.  
Borough Polytechnic P.S. "Home-made Gadgets." C. Howard.  
Bradford P.S. "Development of Negatives." (Pictorial Group.) W. Womersley.  
Brighton and Hove C.C. "The Evolution of Photography." R. H. Lawton.  
Carlisle and County A.P.S. "Dark-room Dodges." G. C. Weston.  
Cheltenham A.P.S. "Developing Roll Films, Film Packs and Plates." T. B. S. Cox.  
Chorley P.S. Three Yorkshire Gems.  
Civil Service Ciné S. 16-mm. "Revolt of the Fishermen." M. Burke and A. Haune.  
Coventry P.C. Criticism Evening.  
Croydon C.C. "A Year with Nature." J. E. Roberts.  
Dennistoun A.P.A. G.D.U. Portfolio of Prints.  
Edinburgh P.S. "Leica goes to Italy." Mrs. Ruth M. Raeburn.  
G.E. Mechanics' I.P.S. Exposure Meters.  
Ilford P.S. Visit to South Essex C.C.  
Kodak Works P.S. "Miniature Camera versus Stand Camera." P. T. Sampson.  
Manchester A.P.S. "The Beauty of Britain." J. D. Berwick.  
Northallerton and D.P. and C.S. "After-treatment of Negatives." R. P. Haw.  
Partick C.C. Whist Drive.  
Rotherham P.S. "Making the Exhibition Print." S. Bridgen.  
S. Suburban and Catford P.S. "Way Down Dorset." G. E. W. Herbert.  
Worcestershire C.C. "Photographic Adventures in Philosophy." J. W. Lawton.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Washing Prints.

Will you please tell me what is meant by the "two-dish" method of washing prints?  
L. L. (Chelmsford.)

We have advocated this method for many years, but we realise that the oldest of information is new to novices, and we are always willing to repeat old tales for the benefit of new-comers. The prints, after fixing, are assembled in a dish of water. From this they are lifted one by one, well drained, and transferred to a second dish of clean water. While they are lying in this the first dish is emptied, rinsed out, and refilled. Repeat the transfer as before. The prints thus pass from dish to dish, till they have had about a dozen transfers spread over, say, an hour. Rather large dishes are best, and the draining of the prints at each transfer is important.

## Faded P.O.P. Prints.

Is there any way of restoring a badly faded P.O.P. print that I have?  
W. M. (Giffnock.)

We do not know of any method which you could safely adopt for attempting to restore the print. If parts of the image have disappeared nothing can be done, but if the whole print has changed to a yellowish colour, as sometimes happens, you should try photographing it on a slow ordinary plate. In favourable cases this often gives a very striking result, and from the new negative you can get prints perhaps as good as the original, or even better.

## Reticulation.

Can you tell me the cause of the wavy lines in the enclosed negatives?  
W. B. (Reading.)

The marks on your negative appear to be very slight reticulation of the film. This may be due to various causes, but generally to the transference of the negative from one solution to another of very considerably higher or lower temperature.

## Books on Photography.

Can you send me a list of photographic books suitable for a beginner?  
M. J. (Bournemouth.)

There are many books available that would no doubt be useful to you, but obviously we cannot select them for you. We do not know of any book on the manufacture of photographic materials, but books on the other subjects you name are certainly available. We should advise you to write to Messrs. Sands Hunter & Co., Ltd., of 37, Bedford Street, Strand, London, W.C.2, for their list of books, and decide for yourself which of them would be the most suitable for your purposes.

## Hypo Eliminator.

Would you recommend a "hypo killer" for eliminating the hypo quickly out of negatives and papers after washing? If not, what are its disadvantages compared with the usual method of plain water? Will prints washed in a hypo eliminator be as permanent as the other method?  
P. C. (Rhyl.)

We have more than once explained our reasons for not advocating the use of so-called hypo-killers. The trouble with most of them is that other compounds are formed which may do as much harm as the hypo itself. This means that it is a matter of uncertainty whether the prints will last or not. We have frequently described what we consider the quickest and best way of washing prints in plain water, and we know of nothing better.

## Black Spots on Prints.

What is the best way of removing or retouching the small black spots on enlargements, as I find it rather difficult to spot the negatives?  
J. G. (Stoke-on-Trent.)

If you refer to black spots on your enlargements due to clear spots in the negatives it would certainly be worth your while to learn how to retouch the spots on the negative itself. You can do this by a touch of a very fine pen

with a little indian ink. This will give a white spot on the enlargement, which can be filled in by fine stippling with a brush and water-colour. Another method which requires more skill is to remove the black spot from the surface of the print with the point of a retouching knife.

## Lens for Reflex Camera.

Can you tell me why only focal-plane shutters are used for reflex cameras? Why are not the Compur type used for these cameras? Can the lens of a reflex camera be used for an enlarger?  
W. H. (Cromer.)

The reason why reflex cameras have focal-plane shutters is that it is necessary for the lens to be open all the time. If you have a Compur shutter you would have to open it to see the image, and then you would have to set it to make the exposure, although there is a special Compur shutter made for the latest Mentor reflex which allows of a quick resetting. In such a case you could not see the image right up to the moment of exposure as you can when a focal-plane shutter is fitted. There is no reason why you should not use the lens of a reflex camera for an enlarger.

## Prints for Reproduction.

I am anxious to illustrate a book I am writing, and in order to obtain the necessary photographs for the printing blocks, would like to know the following: Are the negatives necessary for reproduction purposes; what size of prints is best; what price should I be expected to pay?  
A. C. (Oxford.)

For reproduction purposes you require a clean bright photograph, and not a negative. The size of the prints depends to some extent upon the size of the blocks to be made from them, but it is generally advisable to have the print at least half as large again as the block is to be. It is advisable to have prints in black-and-white and on a glossy paper when blocks are to be made from them. We cannot give you any idea as to prices either for prints or negatives, and we think you might apply first to some of the London Press agencies, who would probably have in stock most of the photographs you would want.

## Focal Length of Lens.

What is the best focal length of lens to employ on a quarter-plate camera for general work, including architecture? I enclose a negative that has a curious distorted image; can you suggest a possible cause of this?  
M. L. Y. (St. Albans.)

A  $5\frac{1}{2}$  or 6 in. lens is a good all-round one for a quarter-plate. The wide-angle lens would certainly be useful in the case of some interiors. When it comes to small objects, however, it is sometimes an advantage to have a longer focus lens, so as to be able to keep well away from the subject and so get good drawing. At the same time, the longer focus will give you less depth, and this may sometimes necessitate considerable stopping down. The photograph you send is a striking example, and we have no doubt that the cause was the fact that the film was buckled instead of lying in one plane. This often happens in the case of bellows cameras, when the front is drawn out hurriedly and the suction of air draws the film forward.



# The Amateur's Emporium

## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).

**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.

**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

**SALE AND EXCHANGE: AMATEURS ONLY—**

12 words or less.....1/-

1d. for every additional word.

**PROFESSIONAL AND TRADE:—**

12 words or less.....2/6

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Each paragraph is charged separately.

**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 28a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**1-PLATE** Camera, tripod, 3 D.D. slides, 2 lenses, 2 f/8; excellent condition, also developing accessories, £3, or near offer.—114, Tomswood Hill, Barkingside, Essex. [1480]

**LEICA II**, Hektor f/2.5, with slow speeds attachment, and ever-ready case; cost over £30; in excellent condition; deposit, £21.—23, King St., Wrexham. [1484]

**DALLMEYER**, Film Pack, 3½×2½, Snapshot Camera, f/6 anastigmat, 25/-, or offer.—J. R. Steel, 87, Baring St., South Shields. [1485]

**DALLMEYER** de Luxe 1-pl. Reflex, latest model, long extension, revolving back, f/4.5 Serrac, 3× filter and interchangeable 12-in. Telephoto with hood, 3 double slides, the whole as new, and cost £35, genuine bargain, £16/10; also High-grade German Latest Model 3½×2½ Roll Film, delayed-action Compur, f/4.5 Schneider anastigmat, leather case, unused, £5/5; deposit system.—15, Selborne Rd., Denmark Hill, Camberwell, S.E.5. [1487]

**ROLLEIFLEX**, 6×6, f/3.8 Tessar, automatic shutter, complete with case, lens hood and Alpha filter in mount; recently new; accept £16, would agree deposit system.—Box 6128, c/o "The Amateur Photographer." [1489]

**MAKINA** (cost £39/10), £27/10; also f/2 Miniature, Rapid Compur, £9/15.—Below.

**HAGEE** (as brand new), 3½×2½, f/4.5, D.A. Compur, 90/-; just cost £6/10.—Box 6129, c/o "The Amateur Photographer." [1490]

**ROLLEIDOSCOPE** Stereo 6×13, pair f/4.5 R Tessars, full-size reflex finder, stereo Compur shutter, new, with case, £20.—Below.

**LEICA II**, f/3.5, in first-rate condition, lens in chromium setting, £14.—Below.

**LEICA** 3.5-cm. Wide-angle Lens f/3.5, chromium, coupled, £5; deposit.—Box 6133, c/o "The Amateur Photographer." [1492]

**KODAK** 1-pl. Autographic, R.R. lens, 15/-; Dallas Zither Banjo, cost £12/10, exchange for Elmar Wide-angle Lens for Leica Camera, or other accessories.—Waymouth, 2, Warrior Square, Southend-on-Sea. [1494]

**V.P.** Perfect, Compur, f/4.5, 5 slides, F.P.A. case, 1-pl. frame, rack, Zeiss Diaphot, £3/10 the lot; deposit system or direct.—Broadhead, 8, Longden Avenue, Crosland Moor, Huddersfield. [1496]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**VOIGTLANDER** Brilliant, f/4.5 Skopar, in Compur shutter, 1/250th, and E.R. case; new condition, £4; deposit.—Pike, 22, Furnival St., London, E.C.4. [1493]

**VERY** Latest Style Range-finder Roll Film Camera, for 8 or 16 on 3½×2½, f/4.5 Schneider anastigmat, delayed-action Compur, long-base finder; as new, £9/9.—2, London Rd., Morden, Surrey. [1493]

**ROSS** Xpres 8½-in. f/4.5, £7/10; Cooke Aviar 8½-in. f/4.5, £7/10; Complete W.Y.W. Equipment, large gas-heated dry mounter, gas-heated Velox drum print dryer, Kodak card negative printer, enlarger, Billcliff Camera and stand, 3-on P.C. slides, etc.—Joseph, 152, High St., Deptford, S.E.8. Phone, New Cross 4163. [1499]

**3½×2½** T.P. Reflex, revolving back, f/4.5 Cooke, 3 slides, F.P.A. case; new condition; perfect, £7/10.—Advertiser, Harvalmar, Holford Rd., Guildford. [1500]

**LEICA III**, f/2 Summar, non-collapsible, E.R. case, also f/3.5 Wide-angle and 13.5 distance lens f/4.5, both coupled, universal finder, tripod, ball top, all fine condition, lot £50; seen London by appointment.—Box 6135, c/o "The Amateur Photographer." [1502]

## CAMERAS AND LENSES

**CONTAX**, latest type slow speeds to 1/1,000th, Sonnar f/2, as new; offers wanted.—Box 6144, c/o "The Amateur Photographer." [1506]

**CONTAX**, newest model, 3 weeks old, slow speeds, Sonnar f/2, accept £29/15 for quick sale.—Box 6145, c/o "The Amateur Photographer." [1507]

**1-PLATE** Ensign Folding Reflex, 1/10th to 1/1,000th sec., Ross Xpres f/4.5, pack adapter, and case; good condition, £13; cost over £40.—Miss King, 50, Abbottsbury Rd., Weymouth. [1513]

**ZEISS** Baby Ikonta, Novar f/3.5, Compur shutter; nearly new; cost £8/5; accept £4 or near offer.—G-5JV, 5, Sussex Rd., London, N.7. [1515]

**EXAKTA** Model B Reflex, f/3.5 Tessar, f/5.6 Dallon Telephoto, portrait extension, extension focussing hood, 3× pan. filter, lens hoods, leather case; bought in May, 1935; for quick sale, £19; no offers.—Advertiser, 61, Farquhar Rd., Upper Norwood, S.E.19. [1516]

**AUTO-RANGE** Ensign 2½×3½, Tessar f/4.5, D.A. Compur, leather case; as new; bargain, £8/10.—177, Sayer St., S.E.17. [1520]

**ENIGN** No. 6 Carbine for No. 120 film, Zeiss Tessar f/4.5 lens, Compur shutter, extra back and slides for plates, £6; also Vest Pocket Zeiss Ermanox, f/1.8 Ernstar, focal-plane shutter, case, slides, F.P.A., as new, £14; approval against deposit.—Weston, 29, Strand, Dawlish. [1524]

**BARGAINS.**—3½×2½ T.P. D.E. Reflex, 6 D.D. slides, F.P.A., roll-film holder, f/4.5 Kodak lens, canvas carrying-case; perfect condition, £9/10.—Below.

**SANDERSON** 1-pl., 3 D.D. slides, f/6.8 Cooke lens, Ilex shutter, carrying-case; good working order, £4.—Below.

**WHOLE-PLATE** Camera Outfit, excellent old model, 30/-.—Wride, Jewry St., Winchester. [1525]

**SUPER** Ikonta 530, f/3.5 Zeiss Tessar, perfect condition, ever-ready case, filter, additional view-finder, £10, quick sale.—Ramsay, 59, Burdett St., Liverpool, 17. [1531]

**LEICA** Model IIIa, lenses: f/2 Summar, f/4.5 13.5-cm. Hektor, f/3.5 35-cm. wide-angle, supplementary front lenses, filters, leather cases, Leicameter, films; all apparatus equal brand new; cost £102; bargain, accept £68.—4, Green Lane, N.W.4. [1538]

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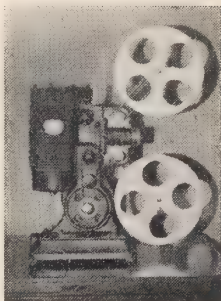
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## CAMERAS AND LENSES

**LEICA II**, f/3.5 Elmar, 1/20th to 1/500th, ever-ready case, excellent condition, lens hood, Correx developing tank, Camera £16/10; all £17/12/6.—Below.

**SOHO** 1-pl. Reflex, Tessar f/4.5, 1/16th to 1/800th, 6 double slides, F.P.A., Soho image magnifier, case; excellent condition, £11, or offer.—27, Yewtree Rd., Liverpool, 9. [1535]

**ZODEL** de Luxe, 3 1/2 x 2 1/4, f/3.8 anastigmat, Compur delayed-action shutter, 3 slides, roll-film adapter, £5; Ensign Carbine Roll Film Tank, 3 1/2 x 2 1/4, 10/6; all excellent condition.—Chutfield, 20, Broad St., Crewe. [1537]

**T-P. Junior** Reflex, 3 1/2 x 2 1/4, Zeiss Tessar f/4.5 revolving back, 6 slides, F.P.A., canvas case, fine condition, lens guaranteed unused condition, £8; near offer entertained.—F. Fowle, 6, Vincent Rd., South Tottenham, London. [1541]

**LEICA II**, Elmar f/3.5, perfect condition, best cash offer accepted.—Greenfields, Switthland Lane, Rothley, Leicester. [1545]

**LEICA III**, chromium, 1/2 Summar, new condition, £28.—Silver, 83, Rossmore Court, Park Rd., London, N.W.1. [1553]

**BARGAINS**, cash only.—1a Graflex Focal-plane, lensless, leather case, perfect, 35/-; Ensign Mahogany Tropical Reflex, T and L, f/7.7, leather case, perfect, 42/-; Kodak Pack Tank, take up to 9x12 cm., new condition, 7/6; Useful Dark-room Sundries: 6 brand new 1/2-pl. Frames, 6 ditto, 1-pl. 1 new trimmer, mortar and pestle, number various dishes, thermometer, scales, measures, 2 lamps, siphon tank and rack for 12 1/2-plates, papers, 12/6; Lecturer's Oil Reading Lamp, with bell, 2/-; fifteen 1/2-pl. Double Holders (approval cash willingly), 7/6; six good condition 1/2-pl. Negative Boxes, with index, capacity 300, four lantern plate ditto, capacity 150, 10/6.—Welch, 13, Station Rd., Hill End, St. Albans, Herts. [1557]

3 1/2 x 2 1/4 Zeiss Miroflex, Tessar f/4.5, slides, F.P.A., 32 roll-holder, 2 Zeiss filters, leather case, £19/10, or exchange for late model 1/2-pl. Soho Reflex.—Palmer, 45, Craven Rd., W.2. [1558]

**3A** Autographic Graflex, lensless, hide case; perfect, 50/-; Hythe Gun Camera, fitted case, £1; first cash secures.—Lewis, 55, Brockman Rd., Folkestone. [1560]

9x12 cm. Etui, f/4 anastigmat, Compur shutter, slides, F.P.A.; good condition, £5; gift.—Lombard Noose, Bolekow Rd., Grangetown, York-shire. [1561]

**GOERZ** Manufoc Tenax, 3 1/2 x 2 1/4, double extension, Goerz f/6.3 lens, Compur shutter, 6 slides, F.P.A.; beautiful outfit, £3/5.—Below.

**SALEX** Focal-plane, 3 1/2 x 2 1/4, f/4.5, 1/15th to 1/1,000th, 6 slides, F.P.A., £3.—Lewer, N.P. Bank Chambers, Tavern St., Ipswich. [1562]

**BALDAX** 16 on 3 1/2 x 2 1/4, f/3.5 Trioplan, Compur shutter, filter, £4/10; T-P. Junior Reflex, 3 1/2 x 2 1/4, f/4.5 Cooke, revolving back, 6 slides, F.P.A., screen, filter, perfect, £7.—Neilan, Aberdeen Airport, Dyce. [1563]

6x13 Stereo Heidoscope, f/4.5 Tessars, 2 Ducar, 12 med. filters, changing-box, adapter, 6 single slides, F.P.A., case; excellent condition, £30.—Mrs. Neville Kingston, A.R.P.S., 1, Cobb House Flats, Lyme Regis. [1568]

**VOIGTLANDER** Superb, with Skopar anastigmat-f/3.5, Compur shutter, 1/250th sec., delayed-action device, and finder anastigmat Helomar f/3.5; also pair Focar close-up lenses No. 30, with purse, and special leather carrying-case with drop front; whole cost £21/11 recently; as new; bargain, £13.—Brown, 39, Walton Rd., Brooklands, Cheshire. [1569]

**V.N. Press** Camera, f/3.5 Zeiss Tessar lens, 12 slides, focussing screen, cable release, fitted synchronised Sashalite unit with extra Zeiss Proxar lens, also case, look and key and web sling; purchased during November, only made 6 exposures; list price £54; will accept £47.—Box 6148, c/o "The Amateur Photographer." [1570]

**BABY** Ikonta 16 on V.P., Novar f/3.5, in Compur; excellent condition, £5.—Below.

**WRAY** Supar Anastigmat f/4.5, iris mount, 3-in. (covers 6x6 cm.), unused; list £3/5; sell £2/5; deposit system.—Box 6149, c/o "The Amateur Photographer." [1571]

1-PLATE Tropical Sanderson, wide-angle rack, 4 rack rise, Stigmatic, Koilos, 3 teak slides, F.P.A., case, fine condition, £5/10; 5 1/2-in. Ross-Zeiss f/8, iris, 15/-; 6 1/2-in. Ross-Zeiss Convertible f/6.3, iris, £2/10; Photocord Exposure Meter, new, £2; Bell-Howell Cine Photometer, 25/-.—Box 6152, c/o "The Amateur Photographer." [1574]

**ZEISS** Trona, 3 1/2 x 2 1/4, Tessar f/3.5, all movements, delayed action, 6 slides, F.P.A., hide case, Proxar, Distar lens, perfect condition, £15, or offer.—Box 6153, c/o "The Amateur Photographer." [1575]

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Dekko Lens, Cooke f/2.5, As new. Snip..... \$37s. 6d.  
9 1/16-mm. Pathe Motoscra, f/3.5. Cost £8 6s. As new..... \$38. 0d.  
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16-on-V.P. Gucki de Luxe Roll Film, f/2, new Compur, auto-erecting, hinged back, all inlaid, case. Like new..... \$17 6  
3 1/2 x 2 Ensign Range-finder Roll Film, Ross Xpres f/4.5, D.A. Compur, unique rise and cross, wire under. Snip..... \$9 17 6  
5 1/2-in. Zeiss Tessar f/6.3, in Ibor, 1 to 1/100th..... \$37s. 6d.  
16-on-3 1/2 Super Ikonta, Tessar f/3.5, new Compur, coupled range-finder. Hardly used. Bargain..... \$14 14 0  
3 1/2 x 2 T-P. Reflex, Dallmeyer f/4.5, 6-in. focus, latest self-capping, 1/10th to 1/1,000th, hinged hood, revolving back, slides \$7 7 0  
Alhido Finder, Zeiss..... \$14s. 11d.  
35-mm. Zeiss Super Model, takes Leica film, Tessar f/3.5, Compur, auto. erecting, auto. range-finder coupled..... \$14 14 0  
V.P. Certo Roll Film, f/4.5, 3-speed, D. action. Like new..... \$38s. 6d.  
3 1/2 x 2 Ensign Roll Film Reflex, latest f/4.5, new self-capping, 1/25th to 1/500th, latest hood. Like new..... \$4 4 0  
16-on-V.P. Ikonta, Tessar f/4.5, new Compur..... \$4 17 6  
3 1/2 x 2 Ensign Selfz Roll Film, f/6.3, Zeiss Tessar f/4.5, 1/10th to 1/2,000th, wire under, slides, hide case. Cost £60..... \$18 18 0  
Cine Unipod Walking-stick Tripod, extends to eye-level, removable knob top showing tripod screw..... \$17s. 6d.  
Exakta, Dallmeyer Pentac f/2.9, slow speeds 12 to 1/1,000th, also D.A., 8 to 1/1,000th. Hardly used..... \$17 17 0  
V.P. Zeiss Ikon Roll Film, Tessar f/4.5, new Compur, all inlaid and beautiful new condition. Real bargain..... \$8 17 6  
Makina Range-finder Plate 3 1/2 x 2 1/4, f/2.9, D.A. built-in Compur, coupled focus, slides, screen. As new..... \$29 10 0  
3 1/2 x 2 Soho Reflex, Cooke f/4.5, famous shutter, 1/16th to 1/800th, all hand made and perfectly finished. D. slides..... \$9 17 6  
1-pl. Soho Reflex, Aldis f/4.5, as above. Snip..... \$9 17 6  
16-on-3 1/2 Dallmeyer Roll Film, f/3.5, D.A. Compur, self-erecting, all chromium, hand made. Like new..... \$5 19 6  
6x6 Rolleiflex, Tessar f/3.8, automatic. Bargain..... \$13 13 0  
1a Carbine, Ross Xpres f/4.5, Compur. As new..... \$3 19 6  
Dallmeyer 12-in. Adon Telephoto, suit 1-pl. reflex..... \$3 17 6  
16-mm. Ensign Kinemac, f/2.9, 3 speeds, interchange lenses, 50-ft. or 100-ft., hide case. Cost £18. As new..... \$9 17 6  
3 1/2 x 2 Icarette Zeiss Roll Film Plate, Zeiss Tessar f/4.5, D.A. Compur, double ex., rise front, wire under, slides..... \$8 17 6  
1-in. Cooke f/3.5, in focus mount, 16-mm., pin-point sharpness..... \$3 9 6  
1-pl. T-P. Reflex, Ross Xpres f/4.5, self-capping, 1/10th to 1/1,000th, des. hinged back, revolving back, slides..... \$6 17 6  
3 1/2 x 2 Ensign Roll Film, latest f/4.5, latest 1 to 1/100th, rise and cross front, wire under, slides. Like new..... \$4 4 0  
Foth-Flex Mirror Reflex, f/4.5, self-capping 1/25th to 1/500th, takes 12 pictures on 3 1/2 x 2. Like new..... \$5 19 6  
1-pl. T-P. Reflex, Cooke f/4.5, self-capping 1/10th to 1/1,000th, hinged hood, long extension, revolving back, double slides..... \$6 17 6  
3 1/2 x 2 Certo de Luxe Plate, Xenar f/2.9, D.A. Compur, double ex., rise, cross, clip-on slides, case. Cost £16..... \$7 7 0  
3 1/2 x 2 Voigtlander Roll Film, f/4.5, Compur. Bargain..... \$3 3 0  
16-on-V.P. Voigtlander, f/3.5, new Compur. Like new..... \$4 4 0  
3 1/2 x 2 Acta Plate, f/4.5, 1 to 1/100th slides. Like new..... \$2 7 6  
1-pl. T-P. Sanderson, Cooke f/3.5, 1 to 1/50th, slides, case £4 17 6  
16-mm. Ensign Turret Camera, f/2.6, case. Cost £45..... \$19 19 0  
3 x 2 Kern Roll Film, f/4.5, Compur. Snip..... \$1 19 6  
1-pl. Ensign Reflex, Aldis f/4.5, 1/15th to 1/1,000th, case..... \$4 4 0  
16-mm. Victor Turret Camera, f/2.9, turret head, visual focus, latest reverse, plumb finder, case. Just as new..... \$25 0 0  
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**R**OLLEICORD, f/4.5, complete with ever-ready case, light and medium yellow filters in cases, iris diaphragms and lens shade in cases, green filter, tripod and Tempophot exposure meter; as new, cost £18; accept £10; deposit system gladly.—Box 6157, c/o "The Amateur Photographer." [1579]

**L**EICA Enthusiasts, Exceptional Opportunity. Amateur, original owner, offers the following apparatus; all in first-class condition, practically new.—Below.

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**O**MBRUX Exposure Meter, offered at £2/15; new, £4/4.—Below.

**V**ALOY Enlarger, with 10×8 adjustable masking board, swing orange filter; offered at £10/10; new, £14/17/6.

**B**EHO Auxiliary Device for f/2 Summar; offered at £1/17/6; new, £2/16/6.

**E**LMAR 3.5-cm. Wide-Angle Lens, offered at £6/10; new, £9.—Below.

**£50** the lot to one buyer.—Jordan, Windmill Hill, Great Milton, Oxon. [1580]

**A**NASTIGMATS.—6-in. Ross f/4.5 Xpres, sunk mount, new, £4; 7-in. Cooke f/4.5, sunk, 55/-; Dallmeyer f/6 Stigmat, ½-pl., 45/-; Busch Whole-plate W.A., 10/6.—Box 6091, c/o "The Amateur Photographer." [1479]

**L**EITZ Hektor 13.5-cm. Lens, Vidom universal view-finder, angular view-finder and frame view-finder, all chromium plated and in new condition; offers wanted.—Box 6147, c/o "The Amateur Photographer." [1527]

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**3** × 2½ Ica Palmos Press Focal-plane, rising 32 and cross front, direct finder, Tessar f/4.5, focussing mount, quick-wind focal-plane shutter, 1/15th to 1/750th, 2 D.P. holders, F.P.A.; as new, £11/17/6.

**3** × 2½ Ihagee Roll Film Camera, focussing, 34 reversible finder, spirit level, Triplex anastigmat f/6.8, Ibsor shutter, 1 to 1/125th, leather case, £3/5.

**3** × 2½ Dallmeyer Speed Camera, f/2.9 Pentac, 32 D.D. slides, F.P.A., leather case, £12.

**3** × 2½ Newman & Guardia New Special Sibyl, 32 focussing, rising and cross front, N. & G. reflex finder, Ross Xpres f/4.5, speeded shutter, 1 to 1/150th, 3 D.D. slides, F.P.A., leather case, £11/10.

**4** × 6 Dallmeyer Speed Camera, f/2.9 Pentac, 42 D.D. slides, F.P.A., 2 cases, £8/10.

**5** × 4 Tropical Model Soho Reflex, 8-in. Cooke anastigmat f/4.5, 6 book-form tropical slides, F.P.A., leather case, £39.

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**3** × 2½ Folding Pocket, reversible finder, Aplanat f/8, 4 slides, canvas case, 10/-.

**2**-PLATE Autographic Brownie, reversible 2 finder, R.R. lens, leather case, £1/2/6.

**1**-PLATE Ensign Roll Film, rising and cross front, 4 reversible finder, Aldis-Butcher anastigmat f/4.5, Compur shutter, 1 to 1/200th, cable release, £3/15.

**3** × 2½ Roll Film Camera, reversible and wire-frame finder, Actinar anastigmat f/4.5, Vario shutter, £1/10.

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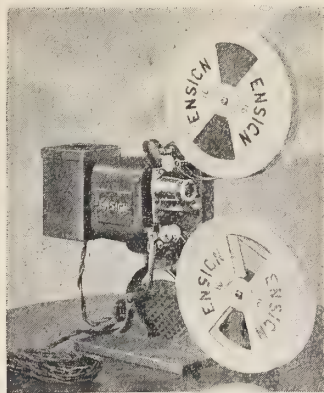
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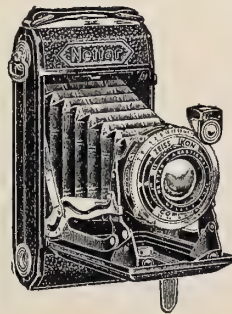
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1-pl. Ensign Popular Reflex, f/3.5 Zedellar anastigmat, reversing back, 6 slides and leather case..... £6 7 6

3 × 4 cm. Pilot Reflex, f/2.8 Zeiss Tessar, Compur shutter and case..... £14 17 6

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**A** LLENS.—Brilliant, f/4.5, £3/19/6; Case, 6/-; Pathe Motocamera (£10/10 model), £3/15; N. & G. Reflex, Cooke Aviar f/4.5, £16/10; Ensign Auto-Range, Ensign f/4.5, Mulchro, £5/17/6.

**A** LLENS.—Zeiss Contameter for f/2.8 Super A Nettel, £5/19/6; Superb, £10/19/6; 6 × 6 Automatic Rolleiflex, Tessar f/4.5, £13/19/6; F/3.8 model, £14/19/6; 4 × 4, f/3.5 model, £14/17/6.

**A** LLENS.—Ihagee 3½ × 2½ Roll Film, f/4.5, D.A. Compur, 97/6; Range-finder, 21/-; Foch-Flex, f/3.5, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £8/19/6.

**A** LLENS.—The Miniature Camera Specialists, 168, Aldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 6.30 p.m. Write for Cash Bargain Clearing List. [0087]

**S**UPER Ikonta, latest model 1935, lens f/2.8, never been used, with case; bargain at £25, or near offer.—60, Fleet St., E.C.4. [1495]

**Z**EISS Nixe 4-pl. Roll Film and Film Pack Camera, in case, with Zeiss Amatar f/6.8 lens, Compound shutter; excellent condition, £3/10.—Sharland, 9/10, Thavies Inn, E.C.1. [1323]

**C**ONDENSER Lenses, 4½-in. unmounted, pair 10/-, mounted, 13/6; 5½-in., unmounted, 16/6, 5½ in. 18/-, mounted 22/-; all sizes, also quantities cheap, slightly chipped.—Below.

**C**ONDENSER Lenses for Cinemas, all sizes, Cinema Projection Lenses, 5½ in. to 7½ in. focus, new, 12/-; Enlarging Lenses, Portraits and lenses for every photographic purpose; enquiries invited; lists free.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [1536]

## EXCHANGE AND WANTED

**£2** offered for best Self-erecting 2½ × 3½ Film Camera, f/6.3 anastigmat and simple shutter, case.—Collinson, 16, Bath Rd., Felixstowe. [1393]

**W**ANTED.—2½ square Ica, also 3½ × 2½ Plate Camera, f/4.5, or f/6.3 lens.—Box 6101, c/o "The Amateur Photographer." [1481]

**P**OSTCARD Duplex Ruby Reflex, Thornton-Pickard, double extension, rack rising and drop front, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, 8-in. Dallmeyer Pentac f/2.9, 1 block-form slide, 2 F.P.A.'s, leather case and strap, good condition; exchange for Super Ikonta (1935) 8 or 16 on 2½ × 3½ or 8 or 16 on 2½ × 4½, with case and filters.—Below.

**V**IOLLET-RAY Outfit (Shelton, cost £10), with 7 applicators, adaptable to 220 or 100 volts, exchange for small reflex, Rolleicord, Poilet, Perkeo, or like.—Below.

**18** Medical Books, write for list; exchange for Rolleicord, Poilet, Perkeo, or like.—Blackman, 34, Kingsfield Rd., Southampton. [1482]

**E**XCHANGE.—1-pl. Cameo, f/4.5, delayed-action Compur, double extension, excellent condition, for good 4-pl. Vertical Enlarger, or sell, £5/10.—2, Quentin St., Cardiff. [1483]

**T**ELEPHOTO Lens wanted for Reflex-Korelle, Dallon or similar, focussing mount; Condenser Enlarger, Aldis Ensign, for sale, fixed focus (adjustable lens), 3½ × 2½ to half-plate, 30/-.—Ball, 99, Whinney Lane, Blackburn. [1486]

**W**ANTED.—3½ × 2½ or Smaller Roll Film Camera, fast lens; exchange Handsome Pedestal 4-valve Screen-grid Wireless Set.—Box 6136, c/o "The Amateur Photographer." [1491]

**6** × 13 or 45 × 107 Mentor, also Ives Viewer, good for 5 × 4 plates.—Box 6146, c/o "The Amateur Photographer." [1504]

**W**ANTED.—1½-in. Sinclair Lens Hood, also fully-speeded shutter and flange, 1-5/16ths-in. screw.—Smyth, 149, Longmore Rd., Shirley, Birmingham. [1510]

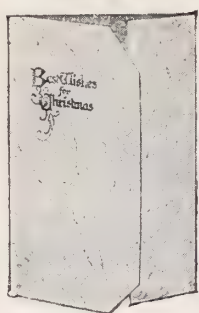
**L**EICA Large Universal Finder, chromium, with leather case.—Machin, Kingsland Bank, Shrewsbury. [1511]

**W**ANTED.—1-pl. Mackenzie-Wishart Envelopes, also Wide-angle Anastigmat, plain mount, cover 4-pl.—Hutchinson, 139, Grimshaw Lane, Ormskirk. [1517]

**S**TEREOSCOPIC Viewer and a few photographs for same wanted for cash.—31, Broadhurst Avenue, Edgware, Middlesex. [1523]

**16**-MM. Projector of good design; condition immaterial; advertiser wishes to rebuild.—Kennedy, 38, Whitworth Rd., S.E.25. [1532]





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## EXCHANGE AND WANTED

**WANTED.**—Leica III, chromium, Summar f/2, must be in new condition; full particulars and lowest price to—Box 6143, c/o "The Amateur Photographer." [1505]

**ROLLEICORD** wanted, with plate adapter, cash offered, or part exchange Zeiss f/4.5 Nettar Roll Film, 2½×3½, Compur, D.A., self-erecting, perfect, unscratched, hide case, lens hood, filter set, £8/10 outfit; cash adjustment.—Cowan, 8, Blackburne Rd., Hall Green, Birmingham. [1526]

**EXCHANGE.**—9×12 (4-pl.) Miroflex, f/4.5 Tessar 12-in. Telephoto, F.P.A., 6 slides, best leather cases, cost £64, as new, for N. & G. Folding Reflex, similar equipment; or sell.—The Pheasantry, Horley. [1530]

**WANTED.**—6½-in. Condenser; particulars, price? —S. C. Pigott, 159, Croft Rd., Swindon, Wilts. [1539]

**WANTED.**—4×4 Rolleiflex, with Tessar f/2.8, 1935 model.—Advertiser, 22, King St., Canterbury. [1543]

**EXCHANGE.**—Vest Pocket Size Film Camera by A.P.M. (de luxe model), Kershaw anastigmat lens f/7.7, in flex shutter, 1/5th to 1/100th, cost £5/5; also Rolls Razor (Imperial model), cost £1/7/6, both in good condition; wanted.—Good Plate Camera, 3½×2½, photo-electric exposure meter, 2½-in. roll film developing tank, tripod; must be in good condition; approval deposit.—Hemingway, 23, Providence St., Earlsheaton, Dewsbury, Yorks. [1546]

**WANTED.**—5×4 Reflex, suitable for 8½-in. f/4.5 lens, revolving back, slides; also 10×15 cm. Press, both sound; exchange 5×4 Una, Zeiss Protars; ½-pl. Adams, 2 lenses P.C. Kodak, f/6.3; all perfect.—John Hall, Ryeland, South Cave, E. Yorks. [1550]

**WANTED.**—6×13 cm. Stereoscopic; exchange new Dallmeyer Speed Roll Film, 3½×2½, Pentac f/2.9 anastigmat, Compur shutter, de luxe case, £16/10 outfit.—12, Wyatt Rd., Forest Gate. [1551]

**WANTED.**—Amplus Vertical Enlarger, 4-pl., gas, or similar, for 9.5 Cine and filters.—Reeve, 41, Commerce Rd., Wood Green, London. [1555]

**WANTED.**—45×107 Stereo Camera, reflex preferred.—W. Joyce, 180, Guildford Rd., Fratton, Portsmouth. [1559]

**CHEMISTS** Dispensing Scales (Avery), in glass case; Voigtlander Brilliant, f/7.7; Webley and Scott Air Pistol, Mark II; exchange all above for 3½×2½ or 4-pl. Reflex, f/4.5.—Smith, New Houses, Uppingham. [1564]

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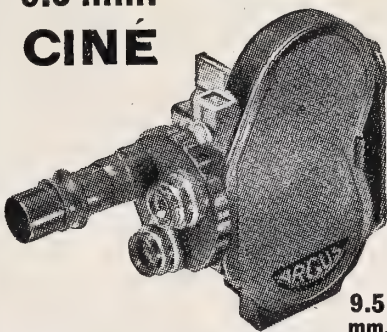
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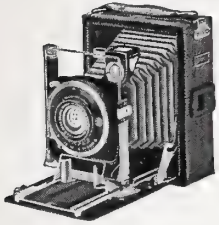
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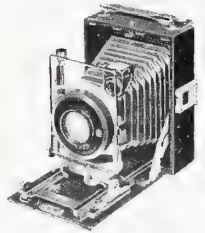


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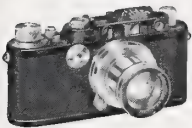
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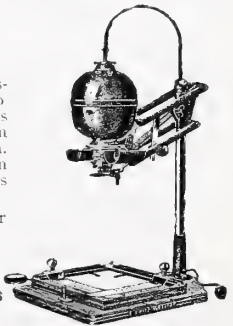
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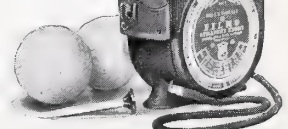
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As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

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# The AMATEUR<sup>3D</sup> PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, December 4th, 1935.

No. 2456.



## ENSIGN SILVER MIDGET

The Ideal Christmas Gift

### 33/-



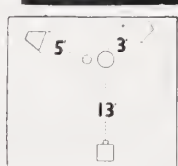
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# Gala Night at "The Laurels"!

They had a party at "The Laurels" the other night. Balloons, bon-bons, paper hats . . . the fun was fast and furious. But Kodak Super Sensitive Panchromatic Film was faster! Someone brought along a "Kodak" loaded with this lightning-speed film, and, using some simple, inexpensive Kodak Lighting Aids, captured a fine batch of happy pictures like the one reproduced here.

Remember to have plenty of Kodak S.S. Pan Film and some "Photoflood" Lamps ready for *your* Christmas parties.



How this picture was made. Two "Photoflood" Lamps in "Kodaflectors" were used, as shown in diagram. The exposure was 1 second at  $f/8$  on Kodak Super Sensitive Panchromatic Film.

**KODAK SUPER SENSITIVE PANCHROMATIC FILM**—the film of lightning speed—is made in both Roll Films and Film Packs.

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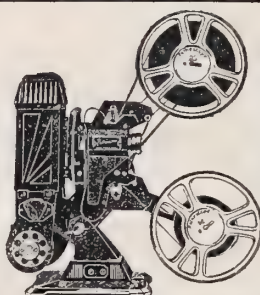


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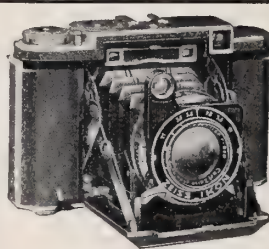
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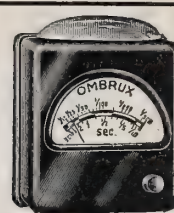
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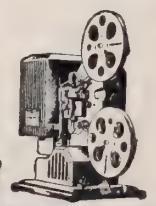
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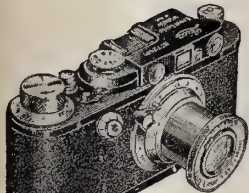
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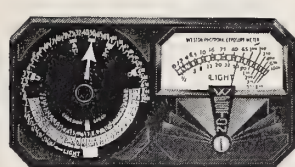


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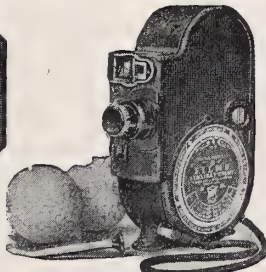
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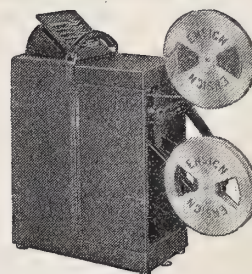


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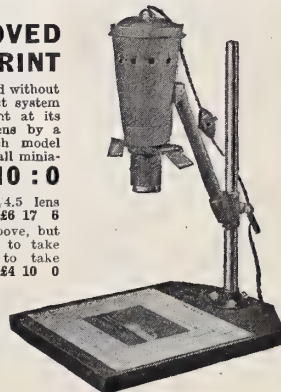
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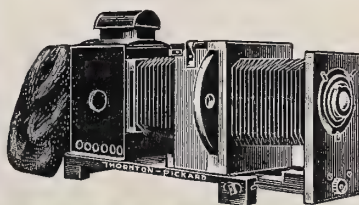
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Contax, latest 1935 model, with improved type range-finder, f/2 Sonnar lens, in original carton. Unsoiled.....£32 17 6  
Contax, slow-speeds model, f/2 Sonnar, ever-ready case. As new.....£28 17 6  
Contax, slow-speeds model, f/2.8 Tessar. As new.....£22 10 0  
Contax, slow-speeds model, f/3.5 Tessar. As new.....£20 0 0  
Contax Model A, f/3.5 Tessar. As new.....£16 17 6  
Contax f/8 Wide-angle Lens. As brand new.....£9 0 0  
42-mm. Proxars for Contax, 13s. each. Developing Tanks, 13s. each. Cassettes, 8s. 6d. each.

### LEICAS:-

Leica Model III, chromium, f/2 Summar, ever-ready case. As brand new.....£31 10 0  
Leica Model III, black, non-collapsible f/2 Summar, ever-ready case. In splendid condition.....£28 17 6  
Leica Model III, chromium f/3.5 Elmar, ever-ready case. Indistinguishable from brand new.....£23 17 6  
Leica Model III, black, f/3.5 Elmar, ever-ready case. As new.....£22 15 0  
Leica Model II, f/3.5 Elmar. As new.....£18 10 0  
Leica Model I, interchangeable, f/3.5 Elmar. Practically new condition.....£10 10 0  
Leica Model I, non-interchangeable, f/3.5 Elmar. Good condition.....£8 5 0  
9-cm. f/2.2 Thambar Lens. As brand new.....£16 0 0  
10.5-cm. f/6.3 Elmar Lens (coupled). As brand new.....£6 17 6  
3.5-cm. f/3.5 Elmar Wide-angle Lens (coupled). As new.....£6 15 0  
Dremograph Enlarger, for Leica. Shop-soiled only.....£5 0 0  
F/2 Collapsible Summar Lens. As new.....£13 10 0

### MISCELLANEOUS:

Rolleiflex Automatic 4x4, f/3.5 Tessar. Perfect condition.....£12 17 6  
Super Ikonta, 530 15, f/4.5 Tessar, Compur shutter, 2 filters, ever-ready case. Cost £22 10s. As brand new.....£15 10 0  
Kodak Retina, filter, purse. As brand new.....£7 10 0  
Pilot Miniature Reflex, f/3.5 Tessar. Good condition.....£11 10 0  
Voigtlander Prominent, f/4.5 Heliar, pigskin case. As brand new.....£14 15 0  
Super Nettel, f/3.5 Triotar, case. As brand new.....£13 10 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1

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### MISCELLANEOUS—contd.

Zeiss Kolibri, f/3.5 Tessar, Compur. case. Good condition.....£6 17 6  
1935 Model 530 2 Ikonta, f/4.5 Tessar, Compur, Albada finder. As brand new.....£8 0 0  
Ikonta 520, f/6.3 Novar, Derval shutter, case.....£3 10 0  
Exakta Model A, f/2.8 Tessar, ever-ready case. Excellent condition.....£15 17 6  
Baby Ikonta, f/3.5 Novar, Compur shutter.....£5 15 0  
Praxidos Enlarger for miniature negatives, f/4.5 lens. Cost £8 10s.....£5 15 0  
Zeiss Ikonflex, f/4.5 lens, Derval shutter, leather case. Cost £8 12s. 6d. As brand new.....£6 10 0  
Non-automatic Rolleiflex, f/4.5 Tessar, case. As new.....£8 10 0  
Zeiss Miraphot Enlarger, 3½x2½, f/4.5 Tessar lens. Cost £14 15s. As new.....£10 10 0  
Ensign Magnaprint Enlarger, 2½x3½, f/6.3 lens. As new.....£5 5 0

## NEW ENLARGERS FOR LEICA, CONTAX, ROLLEIFLEX, SUPER IKONTA and EXAKTA owners.



We are pleased to announce that we are now able to supply a well-made and inexpensive enlarger to take the now popular 6x6 cm., 4.5-cm. and 4x6.5 cm. negatives.

The new enlarger, the Vertex, is of the single condenser type, with automatic column lock enabling raising and lowering of the enlarger to be carried out with one hand. The lamphouse is unusually large and well cooled, and the negative carrier of simple and convenient construction. It is fitted with an f/4.5 anastigmat and has an orange swing filter. The maximum enlargement obtainable from a 6x6 negative without swinging the head round and projecting off the baseboard, is 15x15 in., or from a 4.5x6 cm. negative, approximately 15x12 in. Price £8 8s.

The other two Vertex models are for Leica and Contax owners. They are supplied without lenses and take the Leica and Contax lenses respectively. Maximum magnification is approximately 7 times linear. Price £6 6s. each.

① **NEW ARRIVAL.**—The improved Weston Leica Meter, considerably reduced in size but greatly increased in sensitivity. Readings are now obtainable in ordinary artificial light. Price £5 19s. Leather case, 10s. extra.

② We have in stock and can enthusiastically recommend the Leica Manual, the complete guide to modern miniature photography. Price 21s.

③ We are now booking orders for the Zeiss Contaflex—photographic sensation of 1936. Expected by the end of this week. Particulars and photograph on request.

## Every photographer should read the N. P. Handbooks—

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**Flashlight for the Amateur.** By J. J. Curtis.

**Photographic Rendering of Colour in Monochrome.** By Dr. B. T. J. Glover.  
**Lantern Slides.** By Dr. B. T. J. Glover.  
**Enlarging for All.** By Dr. B. T. J. Glover.  
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**PHOTOGRAPHIC LENSES**—apart from their unquestionable superiority of design—are manufactured under such ideal conditions that

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is assured for each and every lens which succeeds in passing the stringent tests of the ZEISS factory.

### For MINIATURE CAMERAS

the **UTMOST PERFECTION** of definition is a *sine qua non*, and neglect to insist on a ZEISS lens is undoubtedly responsible for many failures and much disappointment to owners of miniature cameras.

Write for List P.51, and details of the best lens for

**YOUR camera, to** **CARL ZEISS (LONDON) LTD.**  
37-41, Mortimer St., London, W.1

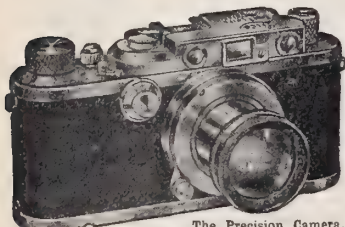




# GET YOUR MINIATURE CAMERA AT "THE WESTMINSTER" YOU CANNOT DO BETTER

## THE NEW MODEL IIIa LEICA

Shutter Speeds  
1 to 1/1,000th sec.



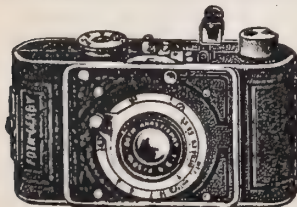
The Precision Camera.

F/2.8 Summar, automatic focussing, interchangeable lens mount, all chromium plated **£43:0:0**

Nine monthly payments of 100/6.

Model III, f/3.5 Elmar anastigmat, automatic focussing, interchangeable lens mount, self-capping focal-plane shutter, speeds 1 to 1/500th sec., T. and B. **£31:16:0**  
Nine monthly payments of 74/2.

## THE FOTH-DERBY FOCAL-PLANE AN IDEAL SPORTS CAMERA.



Takes 16 pictures on V.P. Film.

F/3.5 Foth anastigmat, self-capping focal-plane shutter, with delayed-action device, speeds 1/25th to 1/500th sec. and B. Very compact **£5:5:0**  
Nine monthly payments of 12/3.



## THE ZEISS IKON SUPER IKONTA

530 Super Ikonta with the NEW Rapid shutter. No. 530. Takes 16 pictures on standard 3½ x 2½ roll films.

Fitted f/3.5 Zeiss Tessar anastigmat, Compur Rapid shutter, speeds 1 to 1/500th sec., T. and B., self-erecting front, built-in rangefinder, ensuring critical focus for every picture **£18:12:6**

Nine monthly payments of 43/6.  
If fitted Rapid Compur, speeds 1 to 1/500th sec., 22/6 extra.



## The Multi-speed EXAKTA

Self-capping focal-plane shutter, speeds 12 to 1/1,000th sec., T. and B., delayed action 1/10th to 6 sec.

Fitted f/3.8 Zeiss Tessar anastigmat, metal focussing hood with magnifier, single focussing, 3 ft. to infinity. Takes standard V.P. films. **£27:10:0**  
Double exposures an impossibility.  
Nine monthly payments of 84/2.

## MINIATURE BARGAINS

FROM

"Camera House," 111, Oxford Street, W.1

24 x 36 mm. Kodak Retina, f/3.5 Xenar anastigmat, in Compur shutter, speeds 1 to 1/300th sec., T. and B. **£8 5 0**  
4½ x 6 cm. Baldax 2-on 120 film, f/2.9 Meyer Trioplan anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£5 17 6**  
4½ x 6 cm. Zeiss Ikon Ikonta, f/4.5 Zeiss Tessar anastigmat, in Compur shutter, speeds 1 to 1/300th sec., T. and B. **£7 15 0**  
3 x 4 cm. Baby Ikonta, f/4.5 Novar anastigmat, 3-speed shutter. **£3 3 0**  
3 x 4 cm. Zeiss Ikon Kolibri, f/3.5 Novar anastigmat, Telma shutter and case **£3 17 6**  
4 x 6 cm. Vest Pocket Kodak, f/4.9 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th, T. and B. **£3 17 6**  
3 x 4 cm. Zeiss Ikon Kolibri, f/3.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£7 5 0**  
3 x 4 cm. Spring-box Folding, Achromatic lens. **£1 3 6**  
3 x 4 cm. Voigtlander Periko, f/3.8 Skopar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£4 5 0**  
Leitz Leica Model II, f/3.5 Elmar anastigmat, self-capping focal-plane shutter, speeds 1/20th to 1/500th sec. and Time. **£19 10 0**  
4 x 6 cm. Piccolette, f/4.5 Zeiss Tessar anastigmat, new Compur shutter and case. **£6 10 0**  
3 x 4 cm. Ensign Midget, No. 22. 14s. 6d.  
6 x 6 cm. Watch Pocket Carbine, f/6.3 Aldis-Butcher anastigmat, 3-speed shutter **£1 10 0**  
4½ x 6 cm. Zeiss Ikon Ikonta, f/6.3 Novar anastigmat, 3-speed shutter. **£3 19 6**  
3 x 4 cm. Foth-Derby, f/3.5 Foth anastigmat, focal-plane shutter. **£3 19 6**  
4 x 4 cm. Rollei-flex, f/2.8 Zeiss Tessar, in Compur shutter. **£14 10 0**

Leitz Leica II, Model II, f/2.5 Hektor anastigmat. **£25 0 0**  
6 x 6 cm. Rollei-flex Automatic, f/3.8 Zeiss Tessar, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£15 15 0**  
3½ x 2½ Superflekta Reflex, for roll films, with reversing back, f/3.8 Zeiss Tessar anastigmat, delayed-action Compur shutter. **£19 10 0**  
6 x 6 cm. Korelle Reflex, f/2.9 Radionar anastigmat, focal-plane shutter. **£2 17 6**  
6 x 6 cm. Voigtlander Brilliant, f/7.7 anastigmat. **£1 17 6**  
6 x 6 cm. Zeiss Ikon Ikonta Reflex, f/4.5 Novar anastigmat, 3-speed shutter **£5 19 6**  
4 x 6 cm. Ihasee Exakta Reflex, f/3.5 Ihasee anastigmat, leather case **£2 10 0**  
3½ x 2½ Ensign Roll Film Speed Reflex, f/4.5 Ensign anastigmat, focal-plane shutter **£5 5 0**  
6 x 6 cm. Foth-Flex Reflex, f/3.5 Foth anastigmat, focal-plane shutter. **£2 17 6**  
3 x 4 cm. Baldi, f/3.5 Trioplan anastigmat, Compur shutter, view-finder, adjusted for parallax. **£4 12 6**  
3 x 4 cm. Foth-Derby, f/2.5 anastigmat, focal-plane shutter. **£5 10 0**  
3 x 4 cm. Baby Ikonta, f/3.5 Novar anastigmat, Compur shutter. **£5 17 6**  
3 x 4 cm. Ensign Midget, f/6.3 anastigmat, speeded shutter. **£1 13 6**  
A limited number of Ensign Silent Sixteen 50 16-mm. Projectors, new and unused, at reduced prices **£24 17 6**  
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A precision mechanism projector capable of giving a bright, steady clear picture, for use on any house lighting circuit from 100 to 250 volts, A.C. or D.C. Supplied complete with lamp, resistance, 50-watt lamp, 6-ft. lead and plug and 400-ft. reel.

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## 'Photronic' Exposure Meter No. 650.

(For Still or Cine Cameras) (For Leica Cameras)

NEW FEATURES: Increased Sensitivity. Simpler to use. Thinner. Complete with instructions book. **£5:19:0**  
Nine monthly payments of 13/11.

## THE CONTAFLEX WILL BE HERE NEXT WEEK

Full particulars post free on request.

Second-hand Apparatus sent on Seven Days' Approval against full cash deposit. LIBERAL EXCHANGE ALLOWANCES. HIRE-PURCHASE TERMS.

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Appointed an Associate of the Institute



of Amateur Cinematographers, Ltd.

## The VICTORIA (Improved Model.) The ideal camera for Autumn photography.

F/2.9 Schneider Radionar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. **£6:15:0**

Nine monthly payments of 15/9.

16 pictures 2½ x 1½ on standard 2½ by 3½ roll film.



Body of camera is moulded from practically indestructible plastic material, the surface being attractively finished. Leather bellows are fitted and the metal parts of camera are plated.

## THE BALDAX

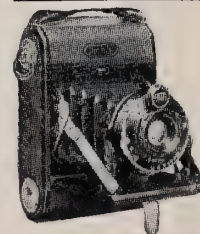
Takes 16 pictures on standard 3½ x 2½ roll films.



F/3.5 Meyer Trioplan anastigmat, Ihosor shutter, speeds 1 to 1/500th sec., T. and B. **£6:5:0**  
Nine monthly payments of 14/7.  
F/3.5 Meyer Trioplan anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£7:7:0**  
Nine monthly payments of 17/2.

## ZEISS IKON IKONTA '520'

Takes 16 pictures on standard 3½ x 2½ roll films.



F/4.5 Zeiss Novar anastigmat, Telma delayed-action shutter, speeds 1/25th, 1/50th, 1/100th sec., T. and B. **£6:2:6**  
Nine monthly payments of 14/1.

F/4.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. **£10:0:0**

Nine monthly payments of 22/4.  
F/3.5 Zeiss Tessar anastigmat, Rapid Compur shutter, speeds 1 to 1/300th sec., T. and B. **£11:17:6**  
Nine monthly payments of 27/9.

## The RETINA For 36 pictures on 35-mm. film.

F/3.5 Schneider Xenar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. Optical direct-vision view-finder **£10:10:0**

Nine monthly payments of 24/6.

As above but with Rapid Compur and speeds up to 1/500th sec. **£12:0:0**

Nine monthly payments of 28/-.





# THE AMATEUR PHOTOGRAPHER



## & CINEMATOPHIL

EDITOR  
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"  
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

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WEDNESDAY, DECEMBER 4TH, 1935.

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VOL. LXXX. No. 2456.

THE next issue of *The Amateur Photographer*, which will be published on Wednesday, December 11th, will be our Christmas Number. It will also be a special "Christmas Presents" Number, as, in addition to a greatly increased number of pages devoted to seasonable articles and illustrations, considerable space will be occupied with suggestions for presents—photographic in character. In previous years, this feature of "The A.P." Christmas Number has always been highly appreciated by a great majority of readers, who not only gather from it useful ideas on the difficult matter of suitable gifts to bestow at the present time of year, but on many occasions we know that copies of this issue judiciously placed in the right quarter have proved helpful in deciding the choice of presents to be received. Readers should note the above date and secure copies of "The A.P." Christmas Number promptly. It will be an excellent threepennyworth.

### "Photograms of the Year."

The new volume of that most popular of annuals, *Photograms of the Year*, will be published during the present week. Again it not only sustains its international character in the matter of pictures and articles, but the reproductions are as fine as ever. They represent the high-water mark in pictorial photography, and form a representative collection of the best work produced during the past year, without bias towards any one particular "school" in picture-making. Orders for the new volume should be placed at once with newsagent or dealer. The price is 5s. in stiff paper covers, or 7s. 6d. cloth bound.

## TOPICS of the Week



DECEMBER MORNING.

*A winter silhouette in Hyde Park at the Serpentine.*

If ordered direct from the publishers, Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1, the prices, post free, are 5s. 6d. and 8s. respectively.

### Stolen Cameras.

The greater portability of modern miniature cameras has rendered them particularly liable to theft. This is evidenced by the great number that have been reported "stolen" in these pages during the past year. In view of this state of affairs we suggest that readers proposing to purchase a second-hand miniature camera of the more expensive type, such as Leica, Contax, Rolleiflex and Ikonta, should first enquire of the respective manufacturers to ascertain if the camera is on their list of stolen goods. This applies more particularly when dealing with strangers. Failure to observe this precaution may lead to the camera being forfeited in the event of a repair or adjustment necessitating its return to the manufacturers. The serial numbers engraved on the lens and camera itself should be quoted when making the enquiry.

### As Near Perfection . . .

The demonstration of the new Kodachrome process of 16 mm. in colour cinematography at the Royal Photographic Society on Tuesday evening was a really great event. Two reels were shown, one an English and the other an American production, both including every variety of subject that the amateur would ordinarily take—subjects rioting in colour and subjects subdued, subjects lively and subjects slow. Their excellence was acclaimed with almost continuous applause by an overflowing audience. Kodachrome



was stated by the demonstrator, Mr. E. R. Davies, to be the only practical subtractive process in which one and the same film both effects the colour separation in the camera and produces, after passing through a suitable reversal process, a colour print for projection. Three superimposed emulsion layers sensitive to the primary colours cause the colour separation to be made automatically during exposures. These are afterwards converted into three dye layers of the complementary colours which, being superimposed, give the desired colour print. The difficulty is in the processing, but the amateur cinematographer does not take a hand in processing in general. The processing was elaborately explained, however—four

developments followed by four bleaching baths, involving the carrying out of quantitative chemical reactions in sharply restricted layers of gelatine film which itself has a total thickness of less than one-thousandth of an inch. But from the point of view of the user, he can handle Kodachrome as he would handle ordinary ciné film, taking colour photographs in a ciné camera without recourse to high-aperture lenses. Artificial-light photography presents no particular difficulty except that a compensating filter should be used to reduce the high proportion of red light present in artificial illuminants. "Most people will agree," said the chairman, after the two reels had been projected, "that we have never seen

pictures like these before—pictures, too, produced in a comparatively easy way by the amateur, though not so easy for the processor, and still less easy for the people who have had to put up the tremendous apparatus and go through the necessary research. But we are getting nearer to perfection every time, and this is the nearest I have seen."

### Photography cannot lie.

It was interesting to hear of a famous golf professional who has been careful to teach all his pupils not to twist the wrist. Recently he went to see the first ciné picture taken of him in action on the links, and he discovered that he himself was doing that very thing!

## "The Amateur Photographer" EXPOSURE TABLE—December

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m., double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

SUBJECT.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
Open seascapes and cloud studies .. ..	1/20 sec.	1/30 sec.	1/60 sec.	1/80 sec.	1/100 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/10 "	1/15 "	1/30 "	1/40 "	1/50 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/4 "	1/6 "	1/12 "	1/15 "	1/20 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/3 "	1/4 "	1/10 "	1/12 "	1/15 "
Buildings or trees occupying greater portion of pictures, river scenes with heavy foliage	3/4 "	1/2 "	1/4 "	1/5 "	1/6 "
Portraits or groups taken out of doors, not too much shut in by buildings .. ..	2 secs.	1½ "	1 "	1/2 "	1/3 "
Portraits in well-lighted room, light surroundings, big window, white reflector ..	6 "	5 secs.	3 secs.	2 secs.	1½ "

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above. The hypersensitive panchromatic plates and films require less exposure than the ultra-rapid.

Ultra Rapid.	Ordinary.	Medium.	Rapid.	Extra Rapid.	Ultra Rapid.
AGFA, Special Portrait. " Isopan ISS Film. " Super-speed Film. " Isochrom Film. " Ultra Special.	ILFORD, Golden Iso-Zenith. " Iso-Zenith. " Hypersensitive Pan. " Plates and Films. " Portrait Film (Ortho Fast). " Monarch. " Press. " S.S. Ex. Sens. " Zenith Ex. Sens. " S.G. Pan.	IMPERIAL, Eclipse Pan. Soft. KODAK, Verichrome Film. MARION, Record. " Iso Record. SELO, Selochrome Roll Film and Film Pack. " Selo. Pan. Roll Film. VOIGTLANDER, Illustra Film. WELLINGTON, Anti-screen. " X Press. ZEISS IKON, Pernox Roll Film and Packs.	BARNET, S.R. Pan. " Studio Ortho. " Ensign, Roll Film. GEVAERT, Filtered Ortho. " Chromosa. " S.R. " Regular Cut Film. ILFORD, Auto. Filter. " S.R. Pan. " Pan. Film. " Rapid Chromatic.	BARNET, S.R. " Self-screen Ortho. ILFORD, Screen Chromatic. " S.R. " Commercial Ortho Film. IMPERIAL, Non-Filter. " S.R. " S.R. Ortho. KODAK, Cut Film.	IMPERIAL, Non-filter (new series). " Eclipse Pan. B. " S.S. Ortho. KODAK, Roll Film and Film Pack. PATHE, Roll Film. SELO, Roll Film. ZEISS IKON, Roll Film and Film Pack.
BARNET, Press and Super Press. " XL Super-speed Ortho. " Soft Panchromatic. " Studio Fast. " Ultra Rapid.	ILLINGWORTH, Fleet. " Super Fleet. " Super Fleet Ortho. " Pan. Fleet.	AGFA, Chromo. " Isolar. " Extra Rapid. " Isolar. " Iso Rapid. " Chromo. " Roll Film.	IMPERIAL, Non-Filter (new series). " Eclipse Pan. B. " S.S. Ortho. KODAK, Roll Film and Film Pack. PATHE, Roll Film. SELO, Roll Film. ZEISS IKON, Roll Film and Film Pack.	IMPERIAL, Non-Filter. " S.R. " S.R. Ortho. KODAK, Cut Film.	IMPERIAL, Non-filter (new series). " Eclipse Pan. B. " S.S. Ortho. KODAK, Roll Film and Film Pack. PATHE, Roll Film. SELO, Roll Film. ZEISS IKON, Roll Film and Film Pack.
EASTMAN, Par Speed Cut Film. " S.S. Cut Film. " S.S. Pan. Film.	IMPERIAL, S.S.S. Press Ortho. " Eclipse. " Eclipse Ortho Soft. " Eclipse Soft. " Eclipse Ortho.	AGFA, Chromo. " Isolar. " Extra Rapid. " Isolar. " Iso Rapid. " Chromo. " Roll Film.	IMPERIAL, Non-filter (new series). " Eclipse Pan. B. " S.S. Ortho. KODAK, Roll Film and Film Pack. PATHE, Roll Film. SELO, Roll Film. ZEISS IKON, Roll Film and Film Pack.	IMPERIAL, Non-Filter. " S.R. " S.R. Ortho. KODAK, Cut Film.	IMPERIAL, Non-filter (new series). " Eclipse Pan. B. " S.S. Ortho. KODAK, Roll Film and Film Pack. PATHE, Roll Film. SELO, Roll Film. ZEISS IKON, Roll Film and Film Pack.
GEVAERT, Super Sensima. " Sensima Fast. " Sensima Ortho. " Super Chromosa. " Roll Films and Packs.	IMPERIAL, S.S.S. Press Ortho. " Eclipse. " Eclipse Ortho Soft. " Eclipse Soft. " Eclipse Ortho.	AGFA, Chromo. " Isolar. " Extra Rapid. " Isolar. " Iso Rapid. " Chromo. " Roll Film.	IMPERIAL, Non-filter (new series). " Eclipse Pan. B. " S.S. Ortho. KODAK, Roll Film and Film Pack. PATHE, Roll Film. SELO, Roll Film. ZEISS IKON, Roll Film and Film Pack.	IMPERIAL, Non-Filter. " S.R. " S.R. Ortho. KODAK, Cut Film.	IMPERIAL, Non-filter (new series). " Eclipse Pan. B. " S.S. Ortho. KODAK, Roll Film and Film Pack. PATHE, Roll Film. SELO, Roll Film. ZEISS IKON, Roll Film and Film Pack.



# Notes on Effective Mounting

In the presentation of the print careful consideration must be given to the effect of the mount. In the following article some of the points which bear upon this subject are dealt with.

THE effect of the mount is by no means the least important consideration in the production of the pictorial photograph. The purpose of the mount is to protect the print from injury, and to allow of its being seen isolated from its surroundings.

It is not so many years ago that the mounting of the print was subject to a very great deal of consideration, and also a very great deal of effort was expended upon what were termed "multiple" mounts, which were built up by a series of several tinted "art" papers, mostly of dark shades. These multiple mounts often entered into competition with the print for attention, and very often succeeded.

The modern photographer uses simple mounts, mostly of light tone. It is safe to say that not only is the result more satisfactory with regard to the purpose of the mount as it affects the individual print, but the general effect of an exhibition of photographs is much better.

It is also true to say that many modern photographs sent in to competitions, and others which are made for private use, bear evidence of the fact that the choice of the mount has had but very little consideration.

It would seem that any piece of light-toned card of standard size will serve. This is a mistake, for careless mounting will detract from the quality of the result, no matter how well produced the print may be.

## The Mount.

The particular type of mounting material chosen is a matter for individual choice. The surface should not be too smooth, and as a general rule anything in the nature of a glazed surface should be avoided. The surface of the mount should be in keeping with the surface of the print and the subject.

Some very effective results can be obtained by the use of the rougher

grades of paper such as Whatman, especially in the case of large prints and broad effects.

With regard to the colour of the mount this should be influenced by the tone of the print. In the case of bromides, ivory white is better than dead white; the latter often has the effect of killing the tones of the subject. Chloro-bromides are very effective upon a very light cream, and if the print is sepia toned a deeper cream may be used. Deep tints should be avoided.

## The Size of the Mount.

This again is a matter for individual consideration. Exhibition prints have to conform to certain specified sizes of mounts. It sometimes will be found that a small print will look well upon a large mount, and appear to gain in scale. On the other hand, large prints will be more effective with a narrower margin. Further, a large print upon a very large mount often appears unwieldy, and out of proportion. Finally, in these days of smaller houses, a large print and mount is not a desirable combination.

## The Position on the Mount.

It need hardly be said that the relative proportions of the print and mount should correspond, that is to say, the longer dimension of the print and mount should be parallel. The surrounding margin should be wider at the bottom than at the top. The print should not be exactly central on the mount. In this position it may appear as if it is in danger of dropping off the mount.

When a tint is used it should be in harmony with the colour of the print and that of the mount, and the most effective results will be obtained with a narrow tint.

When a tint is used it is often an advantage to finish the print with a very narrow black border, of 1/16th of an inch, made in the print itself.

This can be obtained by cutting through the film with a sharp knife and straight-edge, and carefully removing the film outside the line of the cut.

## Cut-out Mounts.

The cut-out mount is less in favour than formerly, but this style of mounting can be very effective if neatly done. This is especially the case with small prints upon large mounts. An effective finish for prints mounted in this way can be made by the addition of a few lightly-ruled lines. Any work of this kind, or the addition of a title, needs to be very well done, or the effect will be the reverse of that intended.

In all cases the addition of a title and signature to the print is a matter for more consideration than it usually receives. Very careful lettering, on a small scale, and applied with a light touch by a fine-pointed blacklead pencil, is the best method to adopt.

The value of the white or light-coloured mount for pictorial photographs has been emphasised in exhibitions in recent years, for the reason that the print must be of high quality to stand up to it.

In earlier times the coloured and dark mount was employed in many instances to bolster up a poor print. Many of these prints, if mounted with a plain white surround, would simply look muddy, dull and entirely poor in quality.

The light mount, therefore, has had a clarifying effect in not only brightening up print quality generally, but rendering the perfection of tones—from the highest whites to the blackest shadows—a matter of necessity. This urge has resulted in the making of still better prints for exhibition purposes. In this way the mount has played a useful part in a minor degree to that of modern materials for making the print itself.



# Story-telling with a Camera

By ALLAN FANNING.

*Recording Happy Incidents in Your Home*

A DELIGHTFUL and amusing evening may be spent with the family or friends in the planning and taking of an indoor series of photographs. Such incidents as "Sonny in the jam cupboard," "Jip chewing



1. *Mixing the Pudding.*

father's slipper," etc., are well worth illustrating, and require only simple apparatus, plus a little patience and arrangement.

Apart from the interest that is aroused in the production of story photographs in the home, the fact that any or all of them will make good Christmas or greeting cards is an argument in favour of attempting them at the present time of year.

It is the humorous or mischievous story that appeals, for it invariably results in great fun for those partaking in it. Children, and children with animals, make good subjects, as do mother and father in those humorous series of husband-and-wife affairs. Three pictures are ample to illustrate a story, which should have the climax in the last picture.



2. *"That smells good."*

Having constructed your story, it is a good idea to plan the arrangement of subject matter and position of camera in your mind beforehand. A plain background is best for accentuating your subjects, and proper surroundings essential for giving "atmosphere" to the story. It would never do for a kitchen incident to take place in the drawing-room. Light backgrounds reflect more light and give contrast to the darker garments worn in winter.

The wide range of lighting equipment of to-day enables the amateur to make full use of his photographic apparatus. The simple and cheap flashlight permits the box Brownie to take slow-moving pictures at the usual  $f/11$  stop. Tripod and white screen reflector are essential in this case.

Instructions in flashlight photography have frequently been given in the pages of "The A.P.," and, in any case, full directions for use are supplied with every packet of any popular flashlight powder, such as Johnson's.

The illustrations to this article were all made on Kodak S.S. Panchromatic film with 15 grains of flashpowder. The lens aperture was only  $f/11$ , but fully-exposed negatives were secured and giving an excellent range of tone throughout.

The flash was fired slightly to the left of the camera



3. *Opportunity makes the thief.*

(which was supported on a tripod) and held fairly high. The angle can be seen by examining the shadow of the dog's head in No. 1.

Photofloods with fast panchromatic material allow the photographer to employ snapshot speed at  $f/6.3$  stop. These lamps, with their useful stands, can be placed practically anywhere, and may be used to give soft pictures by placing white tissue paper over the reflectors.

In all cases a preliminary rehearsal should be arranged. This enables the posers, especially kiddies, to become interested, and so forget the camera.

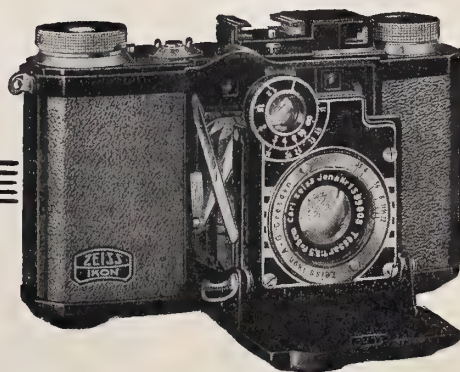
Such work enables the amateur photographer to think for himself, both in the planning of details and the recording of them, for one spoilt picture is like a missing link from the chain of the series.

Those who are slide-makers and have a lantern available will find sets of such subjects exceedingly popular.





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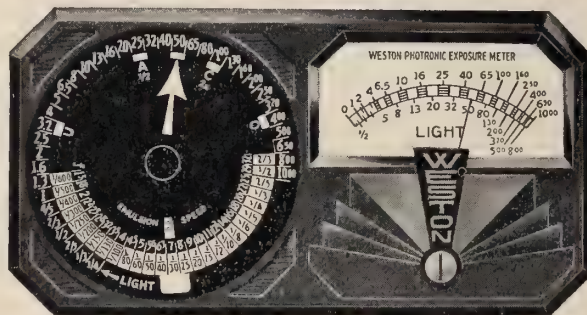
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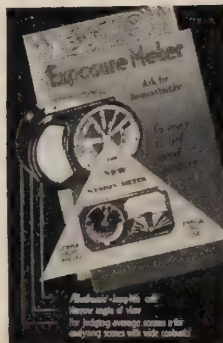
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# DEVELOPMENT de LUXE

By Dr. A. L. BASHAM.

IF there is one thing surgeons hate it is working in the dark. It is the same with photographers. We also dislike working "blind." As all good photographers eventually come to use panchromatic emulsions, the bugbear of dark-development comes with them.

I have tried all the methods, beginning with desensitising, and candle-light development. Fogging, because the plates were held too close to the light, made me change to a bright green safelight. Then I dropped this method as a little slow for numbers of plates, and used time and temperature with a tank.

But I soon discovered that however careful I was in measuring the correct exposure, some plates were over- and some were under-developed. Reduction and intensifying never gave me very pleasing results. It was also quite impossible to develop any "experimental" plates by this method.

The control of tricky subjects, such as portraits, sunsets, and similar types of negatives, where over- or under-development must be avoided, is naturally out of the question. This is a fatal objection. It is true that contrast can be controlled by time of development, but only where conditions are reasonably constant and under control as in a studio.

## First Experiments.

I finally settled down to a year or two of development with the desensitiser (red Desensitol) in the developer, and after a minute and a half in the dark turning on the bright-green safelight. The red solution looked black in the more or less monochromatic green light, and the plate was thus kept in comparative darkness, and so was additionally safe.

This procedure worked well except after my holidays, when the development of some 70-100 negatives became very laborious and prolonged. The mess on the fingers, and table and dishes, from the spilt developer and desensitiser, was rather objectionable though easily removed afterwards. It also wasted the Desensitol.

Faced with a yet bigger batch this year, and not much time to develop them all, and give them that personal attention and touch (so beloved of the more superior advertisements), I felt something different would be needed; a cleaner, quicker and less irksome method, where observation could be more or less continuous to retain that "personal touch." (For no photographer in his soul really trusts "time and temperature" absolutely; that is, he doesn't believe his exposure calculations to be infallible. There are too many variables: plate speeds, colour of light, accuracy of shutter speeds. Also it is impossible to know exactly what degree of contrast he wants or will even get, except from long experience and fairly constant conditions.)

Some tank method was compulsory to deal with quantities of negatives, and desensitising, to allow observation. Weak developer was also necessary to enable a large number to be watched at leisure, and without undue hustle. The method finally adopted can be tabulated as follows:

- 1.—Place plates (or film pack) in one (or more) racks. This can be done in any dark cupboard.
- 2.—Rack is dropped in tank of clean water, lid closed. Any light may be switched on. After three or four minutes lights are put out.
- 3.—Rack is dropped in tank of desensitiser and left for 1½ to two minutes, occasionally reversing tank (with the lid clamped down, light may be turned up).
- 4.—When plates are desensitised bright green safelights alone are left on.
- 5.—Rack is removed from desensitiser, drained a moment, and placed in developing tank, developer 1:60 to 1:100, according to number of plates. (1:20 usual strength for dish development.)
- 6.—Plates are now developing. After a few minutes slide up each plate in turn, beginning at end of tank nearest the light, and examine them for image. Those that are appearing comparatively quickly can be placed at one end of the tank, so that they may be looked at more frequently than the slow ones, which may be left to themselves at the other end. The rack is periodically lifted up and down in the tank.
- 7.—As plates become fully developed, according to subject and requirements, they are removed, momentarily rinsed, and dropped into acid hardening hypo. (Ilford Alum Formula.) When all are in the hypo white light may be turned on.
- 8.—When the plates are fixed, they may be all washed together in running water with occasional emptying of the tank.

When the plates are placed in the desensitising tank (3) a second rackful may be placed in the tank of water (2), and then desensitised when the first rack is in the developer. They can be developed then, alongside them, if developer is weak, say 1:100, so that they can all be examined without hurry.

As tabulated above, the procedure may sound long, and elaborate, but actually it is quite quick enough for anybody (except the Press photographer), and by the time all the plates in one rack are fixing, fifteen to twenty minutes have flown by.

Two tanks of developer and two of hypo are required, if two racks are to be developed as described; but however many racks of negatives are to be developed only two light-tight tanks are

required. In a good dark-room these need only be ordinary tanks with loose fitting deep-sided lids.

The developing and hypo tanks are simple and rectangular, and made of nickel silver, dimensions 5½ in. long, 3½ in. wide, 5½ in. deep. They were made for me, by a well-known firm of developing-tank makers, for 5s. each. They are robust and will last for ever. The extra racks (all holding twelve quarter-plates or cut-film holders) have extra long handles so that they project well out of the top of the tank, and the fingers are not liable to dip into hypo or developer, or both. They will not, of course, do for the sealed tanks, since the lids will not go on. The capacity of the tanks is 50 fluid ounces.

It is essential to keep tanks, like dishes, for the same solutions each time, especially the fixing tank, which becomes blackened, and so easily recognised. Each tank should have a letter or number scratched or etched with acid on it.

A theoretical objection is manifest to the method of development described, and that is, that different types of emulsion take different times to develop: Hypersensitive, for instance, taking twice as long as ordinary pan (H. & D. 400).

## Practical Work.

In practice, however, I have found it quite unnecessary, as a rule, to segregate the different plates, and have developed ordinary, soft-gradation, hypersensitive pan, and infra-red all in the tank together. In fact, as the slower plates go into the fixing bath the next faster plates are about ready for attention.

It is never advisable to use developer much stronger than 1:60, since the plates develop too rapidly for sufficiently leisurely inspection. 1:70 or 1:80 is a very useful strength, decreasing to 1:100 if a larger quantity (say two dozen) are being treated simultaneously. Even 1:100 (1/5th strength for dish development) will develop a second batch of plates, though more slowly. It may be freshened with a little more concentrated developer. Two tankfuls will thus be sufficient for forty-eight plates.

Besides the "artistic" pleasure in such a leisurely, yet "rapid" method of development, the results have been very gratifying, pinholes and other blemishes have vanished almost completely, showing dish and air bubbles are more often the cause than dust and bits off the dark slide. Never have I had so many batches of uniformly and correctly developed negatives (with such little mess), in spite of all sorts of variations in exposure and subject.

I give the above method as a possible procedure for large quantities of panchromatic plates, but various modifications will suggest themselves to readers, whose conditions will vary in all sorts of different ways.



December 4th, 1935

# December

By M. LIVINGSTON  
and J. G. TANNER.

The quiet country by-ways will provide the most profitable field of activity, and along these country lanes the photographer will find his most likely subjects.

Composition should be carefully considered before exposure, and par-



*December Ploughing.*

IT is during the last month of the year that the average camera is often most neglected for outdoor work. Yet it is at this time of year that so many fine pictures have been made, and there is still plenty of scope, even for the "snapshot," apart from topical "flood pictures" which are to be seen in some places at the present time.

In December Nature's tints are gradually subdued until most subjects are reduced almost to monotonies, and have little to lose, and sometimes actually much to gain, by reproduction.

The rising mists, depressing to the eye, are of infinite service to the camera lens, for they subdue the backgrounds and middle-distance and throw the foreground into that strong relief so valued by the pictorialist.

All about the countryside, activity continues, and in a fashion not less picturesque than was the haymaking and harvesting of a few months ago. The corn-fields go under the plough, and in many places this is still drawn by two, or even three, large horses which never cease to please as a camera subject.

Hedges are cut and trimmed, frequently by old countrymen who have spent a long lifetime at the job, and in the woods the forestry work presents innumerable opportunities for interesting studies. Here, and also in the garden, small bonfires feed on the twigs and fallen leaves, and the smoke is a decorative asset in the view of the photographer.



*Cutting chestnut to make palings. A December woodland scene.*



*The Pomp of Yesterday.*

ticular attention given to foreground shadows, which should always be shown falling across the foreground. Consequently, the sun must never be shining directly behind the photographer. Remember it is the shadows which emphasise the sunlight. Good compositions can be arranged by the isolation of some definite splash of sunshine, and in this connection be on the look-out for over-assertive



# in the Country

high-lights near the edge of the picture. Choice of viewpoint is important, and adopting a more distant one than appears to be necessary will allow a margin for correction and subsequent adjustment in the enlarger.

In country scenes a figure in harmony with the surroundings will often help the composition, and one should be included if at all possible. Remember that although the countryside may seem quiet and peaceful to the casual observer, the farmer has



*The first touch of winter. Hoar-frost in the woodlands.*



*Homeward Bound.*

Panchromatic plates used with a pale filter are the most efficient negative materials, and this is especially so if parts of the sky enter into the picture, as these often strike a competitive note with the sunlight.

On account of the soft lighting conditions which prevail during winter, negatives should be given normal development according to the plate-maker's instructions.

A perusal of the Exposure Table published monthly in "The A.P." will provide a thoroughly sound guide to exposure. (The Exposure Table for December is given on another page in this issue—Ed.)

work to do every day in the week.

The brevity of sunshine during winter will limit the photographer's work to the middle hours of the day—between about 10 a.m. and 2 p.m. in mid-winter.

On the technical side no serious difficulties should arise. As the light is weak at this time of the year, and small apertures are often necessary, a tripod will frequently be required. An efficient lens hood should always be used, especially if the camera is fitted with a wide-aperture lens.



*A Hunting Morning in December.*

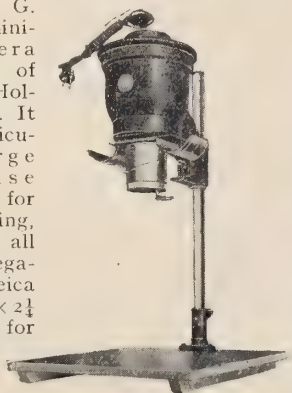


December 4th, 1935

# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

**Vertex Enlarger.**—A new vertical semi-condenser enlarger for miniature negatives has just been introduced by Mr. R. G. Lewis, the miniature camera specialist, of 202, High Holborn, W.C.1. It has a particularly large lamp house designed for cool working, and takes all sizes of negatives from Leica size to  $2\frac{1}{2} \times 2\frac{1}{4}$  in., a mask for each size being provided.



Focussing is by one-hand control. It enlarges to  $15 \times 15$  in. on the baseboard, or to much greater sizes when swung outwards. The price, complete with f/4.5 anastigmat, is £8 8s.

The Canadian Pacific announce that a new series of travel moving pictures featuring Canada, steamship life, cruises, etc., will be shortly available for borrowing. Under certain conditions the films—which are either 35-mm. or 16-mm., both silent and with sound—may be borrowed free. Further particulars may be obtained from Publicity Department, Canadian Pacific Railway, 62, Charing Cross, London, S.W.1.

**Messrs. Johnson & Sons,** of Hendon Way, Hendon, N.W.2, have just issued particulars of a new Flash-light Competition. Cash prizes are offered and there is no entry fee. The closing date is February 29th, 1936. Full particulars and rules will be supplied to any reader of "The A.P." on application to the above address.

**Messrs. R. F. Hunter Ltd.,** of "Celfix House," 51, Gray's Inn Road, W.C.1, inform us that a third edition of Dr. Walther Heering's "Rolleiflex Book" is now ready. This work is just as useful to "Rolleicord" users as to the users of "Rolleiflex" cameras. The price of the new edition is 4s. 6d., as against the previous price of 6s. Copies will be obtainable from "Rolleiflex" and "Rolleicord" stockists all over the country.

The University of London Animal Welfare Society is anxious to obtain photographs of animals such as cats and dogs and birds which have been accidentally trapped in gins laid for rabbits and stoats. Prints should be sent to the Education Secretary, 32, Russell Square, London, W.C.1.

The members of the Birmingham Photographic Society are holding their annual dinner at the Imperial Hotel, Birmingham, on January 11th, 1936. Tickets may be obtained from the Hon. Dinner Secretary, G. H. Willett, 187,

May Lane, King's Heath, Birmingham, 14, or from the Hon. Secretary, B.P.S., York House, Great Charles Street, Birmingham.

The Secretary of the British Film Institute has asked us to announce that the closing date for the Third Amateur Film Festival to be held in Glasgow in January next has been extended to 31st December. It should be pointed out, however, that the films do not have to be sent in until January 11th, but entry forms should be forwarded as soon as possible, and not later in any case than December 31st. The address of the Secretary is 80, Buchanan Street, Glasgow, C.1.

"The American Annual of Photography 1936" has just been published, and is now available in this country. Chapman and Hall, Ltd., 11, Henrietta Street, W.C.2, have been appointed sole British Empire agents, and the annual is obtainable from them or from Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, W.C.2. The book is edited by Frank R. Fraprie, Editor of our contemporary "American Photography," and is again an excellent production, containing a large number of articles on photographic subjects and an interesting collection of reproductions of pictures that have appeared in exhibitions and competitions during the past twelve months. The price in paper covers is 8s. 6d., post free 9s.; or cloth-bound 12s. 6d., post free 13s.

**Correction.** In our recent review of the new Ilford Photo-Electric Exposure Meter the price was given as £3 5s. This should have been £3 3s.



The above photograph was taken on Saturday, November 23rd, at the Portman Rooms on the occasion of the Annual Dance and Social organised by Wallace Heaton's staff. This popular event attracted over 400 people this year, and went with a real swing. There was an exhibition of upwards of 200 photographs selected from the annual staff competition held by Wallace Heaton, Ltd. and Associated Companies.

The pictures were of considerable interest, and prizes were awarded. These included a cheque for five guineas as the first prize, and cameras, etc., made available by the kindness of Messrs. Agfa, Kodak, Ensign and R. F. Hunter, as additional awards. This competition and exhibition provide an object lesson indicating the practical knowledge of photography possessed by members of the staff of this go-ahead firm.



# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCX.

Mr. EDWARD  
HAIGH.

From information communicated to our Special Representative.

"THERE are three main points which I consider absolutely essential to the making of any exhibition picture, and these I always endeavour to attain; namely (1) technique, (2) composition, and (3) individuality. It cannot be too strongly stressed that those who attempt exhibition work should, as far as they are able, perfect their technique right from the correct exposure through all the intermediate stages to the finished print.

"I myself aim at a well-exposed, clear negative,

that will give me a bright print on normal bromide or chloro-bromide paper, with clear, snappy highlights and plenty of detail and luminosity in the shadows. I find that by setting a certain standard in my negatives I nearly always attain such a standard, and even those that fail to reach the highest level are not too bad. For this negative-making I favour Kodak Super-Sensitive Panchromatic cut film, both for studio and outdoor subjects, and I generally use a filter for my outdoor work.

"However attractive a photograph may be, it will never make an exhibition picture unless it is well composed. For my part I have no fixed rules for composition, and a photograph either looks right or it does not.

"Individuality, to my mind, is a very important factor, and I consider that any one wishing to attain good exhibition standard in his work should develop his own ideas and cultivate his own tastes. Much as I admire the works of Alexander Keighley, Marcus Adams, F. J. Mortimer and all the other recognised masters, it would give me little satisfaction to produce mere copies of their works.

"As most of my interest in photography lies in the taking of close-ups of heads, and in concentrating on expressions, I use a quarter-plate Adams Minex reflex camera, fitted with a Zeiss Protar  $7\frac{1}{2}$ -in. lens, and an f/3.5 Cooke 10-in. lens.

"The small reproduction, 'Sunshine,' was taken in August, about 3 p.m., with an exposure of  $1/12$ th of a second at f/11, on Kodak S.S. Pan. cut film. The other subject, 'Fair Weather,' was taken in July, about 10 a.m., with an exposure of  $1/50$ th of a second at f/8, also on the film just named. The Salon print of this picture was on Gevaluxe Velour bromide paper.

"With regard to the making and finishing of prints, I have a strong liking for this particular paper; and, given a suitable negative, I do not think there is any other paper which gives such beautiful and unique results as this does. If any retouching is necessary I do it all on the negative, so as to leave only final spotting to be done on the print itself."

(A further example of Mr. Haigh's work appears on one of the centre Art pages.)



SUNSHINE.

Edward Haigh.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CATTLE TRACKS," by J. B. Eaton.

THIS is a reproduction of the print about which there was the controversy—referred to in "Topics of the Week," in our issue of the 13th November last—in connection with which the contentions were advanced, on the one side, that the foreground had the effect of spoiling the distance and that there was a doubt concerning the verity of the lines as cattle tracks; and, on the other, that the subject formed one of the most original and attractive landscapes seen in recent years.

In all probability, however, both sides would be prepared to admit that there is a decided attraction in the upper portion of the picture. If the subject be masked so that only the top two and a half inches are visible, a composition that is complete but constructed on conventional lines is disclosed. The strong dark of the tree (1) makes an effective centre of interest, particularly as it is emphasised by the equally forceful brilliance of the light on the meadow behind. It has the effect of pulling the lights and shadows together, and the group of cattle in what is then the immediate foreground forms an admirable subsidiary point of attraction.

The passages of alternating light and shadow lend an artistic appeal of very considerable force; there is a good feeling of air and space; and the impression of luminosity is exceedingly fine. A little more depth of tone in the immediate foreground, perhaps, would lend a greater measure of stability, but the matter is scarcely one of much moment in view of the marked attractions elsewhere, and does not appreciably modify the undeniable merit that the picture exhibits.

Taking the picture as a whole, the added length of foreground, for one thing, does provide a more stable base, and, for another, it lends a distinct touch of originality. It has been taken from a viewpoint of some

little height—a method of treatment that is most unusual in landscape proper—and the uncommon expanse of foreground follows as a natural corollary. It is, however, a departure from the normal conception of arrangement, and, inevitably, invites the criticism of those whose minds run in conventional grooves.

But, considered impartially and without any bias either way, there does appear to be a justification for

tracks, would it be easy to incorporate. Much of the feeling of novelty and individuality arises from this impression, and its virtue is that it lends an immediate attraction to the picture, whereas, in the usual run of landscapes, initial appeal is by no means a feature, their full beauty only becoming manifest after contemplation and continued study.

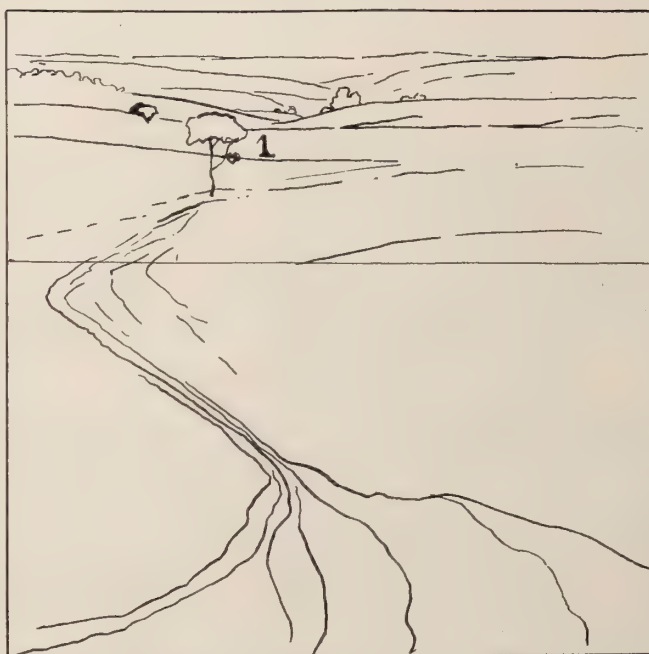
The possession of the quality of attracting immediate attention is valuable where pictures are intended for exhibition or when they are hung on a wall, and when, as in this instance, the first appeal is supported by enduring attractions, it enables the subject not only to stand comparison and the competition of other classes of work, but also to maintain its claim upon the attention after their interest has ceased.

Another feature that seems to derive some advantage from the extra foreground is the sense of distance. It is marked in the upper part of the print alone, but, with the addition of the lower section, it is appreciably enhanced. Nor does the addition of the foreground appear to diminish the attractions of the upper portion, so that, except for a departure from the conventional which may or may not be regarded as a drawback, all the qualities of the curtailed edition are re-

tained without impairment in the full transcription, which also shows the added advantages of immediate appeal, individuality of outlook and originality, a greater feeling of stability, the inclusion of a suggestion of decorative design, and a higher degree of unity in the arrangement. These are weighty advantages.

From the point of view of æsthetics, it is of little moment whether the tracks are made by cattle or not. This is a factor that could be regarded as forming part of the literary content, which, in a subject of this nature, is so slight as to be almost negligible, and only provides a peg on which to hang a title.

"MENTOR."



the length of foreground in the powerful emphasis which is accorded to the principal point of interest (1)—which remains the same in both editions—by the leading lines of the cattle tracks. This emphasis is apparent, and one effect arising from the connection established is that a greater degree of unity is secured. They also lend a suggestion of pattern, and, with the recurring intervals of light and shade above, confer a highly decorative impression. This is quite in harmony with the subject, and renders it more effective, but, at the same time, it is not usual to find such an impression in pure landscape, nor, in the absence of such a special feature as these





CATTLE TRACKS.

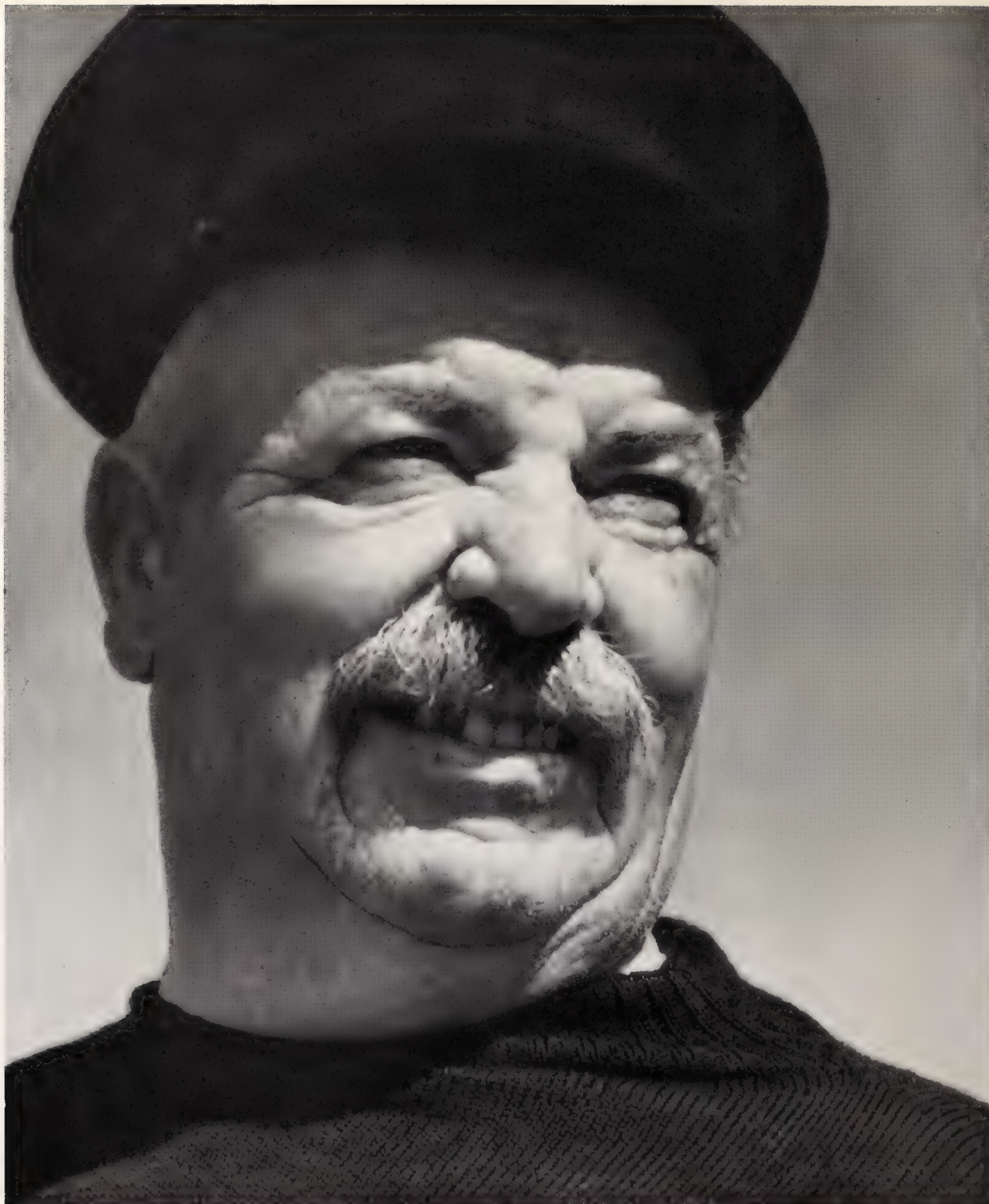
By

J. B. EATON.

(Australia.)

(From the R.P.S. Exhibition.)





FAIR WEATHER.

(From the London Salon of Photography. See article, "How I make my Exhibition Pictures.")

BY EDWARD HAIGH.





THE SPOTLIGHT.

*(From the Advanced Workers' Competition.)*

BY T. G. CORKILL.  
*(S. Africa.)*





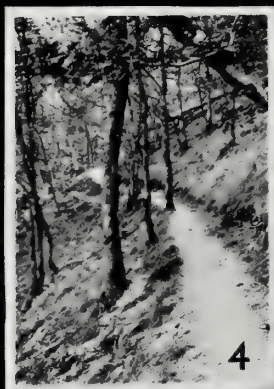
1



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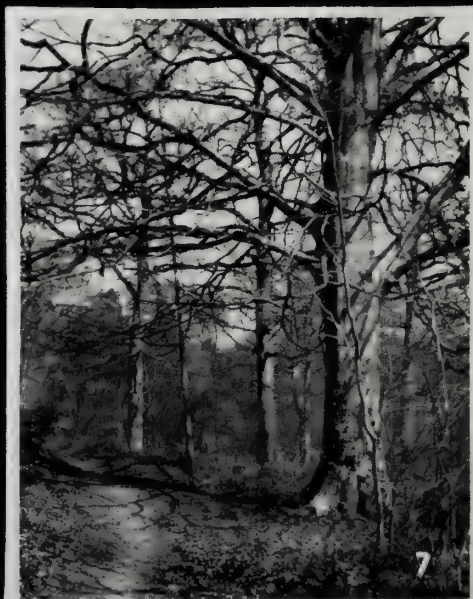
4



5



6



7

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Calm before Storm,"  
By R. J. Francis.

5.—"Prevailing Wind."  
By J. Douglas.

2.—"The Cottage in the Trees."  
By Mrs. D. Hall.

6.—"November Days."  
By W. J. Berry.

3.—"Sunlit Arches."  
By Frank Price.

4.—"Welsh Woodlands."  
By A. L. Rogers.

7.—"Coombe Woods, Rake."  
By Ernest F. Munt.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

IN No. 1 of the prints reproduced on the opposite page—"Calm before Storm," by R. J. Francis—there is the germ of an excellent idea. The attraction lies in the sky, which is characterised by cloud forms of good shape, and the dark masses of the tree trunks are employed to set off its light and the feeling of luminosity it conveys.

### Relative Values.

As far as that goes, the print succeeds very well. The foreground, however, is exceedingly dull in tone, and instead of being of only a moderate depth is barely distinguishable from the bases of the tree boles. Moreover, there is practically no differentiation between the tone of the foreground at the base and that of the landscape immediately below the horizon in the distance.

To some extent, the lack of distinction between the values may be attributable to an indifferent illumination, and, if so, the operator is only responsible in so far as the choice of time rested with him. The effect might possibly have been foreseen, nevertheless, and if, as may reasonably be assumed, the lights were changing fairly rapidly, it would have been a simple matter to have deferred the exposure until conditions improved.

On the other hand, it rather seems as though an inadequate exposure is the real reason. It may have been thought that, to obtain a decent rendering of the sky, it was necessary to give less than would be viewed as sufficient if the landscape had been the sole consideration, but, while there may be a need for something in the nature of a compromise, it should not be allowed to extend so far as to record the landscape in such a uniform and unrelieved depth.

### Distinctions and Relief.

With a modern colour-sensitive plate or film, employed in conjunction with a light filter of moderate depth, there is not the same necessity for compromise as there was in the days before its advent, and it is a simple matter to "keep" the sky without under-exposing the landscape to such an extent that it becomes noticeable.

Had full advantage been taken of materials of this type, and had the

exposure been enough, a very considerable improvement in the rendering could be expected. Not only would the foreground be recorded in a lighter tone, but a greater difference would also become manifest between it and the distance, and, technically, the existing rendering could not stand comparison.

In its arrangement, too, the subject suffers from an excess of centrality. The horizon line occurs about the middle of the print so that the proportions of landscape and sky are almost equal, and, vertically, the viewpoint seems to coincide with the centre of the stream. Either the sky or the landscape should predominate, this depending on their relative importance. The sky, here, has obviously the greater attraction and therefore should be allotted the greater space. If three-eighths of an inch were taken from the base and a like amount added to the top, the proportions would be more suitable for the subject, and if, at the same time, the viewpoint were moved a few yards to either the right or left, the suggestion of centrality would be avoided and the lines of the banks of the stream seem less symmetrical.

### Skies in Landscape.

No. 5, "Prevailing Wind," by J. Douglas, shows a better appreciation of the proper proportions for a landscape where the sky is the more important factor, and its tone values do not disclose the same tendency towards under-exposure.

Both technically and in its arrangement it shows a superiority over the other, but the scale of the tree is on the big side, and, if seen from a greater distance, its smaller size would not compete so much with the sky for a share of the attention. It is a bit over-insistent at present, and prevents the sky from exerting its full measure of attraction, whereas, if its scale were reduced, the attraction would be more effectively localised in the sky.

In "Sunlit Arches" (3), by Frank Price, the sky is a comparatively insignificant feature, the centre of interest lying in the arches in sunshine. Nevertheless, a shade more depth would be advisable, for it would

tend to throw up the brilliance of the sunshine below, and, if a greater depth of printing does not correct matters, some improvement could be expected from the exercise of local control during printing, the sky being given an extra exposure while the remainder of the print is masked.

### Difficulties and Drawbacks.

It is necessary for the mask to be kept in motion during the extra exposure in order to avoid the expedient becoming apparent, but a trial or so will indicate how it should be done, and, once the knack has been acquired, it will be found most useful.

In the remaining subjects the sky is either partially or wholly obscured, but with a subject like No. 7, "Coombe Woods," by Ernest F. Munt, the way it shows between the interstices of the branches is a bit distracting, and local extra printing would be found of service. If it is not carried beyond a depth equivalent to that shown in No. 2, "The Cottage in the Trees," by Mrs. D. Hall, it is not likely to conflict with realism and may be safely adopted.

Incidentally, both of these prints convey an impression of having been made from fully exposed negatives, the distinctions in tone between the trees and the level ground in their vicinity being definite and decided. If the same difference in value were discernible in No. 1, much of the adverse criticism it received on technical grounds would no longer be deserved.

### Technical Considerations.

Except for a slight degree of under-printing, No. 4, "Welsh Woodlands," by A. L. Rogers, is sound in its workmanship, and here, again, the difficulties associated with the inclusion of the sky have been avoided by its omission.

The overhanging branches in No. 6, "November Days," by W. J. Berry, serve a similar purpose, and the print, in consequence, is able to display a nice effect of atmospheric mist, which amply sustains the implication of the title. The figure is well caught and placed, and, altogether, the picture possesses an appeal that is, at least, as high as any other on the page, while technically it is second to none.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### POINTS ABOUT SIMPLE ENLARGERS.—II.

I SHOWED last week the difficulty of evenly illuminating any but very small negatives with a single lamp, unless a proper reflecting and diffusing arrangement is fitted to the enlarger; and even then there are difficulties and limitations. I also showed briefly the difference made by introducing a condenser.

The print of Wimborne Minster was made with a condenser enlarger, with a 100-watt pearl (frosted) lamp, with the lens at the nominal stop of  $f/11$ . It is from a  $3\frac{1}{2} \times 2\frac{1}{2}$  negative, enlarged just over two diameters on normal bromide paper. In the original print the tones range from the deepest black (in the shadows of the clergyman's clothes)

to blank paper (e.g., in the high-light on his collar). This shows that the negative, although on the delicate side, has a full range of gradation.

Considering these facts it will come as a surprise to many when I add that the exposure was half a second. I could easily arrange an enlarger so as to give  $1/25$ th of a second—or less. This is reducing the use of a condenser to an absurdity; but it serves to indicate that we have at our disposal a power which we can control so as to meet all our requirements.

A common question is, If we use a condenser what size must it be? The answer is indicated in Fig. 1. The diameter of the condenser lenses must be a little more than the length of the diagonals of the largest negative which we want it to cover. The most usual form for the purpose is that shown in the diagrams—a double plano-convex.

It is not always realised that such a condenser is, in a rough way, similar to the lenses we use in our cameras. It has a focal length, and will form an image of a sort. Some of us have found this to our cost when we have secured an image of the filament of the lamp on the enlarging easel.

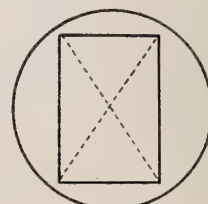


Fig. 1.



Wimborne Minster.

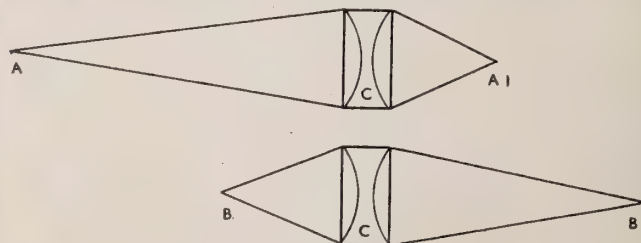


Fig. 2.

Let us consider what happens when we use a camera with a focussing screen. There is one position of the screen at which we get a sharp image of a very distant object, or of any object not less than a certain distance away. If we move the screen nearer to the lens we cannot get a sharp image of anything at all, whatever its distance. The screen was at the "principal focus" of the lens, and we cannot go "inside" this.

But we can go "outside" it. The nearer an object is to the lens the farther away must we move the screen to get a sharp image.

Fig. 2 shows that it is just the same with a condenser. If the "object" is a light, and this is placed at a distance A from the condenser C, the condenser will form a focussed image of the light at A1. Beyond a certain distance the light will not form an image any closer to the condenser than A1.



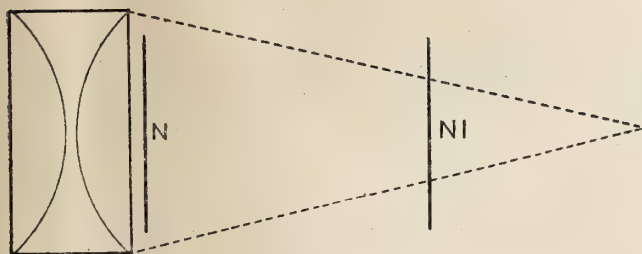


Fig. 3.

But if we bring the light closer to the condenser, as at B, the image will be formed at B<sub>1</sub>, and the nearer the light is brought to the condenser the farther away will B<sub>1</sub> lie.

The lines (Fig. 2) from the condenser to A<sub>1</sub> and B<sub>1</sub> represent the cone of rays—a circle the size of the condenser at the base, and a point at the foci A<sub>1</sub> and B<sub>1</sub>. With the usual condensers the point is by no means a sharp one, and if the light is diffused there is no point at all, and nothing like a clearly defined cone. At the same time the greatest concentration of light is within the limits of the cone.

Of course we are not photographing the light. The purpose of the condenser is to collect rays from the light, pass them through the negative, and concentrate them as completely as possible into the lens of the enlarger. This lens occupies different positions according to the degree of enlargement; and we can now see how, within limits, we can move the light so as to shorten or lengthen the cone, and so bring its apex into the lens.

Another frequent question is as to the position of the negative in relation to the condenser. As a rule it is close to the condenser, on the side facing the lens, and there-

fore on the opposite side to the light. This is shown at N in Fig. 3. If the relative sizes of condenser and negative are something like those in Fig. 1, the negative *must* be quite close to the condenser. If it were farther away, say at N<sub>1</sub>, the cone of rays would not illuminate all of it.

Then another question: Can a smaller negative be used with the same condenser? Certainly—see Fig. 4, where N is the smaller negative. The only thing is that a good deal of the cone of rays is not passing through the negative at all. If the arrangement of the apparatus when using the larger negative (Fig. 3) were unaltered for the smaller negative (Fig. 4) the exposure would be the same, although the projected image would be smaller.

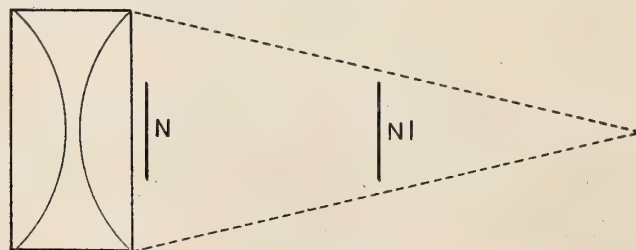


Fig. 4.

Fig. 4 shows another point that is often overlooked. When a large condenser is used for a small negative, N, the best position is not close to the condenser, but at some such position as N<sub>1</sub>, where practically the whole cone of rays passes through it.

I am afraid I shall not be able to continue this subject uninterruptedly, but I hope to complete it in time as opportunity offers.

W. L. F. W.

## Brilliancy in Lantern Slides

ONE of the qualities looked for in a good lantern slide is brilliancy, and it is true to say that many slides fail miserably in this respect when seen upon the screen.

Lantern-slide technique is exacting, but not difficult. The ideal to work for is a slide with a long scale of gradation, ranging from the delicate tones of the highest lights to the shadow detail.

This can be produced by observing two conditions: (1) Exposure of the plate sufficient for the high-lights, but not excessive for the shadow details; (2) development of the image to finality.

### Exposure.

Correct exposure is easily arrived at by a series of trial exposures in strips on the selected lantern plate under a normal negative at a fixed distance from the light. Five, ten, fifteen and twenty seconds should be given and the plate developed for at least three minutes. This will show which strip is correctly exposed. When negatives of various degrees of density have to be used for slide-making they should be sorted into batches of the same density, and a trial exposure made for each batch.

### Development.

Full development is necessary if the slide is to be of good contrast and colour. The best formula for the developer is

that given on the box in which the lantern plates are bought. This has been worked out by the makers and can be depended on for that particular brand of plate. Many slides which are made from good negatives are frequently weak in contrast, and of poor colour.

This is generally the result of over-exposure, followed by insufficient development, in the hope of saving the slide. A lantern plate correctly exposed will develop slowly, the image gradually gaining its full strength, then the action seems to stop, but the plate should be left in the developer for a little longer. The density of the image will not increase, but the contrasts, brilliancy and colour of the slide will be better. An acid fixing-bath should be used.

### Remedies.

If the lantern plate has been over-exposed (indicated by the rapid appearance of the image on pouring on the developer) brilliant slides can, however, be secured if the development is continued until the slide is overdone, clogged up and much too dense. It is fixed and washed in the usual manner, and then reduced in the hypo-ferricyanide reducer. In this, not only is the density reduced to normal, but the high-lights are cleared and a clean, bright slide is produced of a good colour.

The application of a weak solution of

this reducer is advocated by many leading slide-makers as a means of giving a little extra brightness and "snap" to the slides when projected.

If the slide is too weak intensification by means of the well-known chromium method will often effect a considerable improvement. After bleaching in the acid-chromium bleacher the slide should be thoroughly washed, and placed in a ten per cent solution of potassium metabisulphite. This will discharge the yellow stain left by the bichromate. Re-development in a non-staining developer follows. This process can convert a slide that is weak through under-development into a brilliant one.

### A Final Point.

After washing, the film side should be very gently wiped over with a tuft of wet cotton-wool. This will remove any deposit that may have accumulated during the washing. As an alternative, the plate may be placed for two minutes in a very weak solution of acetic acid, followed by another short rinse, which will ensure the slide being quite clean when dry.

Drying should be done in a dust-free atmosphere. It is perhaps well to point out that the cover-glass should be quite clean before being put on. Polishing with a rag moistened with methylated spirit will help.

R. M. F.



# Picture Points

for Beginners, No. XXVI,  
by RICARDO

## Still Life and Shadow Arrangement

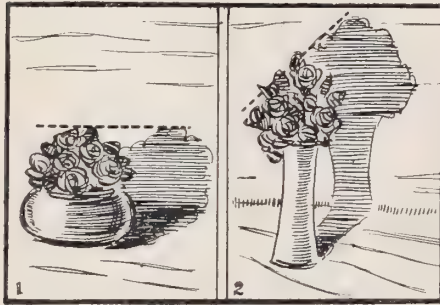
ONE can often make an interesting picture out of a simple, single object by resorting to "repetition." In this instance we are employing the use of a shadow to repeat the design as well as help fill the picture and give more variety.

But because most shadows are largely devoid of any tone variation, one must pay greater attention to their shape and position on the print to compensate for their flatness of tone.

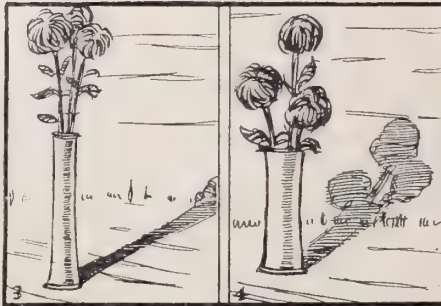
No. 1 is a bad arrangement in this respect. Not only is the shadow a more or less exact repetition of the bowl of flowers, but is, unfortunately, placed level with them. This also leaves

the background in the form of an uninteresting rectangle.

Let us introduce variety by putting the flowers into a vase of another shape, No. 2. By lowering the light we can get even more variety in the relative position of the shadow indicated by the dotted line.



No. 3 is another example of bad arrangement and lighting. The vase and flowers fill the distance between top and bottom, but do not contribute much to the width of the print. The shadow is also thin and leads out. A complete rearrangement is to be seen in No. 4.



## Pictorial Quality in Snow Scenes

IN anticipation of at least one snowfall in this country, a few words on this subject will help beginners to make the most of their opportunities.

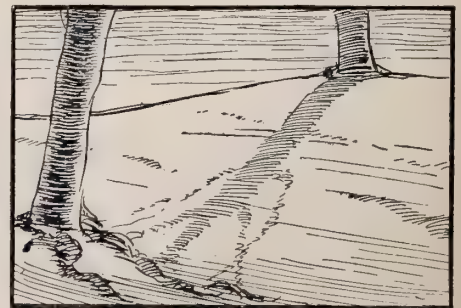
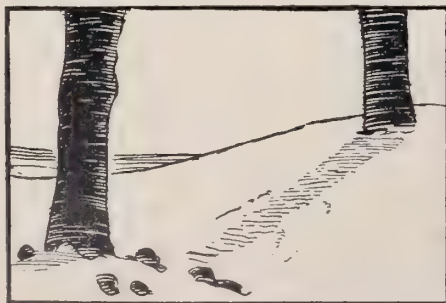
All too often do we see results similar to the left-hand sketch. While it could be truly called "soot and whitewash," it is admittedly a difficult subject to tackle if a natural tone rendering as well as a good tone balance is desired.

Previously in this series we have discussed the weakness of blank, even areas of tones, and here again we have another example. For all the modelling it reveals the snow might just as well be a flat piece of white card. This is where we

must look to technique if we must make the most of whatever shadows appear in order to give modelling to the snow.

All shadows on fresh snow, whether cast by tall trees or shallow ridges, are distinctly blue in colour. Remembering that by capping the lens with a yellow filter we can make a blue sky look natural in tone, we can adopt the same procedure to capture those elusive blue-toned shadows and get the effect seen on the right. This calls for a word on exposure. If we want details in the dark objects, such as the tree trunks, we must give them sufficient exposure, even though the snow is glaring white. Then a shorter development of the negative will flatten out the tone contrast but will still give details in the dark objects.

Notice how a lower viewpoint taken a little farther back has strengthened the balance of both the sky and snow and the placing of the two trees.



## Lighting for

### Good Modelling

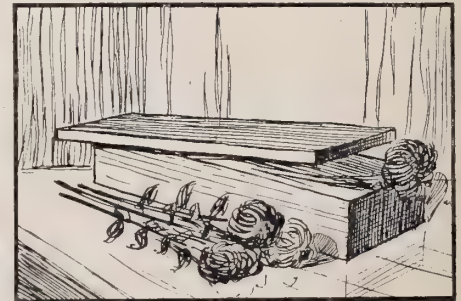
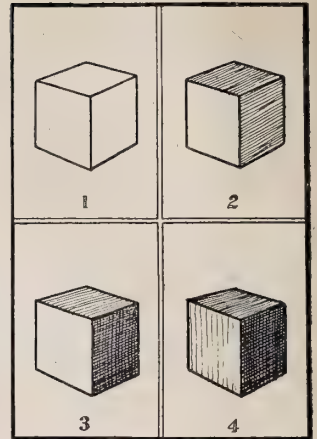
CONTINUING our experiment from last week's issue, where we studied the effects of different viewpoints on a cube in order to secure a realistic suggestion of modelling or plasticity, we should now examine briefly the effect of different lighting arrangements.

Beginning with the cube as we left it, in its most pleasing position, No. 1, we now want variation in tone values on its three faces as well as in their areas and shapes. No. 2 certainly looks more solid but has only two tones for its three faces. Darken one of these two faces and we get a stronger impression, as in No. 3. Perhaps most beginners would be satisfied with this arrangement, but on comparing

it with No. 4 we find a slightly darker tone on the lightest face gives it substance and without doubt shows a better idea of its solidity.

It should be remembered that only on the highest light on the print should the natural colour of the paper base be seen, and then only for a very small area.

If allowed to show through in a large area, or if scattered about the picture space it shows bad lighting or bad technique or perhaps both. The lower sketch shows how this lighting principle can be put into practice.





# Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

## EVEN ILLUMINATION IN ENLARGING.

SIR,—If you could kindly spare the space I would be very interested to know whether any other of your readers have experienced difficulty in obtaining even illumination of the bromide paper when using a vertical condenser enlarger with gas illuminant, and whether they have been able to effect a cure.

I find that I get a slightly brighter centre at  $f/4.5$ . By careful stopping down to about  $f/5$  I can usually get fairly even illumination, but if, for instance, I wish to correct verticals (admitted this should never be necessary) and stop down, even to  $f/8$ , I get a dark centre patch. To stop down further is impossible, the trouble becomes so serious. The lens is of first-class make and, in fact, I have tried two or three others of slightly varying focal length but also of good make, with similar results. If it was not for the brighter centre at  $f/4.5$  I would say that the dark patch was caused by a small "dead" centre of the inverted mantle. As I do not wish to employ a ground-glass diffuser, I would be grateful to any reader who can suggest a remedy. Are mantles obtainable without a "dead" centre which I could try? I have used both cheap and standard price varieties without effecting an improvement. —Yours, etc., W.

## HECTOGRAPH JELLY AND EASEL.

SIR,—Regarding enquiry by C. D. (Ealing) a more practical method of attaching bromide paper to the enlarging easel is that which has been suggested before, *viz.*, attach lengths of insulating or adhesive tape (say  $6 \times \frac{3}{4}$  in.) diagonally across the four corners of the easel. The bromide paper can be gently pressed against these strips and pulled away after exposure. —Yours, etc., T. A. M.

## MINIATURE AND OTHER MATTERS.

SIR,—The letters of several of your correspondents published in a recent issue of "The A.P." are of considerable interest, and with your permission I would like to comment upon them.

Mr. A. Nation states that in his opinion the miniature camera is but a passing craze. I think it must be obvious from his letter that he is not speaking from practical experience. Miniature cameras—miniature so far as size goes—have been with us for many years. Thirty years or so ago I owned a little camera of the shape of a watch. No one, however, would pretend that such small cameras were anything more than "stunts." They are not to be compared with the precision instruments of to-day. Any one who has handled such a camera, for example, as the Leica, cannot fail to be impressed, not only with the workmanship, which is superb, but with its advance in design and technique.

Mr. "S.-S.," in his letter, complains of the poor results which he has obtained from processing executed by D. & P. firms. It should be obvious that it is impracticable to expect D. & P. firms to make a good job of Leica films. But, fortunately, the remedy is simple—and inexpensive. Let him do his own processing. With a Correx tank he will be assured of technically perfect negatives—provided that his exposure is correct—and each negative can be entirely free from finger-marks and pinholes. I am not an expert, and claim to possess only ordinary intelligence. During my summer holidays I exposed 300 Leica negatives, and on my return, I developed them in a Correx tank, carefully following the maker's instructions. As a result, I have a collection of negatives which, without exception, are absolutely free from any imperfections.

If a man is not disposed to go to this trouble he should not buy a miniature camera. Such cameras emphatically are not intended for those who will not take the trouble to learn how to use them.

Mr. J. Atkinson complains of the price of developing tanks, and compares them with bakelite articles that can be bought for a few pence in a sixpenny bazaar. Surely this is entirely

beside the point. A well-designed developing tank is also a precision-made instrument. Referring to the Correx tank—I am entirely unconnected with the makers—the tools for this moulding must have been very costly. One might reasonably assume that the preliminary research and experimental work cost a great deal of money. In any case, surely the labourer is worthy of his hire. If Mr. Atkinson is able to develop films satisfactorily in a jampot all credit to him, but I prefer to make sure of getting satisfactory results.

Previous correspondents have referred to the high prices charged for these foreign precision-made miniature cameras. It is, of course, regrettable that there is no British equivalent. But let us be broadminded and admit that there are no British equivalents either because (a) we have not the experienced workpeople available to make them, or (b) that British camera manufacturers have insufficient confidence in the market. So far as I can see there can be no other reason.—Yours, etc., ERNEST R. GILBERT.

## LANTERN SLIDES BY THE CARBON PROCESS.

SIR,—Where large scale projection is contemplated an improvement in working may be effected by squeegeeing the tissue immediately after sensitising on to a ferrotype plate. When dry it will come away with a very smooth, glossy surface which will make perfect contact with the negative.—Yours, etc., P. E. ABRAHAM.

## A MINIATURE NEGATIVE TIP.

SIR,—I would like, through your valuable paper, to make the following suggestion to "miniature" workers. As soon as the film has been developed and dried, cut it up into strips of three exposures, and print on self-toning paper, six in a quarter-plate frame. It is not necessary to be particular about this, as they are not for show. I find these very useful when enlarging; besides, any remarks as to exposure, title of subject, etc., can be written on the back, thus being useful for future reference. Hoping this will be of interest.—Yours, etc., J. ARDEN.

## LENS DISCOLORATION.

SIR,—In the October 30th, or thereabouts, issue of *The Amateur Photographer* I notice a Reader's Question from A. J. (Eltham) regarding lens discoloration. He states that the front element of his lens shows a purplish colour, and that this discoloration cuts down the effective working aperture of the lens from  $f/4.5$  to about  $f/8$ .

From this description I would say that A. J. has a lens with a front element made up of two or more pieces of glass which are cemented together and that the cement between these units has gone bad for one of several reasons. The cure is to send the lens to a repair shop or to the manufacturers, and have the elements re-cemented. If the camera is a small hand outfit the cost should not be over a couple of dollars (American prices may be higher, but that is about what it would cost over here).

This deterioration of the cement is no indication that the lens is of inferior make or quality, but is usually the result of carelessness on the part of the owner. Usually it is the result of leaving the camera where the lens is exposed to the direct rays of the sun. A friend of mine who is a commercial photographer and carries cameras in a trunk on the back of his car has had several lenses go bad in the last few years from the vibration of the car. This chap, however, drives 30,000 to 40,000 miles per year, so the average amateur need not worry about this. I have carried a Graflex in my own car for probably 50,000 miles over all kinds of American roads, and so far my lens is perfectly all right.—Yours, etc., C. F. ROSS (Philadelphia).

[A large number of letters to the Editor have been held over owing to lack of space.—Ed.]



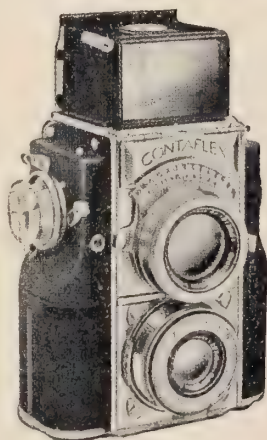
# THE "CONTAFLEX" 35-mm. TWIN-LENS REFLEX.

THE Zeiss Ikon "Contaflex" camera which has just arrived sets a new standard in miniature camera construction. It is the first camera to appear with a built-in photo-electric exposure meter, and possesses other novel features.

For focussing, the "Contaflex" can be employed in several ways. To use as a reflex the hood is raised in the usual manner. As the film is normal 35-mm. cine size, and the picture is  $1\frac{1}{2} \times 1$  in., the view would be rather small on the focussing screen. Therefore the finder lens is 8-cm. as compared with the 5-cm. normal taking lens, and these are geared together in a highly ingenious manner, so that although the finder image is twice as big as that on the film, the finder always shows exactly what will appear on the film.

The top of the hood is convex and silvered, and for self-portraits with the delayed action the photographer places himself so that he can see his reflection in this mirror, and the camera will take precisely what can be seen from that angle.

Alternatively for use as a direct-vision finder, one looks through an aperture at the back of the hood through the mirror, and the view is seen with absolute clarity just faintly tinged with a bluish tint. The focussing screen is ruled to show the images cast by lenses of other focal lengths, and, when used for direct vision, corresponding rules appear superimposed on the blue tint.



The built-in photo-electric exposure meter merits description. The flap bearing the word "Contaflex" that appears just above the finder lens is raised, exposing a series of prisms and, incidentally, acting as a sky shade. Beneath these prisms are three scales. The lowest scale is engraved with Scheiner or DIN emulsion speeds; the one above shows the stops. The arrow on this scale is set to the speed of film in use. To the left of the hood is a floating needle which, by moving with the forefinger a lever on the right of the camera, is set to a fixed pointer. The exposure is then automatically recorded against the stops.

The focal-plane shutter is made entirely of metal, and gives speeds from  $\frac{1}{2}$  to  $1/1,000$ th second. The delayed-action mechanism operates the shutter twelve seconds after setting. Setting the shutter also winds the film, so that it is impossible to give two exposures on the same film. Those who prefer plates can also use the "Contaflex" with which either films or plates may be used at will. The prices with 5-cm. taking lenses are: Zeiss Tessar  $f/2.8$ , £64 12s. 6d.; Zeiss Sonnar  $f/2$ , £71 17s. 6d.; and Zeiss Sonnar  $f/1.5$ , £87 2s. 6d. An ever-ready leather case costs £2 2s. extra.

Full particulars of this remarkable camera may be obtained from Messrs. Zeiss Ikon Ltd., of Mortimer House, Mortimer Street, London, W.1.

## THE NEW WESTON EXPOSURE METER.

THE pioneers of the photronic exposure meter, the Weston Electrical Instrument Corporation, have just introduced a new model which will appeal to all photographers.

This model, No. 650, incorporates an electric photronic cell which has a much greater sensitivity to low light values, thus enabling a reading to be taken for an exposure in very weak light, for both day and artificial light.

This extra sensitivity is due entirely to the construction of the cell and does

not rely upon any form of resistance. The cell is also designed to give only a narrow angle of view. The design of the meter follows closely to their previous models in that the meter registers the reflected light value of the subject in terms of units ranging from 0 to 1,000, which are used in conjunction with a single dial at the side of the meter.

To operate the meter, the emulsion speed of the negative material is first set on the metal dial. These speeds are Weston's own and are given for both daylight and artificial half-watt lighting for all the emulsions in use to-day. The photronic cell glass is then pointed to the subject to be photographed and the light value taken from the meter. The metal dial is then turned until the pointer is set opposite a number corresponding to the light value. In this position, the exposure time is read off opposite the  $f$  stop to be used.

The  $f$  stop scale embraces a range from  $f/1.5$  to  $f/32$ , and the exposure time scale from  $1/1,000$ th second to 100 seconds.



The Weston emulsion speeds on the meter range from 1 for low ratings such as infra-red plates, up to as high as 64, although the fastest film speed given in the booklet is 32, showing a generous allowance for future high-speed emulsions.

Another good feature is an indicator showing the latitude of under- and over-exposure possible with various subjects, illustrations of which are given in the very informative 50-page booklet issued with the meter.

It is remarkably compact and is handsomely finished in a black moulded case, measuring  $4 \times 2 \times 1$  in., fitted with lanyard. Price £5 19s. Leica model, £5 19s. Leather case, 10/- extra.

## Exhibitions and Competitions CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of November 27.

Third (Second International) Wilmington Salon of Photography.—Open, January 6–26, 1936. Last day for entries, December 15, 1935. Particulars and entry forms from the Salon Committee, Delaware Camera Club, P.O. Box 818, Wilmington, Delaware, U.S.A.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

Preston Scientific Society.—Eleventh Annual Open Photographic Exhibition. Monday, February 3 to Saturday, February 15, 1936. Entries close, Friday, January 10, 1936. Particulars and entry forms from the Exhibition Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

Scottish National Salon.—February 8–29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Iford Photographic Society.—Annual Photographic

Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing date for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

Edinburgh Photographic Society.—74th Annual Open Exhibition. Open, February 22–March 7, 1936. Entries close, February 3, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Geo. J. Kennedy, 16, Royal Terrace, Edinburgh.

Birmingham Photographic Society.—45th Annual Exhibition. Open, February 29–March 14, 1936. Entries close, February 8, 1936. Particulars and entry forms from the Hon. Secretary, Eric H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.

City of London and Cripplegate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16–21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

London, Midland and Scottish (London) Photographic Society.—Eleventh Annual Exhibition of Pictorial Photography at Euston Station, London. Open, March 16–21, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Clarence Pursell, Chief Accountant's Office, L.M.S. Railway Co., Euston Station, London, N.W.1.

Ville Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21–April 5, 1936.

Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels, 3, Belgium.

Hackney Photographic Society.—47th Annual Exhibition. Open, April 1–4, 1936. Entries close, March 10. Particulars and entry forms from the Hon. Secretary, Walter Selfe, 24, Pembury Road, Clapton, London, E.5.

Darwen Exhibition of Photography.—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.

Bristol Photographic Society.—Second Annual Open Exhibition, from May 2–19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.

Sunday Referee Weekly Photographic Competition.—£10 offered every week for the best picture published. See Sunday Referee for full particulars.

Seventh Chicago International Salon of Photography.—Open, July 23–October 4, 1936. Entries close, June 15, 1936. Further details and entry forms from Alex. J. Krupp, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.

I Internationale Kunstphotographische Ausstellung in Karlsbad.—Open from July 18–August 9, 1936. Entries close, June 18, 1936. Particulars and entry forms from Mr. Hugo Heyer, Schulgasse 26, Karlsbad.



# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Save Your Dense Films By S.E.L.M.

Much film is wasted annually because the cinematographer does not yet realise the possibilities of "reduction." Not only rather dense films can be reduced to normal density, but shots which are black enough to lack proper definition may be made suitable for projection.

**P**ROVIDED the exposures have been properly processed, excessive density in projection films is due (in the negative-positive process) to over-exposure and (in reversal finishing) to under-exposure.

Most workers are, of course, aware that in the former process some measure of correction can be applied by examining the shots as they appear in the negative and allocating to each a particularly suitable exposure when making the positive; but not all know that an automatic and even more reliable method is employed in reversal practice to control the intensity of the light used in fogging the image prior to inversion.

This tends to bring about a general levelling of projection densities, and in this way a good many errors of exposure are corrected without the operator ever being aware of their existence.

However, these forms of correction are not yet available in all laboratories, and even where they are in use they are quite unable to correct gross errors. That is why dense films are still in existence, and why they are occasionally encountered in the work of practised experts as well as in that of less serious workers.

### Reduction Procedure.

Now, whilst the beginner or young worker is content either to destroy or to go on projecting his dense films in their original faulty state, the serious amateur gets to work with reducing agents and soon has his over-exposures bright and crisp and ready for perfect projection. Properly reduced "faults" are, indeed, indistinguishable on the screen from other shots that may themselves possess pristine excellence.

The correct procedure in reduction is to go over the entire reel and take out all shots that are found to be of heavier density than that which gives optimum screen results. Such results vary with different projectors and with different intensities of illumination, hence it is desirable always to examine films by projection through the instrument with which they are ultimately required for use.

Having taken out all shots that seem in need of reduction, the next step is to grade them in order of the degree of treatment necessary. Thus, some shots will be found so dense as to show hardly any detail in the image portion; others will show much detail but again will be

too dense for satisfactory projection; and others, to go to the lesser extreme, will differ but little from a properly exposed shot and will therefore require only slight treatment.

There are three very satisfactory methods of treatment available, and perhaps the best system is to place the affected shots into three groups to coincide with these available methods. Much latitude will still prevail in each group, however, for it is possible merely by controlling the strength of solutions and the time of immersion to make each deal with a wide range of faults.

### The Simple Hypo Method.

Films finished by the reversal process are especially suitable and susceptible to treatment by the plain hypo method—which is probably the simplest corrective method available. The bath

to be employed should consist of a "strong" solution, i.e., ten ounces of photographer's hypo to forty ounces of warm water, and should always be used fresh.

Short strips of films may conveniently be treated without special apparatus, but where it is desired to cement a number of such strips together and correct them all in one operation recourse may be had to a small winding frame, similar to that used in film development by the simple manual method.

It is important after reduction to wash all traces of hypo from the treated strips. Without taking the films from the winding frame, this may be done by immersing the whole in a bath or trough supplied with running water for forty minutes or so. If, at the end of this time, a little of the waste water fails to change the colour of a weak



The shopping centres of any large town are now presenting an animated appearance at the approach of Christmas. A topical action subject is available here for the amateur cinematographer. The above scene in Oxford Street can be filmed from the top of a bus.



solution of permanganate, the strips may be taken and dried.

Reduction by this method does not increase contrasts.

Where excessive density is more pronounced, a more active reducer is required. The safest of all the more active solutions—and one especially suitable for films finished in the negative-positive system—is the hypo-ferricyanide reducer. This may be made by taking a small quantity of freshly-made hypo solution, three ounces to the pint of water, and adding a strong solution of potassium ferricyanide drop by drop until the mixture becomes distinctly straw-coloured.

To commence reduction, the affected shots should be immersed for a few minutes in plain hypo solution and then transferred into the ferricyanide mixture.

Action is much more rapid here, and as a consequence it is necessary to examine the shots more frequently to mark progress.

It may be observed that this method of reduction makes for increased contrasts, but these can usually be sustained in these days of "pan." and "ortho-super" films. Where density is especially excessive, the film should be immersed in the bath for about four minutes, after which it should be transferred to a fresh bath for a similar time.

When sufficiently reduced, the film should be returned to the plain hypo bath for five minutes and washed as before.

#### The Persulphate Method.

Should an even greater degree of reduction be necessary, the persulphate

and sulphuric acid bath may with advantage be employed. This is made by dissolving one ounce of ammonium persulphate in one pint of water and then slowly adding about twenty drops of sulphuric acid.

It is necessary to soak the film thoroughly in water before the commencement of operations, and just before reduction appears to be complete the strip should be rinsed and immersed for a few minutes in a further bath made by dissolving an ounce of sodium sulphite in one pint of water. Washing for the usual time should follow, after which the film should be removed from the frame and suspended either in the air or, preferably, upon a large revolving drum until the reclaimed shots are dry enough to occupy their former place in the production concerned.

## New System for Ciné Clubs By M. A. LOVELL-BURGESS.

**A**LTHOUGH the ciné amateur does not nowadays put away his ciné camera with the coming of the winter months, it is a fact that ciné club work is mainly confined to the studio in winter-time. And the quality and scope of the work done in the studio depends mainly upon the policy of each individual club.

Most club secretaries are content to arrange projection evenings for the winter months, varied by occasional socials. If a film is actually being made by the club, certain evenings are set aside for filming, which means that some half a dozen people are required, and the remainder of the members are welcome to come and look on if they wish to do so.

A certain monotony of routine in ciné club arrangements is largely due to the fact that there is usually only one fairly large room available for all members, however different their amateur ciné experience or interests.

It would, I am convinced, be a useful experiment to introduce into the average ciné club something of the patrol system. Leaders could be appointed by the committee to direct groups in definite

practical work, such as scenario-writing, make-up, technical and experimental work, the principles of editing and cutting, and so on. Groups could be arranged according to the requirements of members; beginners, for instance, are much happier in the company of beginners, while those who have advanced almost to professional standards should have the stimulus and inspiration of those of equal experience.

It would be interesting to know how many ciné amateurs there are who regularly attend at ciné club studios and yet—for financial reasons—have no ciné equipment, or very little, of their own. What such people want, more than any amount of projection evenings, is actual practice under expert leaders, the latter being necessary not only for instruction but in the interests of the club's equipment.

It may seem childish for members to "break up" into groups, under leaders, and to occupy different parts of one room, but it would allow separate and necessary practical work to be carried out in a way that the general meeting does not.

The all-important object in club work should be to get members in the habit of doing things for themselves. If they are allowed to get into the way of just looking and listening, even those who have at home the latest equipment and the newest gadgets will become apathetic.

This group system would not mean cliques or coteries. New members, while sharing in the general activities of the club, could instantly be linked up with some particular interest, emphasis or aspect to which they could give practical expression. Many a ciné club loses a wealth of hidden talent because it has no means of finding it out.

Where there is plenty of scope for personal, practical work in a club there is also vitality, enthusiasm, and a strong sense of *esprit de corps*. The club has ceased to be an imitation cinema, and members are bound together by the fact that they are all—although in varying degrees—learners of the same engrossing hobby. The pooling of experience, the unity of purpose, and the spirit of emulation enriches not only each individual member, but also the club as a whole.

## ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

### FORTHCOMING EVENTS DURING DECEMBER, 1935.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Dec. 4-5.	Scottish National Fat Stock Club Show .. ..	Edinburgh.	Dec. 21.	Hibernians v. Queen of the South (Soccer) ..	Edinburgh.
" 7.	Ireland v. New Zealand (Rugby)	Dublin.	" 21.	Piping Competition (Scottish Pipers' Association) ..	Glasgow.
" 7.	Inter-City Rugby Match ..	Glasgow.	" 25.	Christmas Day—Old Customs	General.
" 7.	Ornithological Show .. ..	Newton Stewart.	" 26.	Boxing Day—Bank Holiday.	
" 9-13.	Smithfield Club Cattle Show ..	Royal Agricultural Hall.	" 26.	London Counties v. New Zealand (Rugby) .. ..	Twickenham.
" 9-	Christmas and New Year Carnival .. ..	Glasgow.	" 26-27.	Steeplechase Race Meeting ..	Cheltenham.
Jan. 25.	Yorkshire Fat Stock Show ..	York.	" 31.	Steeplechase Race Meeting ..	Kempton Park
Dec. 10-12.	Duke of York's Birthday.		Dates not yet fixed.	Oxford v. Cambridge (Rugby) ..	Twickenham.
" 14.	Wales v. New Zealand (Rugby)	Cardiff.		Relay Races .. ..	Oxford.



December 4th, 1935

# The Week's Meetings

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, December 4th.

Bayswater and Paddington P.S. "Modern Aids to Indoor Portraiture." S. Schofield.  
Bethnal Green C.C. "Knapsack Tour in the Lake District." Slides by G. Herbert.  
Birkenhead P.A. "The Requirements of a Picture." H. Jones.  
Birmingham P.S. (Ciné). "Making Documentary Films." Matthew Nathan.  
Borough Polytechnic P.S. "Home-made Gadgets." C. Howard.  
Bradford P.S. "Development of Negatives." (Pictorial Group.) W. Womersley.  
Brighton and Hove C.C. "The Evolution of Photography." R. H. Lawton.  
Carlisle and County A.P.S. "Dark-room Dodges." G. C. Weston.  
Cheltenham A.P.S. "Developing Roll Films, Film Packs and Plates." T. B. S. Cox.  
Chorley P.S. Three Yorkshire Gems.  
Civil Service Ciné S. 16-mm. "Revolt of the Fishermen." M. Burke and A. Haune.  
Coventry P.C. Criticism Evening.  
Croydon C.C. "A Year with Nature." J. E. Roberts.  
Dennistoun A.P.A. G.D.U. Portfolio of Prints.  
Edinburgh P.S. "Leica Goes to Italy." Mrs. Ruth M. Raeburn.  
G.E. Mechanics' I.P.S. Exposure Meters.  
Ilford P.S. Visit to South Essex C.C.  
Kodak Works P.S. "Miniature Camera versus Stand Camera." P. T. Sampson.  
Manchester A.P.S. "The Beauty of Britain." J. D. Berwick.  
Northallerton and D.P. and C.S. "After-treatment of Negatives." R. P. Haw.  
Partick C.C. Whist Drive.  
Rotherham P.S. "Making the Exhibition Print." S. Bridgen.  
S. Suburban and Catford P.S. "Way Down Dorset." G. E. W. Herbert.  
Worcestershire C.C. "Photographic Adventures in Philosophy." J. W. Lawton.

## Thursday, December 5th.

Accrington C.C. "Flanders." J. Robinson.  
Armsley and Wortley P.S. Demonstration on Flashlight. T. Rigg.  
Ashton-under-Lyne P.S. Criticism of Exhibition Prints by F. G. Curson.  
Aston P.S. "A Sunshine Cruise on the *Oryntes*." W. Pedley.  
Bolton C.C. "Flight in Nature." J. A. Speed.  
Bromley (Kent) C.C. "Wind and Water." T. D. Nunn.  
Bury P.S. "Spring under Italian Skies." J. Dudley Johnston.  
Camberwell C.C. "A Naturalist on the Amazon." A. E. Robins.  
Cardiff C.C. "Enjoying Pictures" (Slides). D. Keighley Baxendale.  
Chelsea P.S. Lantern-Slide Making.  
Coatbridge P.A. "Toning of Prints." H. Peat (Johnson & Sons).  
Dennistoun A.P.A. Whist Drive.  
Greenock C.C. "Trimming and Mounting." James Wylie.  
Hammersmith H.H.P.S. "Sutherland." Arthur Gardner.  
Huddersfield N.P. and A.S. "Windmills." Ethert Brand.  
Hull P.S. "Plates and Films re Pictorial Photography." S. Bridgen.  
Keighley and D.P.A. Y.P.U. "The Hills and Dales of Derbyshire." S. Greenwood.  
Letchworth C.C. Colour Photography (Demonstration). N. J. Bowyer-Lowe.  
Liverpool A.P.A. "A Tour around the World." E. P. Thompson.  
Loughborough P.S. "A Britanny Trip." T. H. Simpson and G. A. Godrich.  
Manchester A.P.S. "Kirkcudbright." T. B. Howell.  
Newcastle and D.A.C.A. Projection of Four Films. Arthur D. Hobson.  
N. Middlesex P.S. Competitions: Members' Queries.  
Oldham P.S. "Rambles with a Kodak in Greece." Henry Riley.  
Singer C.C. Flower and Still-Life Photography by Flashlight.  
Sunderland P.A. Photo-micrography.  
Tynemouth P.S. "Light in Relation to Photography." Dr. G. R. East.  
Wimbledon C.C. "Engineering Photography." G. Marshall Smith.  
Woolwich P.S. Ciné Films and Lecturettes. One-Man Show: C. W. Verney.

## Friday, December 6th.

Bethnal Green C.C. "The Lens."  
Chelmsford P.S. Open Night.  
Colne C.C. Demonstration. A. T. Bailey.  
Desborough and D.P.S. Alliance Slides.  
Harrogate P.S. Members' Evening.  
John Ruskin C.C. Discussion Evening.  
King's Heath and D.P.S. Print Criticism—Genre.  
Leigh L.S.P.S. "Historic and Picturesque Lancashire." T. Burton.  
Leytonstone and Wanstead C.C. "From Hypo to Exhibition Print." J. H. Clark.  
Manchester A.P.S. "Southward Ho!" F. R. Newens.  
Photomicrographic S. "The Cinematography of Insects: Optical Benches." A. D. Newman.  
Royal P.S. "Some Thoughts of a Ten-Year-Old." Kenneth Baker.  
Southend-on-Sea and D.P.S. Lantern Lecturette Competition.  
Wimbledon Ciné Club. Films by Bognor Regis F.S.

## Saturday, December 7th.

Hammersmith H.H.P.S. "Processing Dufaycolor." V. H. Stott.  
Ilkeston Arts Club. Exhibition Closes.  
Manchester A.P.S. "Summer Days in the Outer Hebrides." G. B. Kearney.

## Sunday, December 8th.

Wisbech P.S. Ciné Display of 16-mm. in the Electric Theatre. F. Gough.

## Monday, December 9th.

Bexley Heath P.S. "Quips, Oddities and Ramblings." T. D. Nunn.  
Blackburn and D.C.C. "From Liverpool to Vancouver." (Ciné.) E. S. Maynard.  
Blackpool and Fylde P.S. Members' Practical Night. Work on Finishing a Print.  
Bolton C.C. Council Meeting.  
Bournemouth C.C. Carter Cup Competition for Outing Prints.

## Monday, December 9th (contd.).

Bournville C.C. Affiliation Lantern Slides.  
Bradford P.S. Slide Night.  
Chelsea P.S. "Free-Lance Photography." Miss L. Pascal.  
City of London and C.P.S. Informal Meeting. "Lantern Slides." Messrs. Wood and Coleman.  
Dewsbury P.S. "Improving Prints." G. W. Perkins.  
Erdington and D.P.S. Inter-club Visit of Lucas C.C. Prints and Slides Contest.  
Glasgow and W. of S.P.A. S.P.F. Portfolio.  
Ipswich and D.P.S. Members' Prints viewed through the Episcopes." Miss Symonds.  
Kidderminster and D.P.S. "Lantern Slides." P. G. Hopcroft.  
Kingston C.C. Debate: "Hand v. Miniature Cameras."  
Kodak Works P.S. "How to Make Enlargements" (Beginners). F. H. Viner.  
Lancaster P.S. L. and C.P.U. Prize Prints.  
Leeds C.C. "Common Birds and Insects." A. Gilpin.  
Luton and D.C.C. Reception of Exhibition Prints and Slides.  
Manchester P.S. "Down to Devon with Tent and Car." H. Kitchen.  
Newcastle (Staffs) and D.C.C. "Nature Notes." H. Watkin.  
Oldham E.P.S. "Lantern-Slide Making" (Illus.). T. Howel.  
Oxford P.S. "On the Cotswolds." A. H. Hutton.  
Sheffield and Hallamshire P.S. "Tone in Slides and Gaslight Prints." Shropshire P.S. Ciné Night.  
Southampton C.C. "Infra-Red Photography." (Ilford Ltd.)  
S. London P.S. "Retouching." Col. G. B. Barton.  
Southport P.S. "Colour Photography—Present Achievements." Basil Gray.  
Walsall P.S. "Mesopotamia: The Land of Two Rivers." C. J. Poole.  
Walthamstow and D.P.S. "Charcoal Black" Papers. G. H. Potts.  
Weymouth and D.P.S. "Agiacolor." (Agi.)  
York P.S. "The New Photography." J. Dudley Johnston.

## Tuesday, December 10th.

Ayr A.P.S. "Ciné Ventures." S. C. Taylor.  
Barnsley P.S. "The New Photography." J. Dudley Johnston.  
Beckenham P.S. "Artificial Lighting." S. Schofield.  
Bethnal Green C.C. Club Meeting: Discussion on Future Plans.  
Birmingham P.S. "Summer Outings." G. G. Heathcock.  
Blackpool and Fylde P.S. "Colour Filters." (Ilford.)  
Bridge of Allan and D.P.S. Criticism of Prints from Master Negative. J. Baird.  
Cambridge P.C. Annual Autumn Competition.  
Cardiff N.S.P.S. "Through the Suez Canal." (Ciné.) Miss M. Paterson.  
Doncaster C.C. "Roche Abbey: Life and Home of its Monks." Ethert Brand.  
Dunfermline P.A. Debate: "What Constitutes an Amateur Photographer?"  
Exeter C.C. "The Lake Country." A. V. Bibbings.  
Hackney P.S. Carbro. A. Miles.  
Halifax P.S. "A Talk on the Exhibition." H. Bairstow.  
Hamilton P.S. "Portraiture." I. W. Lightbody.  
Harrow C.C. Cinécraft Film Tinting. (Cinécraft Supplies).  
John Ruskin C.C. Chloro-Bromide Papers.  
Kilburn and Willesden P.S. "London Docks." Kenneth Baker.  
Leeds P.S. "How to Make a Lantern Slide." J. Manby.  
Leicester and Leics. P.S. Programme by the Ciné Group.  
Morecambe and Heysham and D.P.S. Criticism of Members' Prints. S. Bridgen.  
Nelson C.C. Members' Print Evening.  
Newcastle and Tyneside P.S. "Miniature Photography." J. H. Turner.  
Norwood C.C. "Negative Making. Before and After Treatment." R. S. Beck.  
Nottingham and Notts P.S. "Infra-Red Photography." (Ilford.)  
Ponteract P.S. Lecturettes (with lantern).  
Rotherham P.S. "The New Photography." J. Dudley Johnston.  
Royal P.S. "Beewick's Engravings." Burdus Redford.  
Rugby and D.P.S. "The Science and Art of Photography." IV.—The Negative.  
St. Bride P.S. "Landscapes." Alex. Keighley.  
Sheffield and Hallamshire P.S. "The New Photography." J. Dudley Johnston.  
Small Heath P.S. "The Gower." G. W. Bott.  
South Shields P.S. "Portraiture." H. E. Galloway.  
Stafford P.S. Members' Enlarging Night.  
Warrington P.S. Social Evening.  
Whitehall C.C. "Tales of Travel, Chapter VIII." Members.  
Wood Green P.S. "Bromoil." P. A. Harrison.

## Wednesday, December 11th.

Birmingham P.S. (Ciné Sec.). Films Taken on East Indian Cruise. J. C. Harris.  
Brighton and Hove C.C. "Radiography." Beresford L. Earle.  
Bristol P.S. Members' Exhibition of Folio Pictures.  
Chorley P.S. "A Chat on Pictorial Photography." Mrs. W. Madeley.  
Coventry P.C. "The Coast of Cornwall." Bernard Moore.  
Croydon C.C. "Photo-engraving, History and Methods." A. J. Bull.  
Darwen P.A. Practical Evening: Oil Reinforcement.  
Dennistoun A.P.A. Visit to *Daily Express* Office.  
G.E. Mechanics' I.P.S. Institute Prize Distribution.  
Ilford P.S. "Fesagol Products." L. A. Leigh.  
Kodak Works P.S. "Far-famed Golconda." Arthur Pereira.  
Loughborough P.S. Whist Drive.  
Northallerton and D.P. and C.S. Annual General Meeting.  
Partick C.C. G.D.U. Slides and S.P.F. Colour Slides.  
Phoenix C.C. G.D.U. Portfolio.  
Portsmouth C.C. and Ciné C. Concert and Social Evening (Rechabite Hall).  
Scarborough A.P.C. Ciné Show by Mr. Dixon.  
S. Suburban and C.P.S. Competition Evening.  
Stockport P.S. Criticism of Exhibition Prints and Slides. C. J. Unsworth.  
Worcestershire C.C. Whist Drive.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Scum Marks.

Can you tell me the cause of the dark streaky marks on the enclosed negatives and how I can remove them? G. J. (Cirencester.)

The marks on your negatives are scum, either from the developer or washing water. Before putting the negatives up to dry they should be swabbed under water with a plug of cotton-wool to remove any such deposit. If the water in your district is "hard," a brief rinse and swabbing in water in which a few drops of hydrochloric acid has been added, will help to clean off the scum. We may mention, incidentally, that the negative is very much under-developed.

## Glazing Prints.

I have tried numerous methods of glazing some postcards I have, but without the same high finish that I see with commercial work. I enclose a typical print and I should appreciate your suggestions for improving my method. W. H. (Islington.)

It is just possible that the type of postcard you have will not give a very high gloss. The cause of the spots, however, is imprisoned air between the card and the glazing slab. It is more difficult to get rid of this in the case of thick papers. You should put the card down with plenty of water underneath it, and expel this with very hard pressure of a squeegee. With a little practice you will find that the air is carried out with the water.

## Pyro Stains.

Can you tell me the meaning of the expression, "Pyro quality"? Does the pyro developer give a large or small grain compared with the standard M.Q. developer? Can borax be added to a pyro developer formula? J. G. (Norton-on-Tees.)

Your question is difficult to answer. Unless a pyro-soda developer is very fresh and contains the necessary amount of sulphite the image is not a pure black, but has a slight yellowish tint, which is

often an advantage in printing and enlarging. The question of the effects of various developers on grain size is complicated and difficult, and there are considerable differences of opinion. Some experts claim that pyro will give as fine a grain as any other developer. We are not aware of any pyro formula that includes borax.

## Colour Process.

Can you tell me if the Uto colour process is still available, and if so, where I can obtain the necessary bleach-out paper? R. H. (Uppingham.)

The process to which you refer attracted some slight attention many years ago, but it had very little to recommend it, and was never used as a practical colour process. For one thing, it could only be used with a positive colour transparency, and the results were not permanent.

## Oxidising Developers.

Can you tell why stock solutions of M.Q. universal developer turn brown after a while? I carefully follow the maker's instructions, and use distilled water, but to no avail. J. B. (Oakham.)

Developers of the kind you mention are bound to oxidise through exposure to air. Up to a certain point this is quite harmless, and the developer will do its work quite well. At the same time, you should not make up too large a quantity at a time, and it should be kept in several small bottles full up to the cork rather than in one large bottle.

## Clearing Solutions.

Is it necessary to give negatives a final rinse in a weak citric or hydrochloric acid solution after washing? If so, how long should they remain in this bath? R. T. (Leigh-on-Sea.)

If you use the acid bath simply for clearing surface deposits from the film this should only take a minute or two, but the negative will certainly require further washing in several changes of

water. Either formalin or chrome alum will harden the film, but we much prefer the former. A 10 per cent solution does the work in a minute or two, and there is no need for further washing, as there would be in the case of alum.

## Paper Negatives.

Can you give some information regarding paper negatives, also for tank time and temperatures when using amidol as the developing agent?

T. D. (Newcastle.)

Most of the large paper manufacturers produce a paper specially devised for negative making. As a rule this is not exposed in the camera, but is used for making enlarged negatives from transparencies. There is no special difficulty in using it, and whichever make of paper you buy will be accompanied by the necessary instructions.

There is a good deal of variation in the composition of tank developers, whether for amidol or for any other reagent. We should advise you to get information on the question of tank development from such a book as the Burroughs Wellcome Diary, and you will learn that the factors to be taken into account are not only the composition of the developer and the temperature, but also the time required for different plates and films, and also according to the character of the negative required.

## Scottish Societies.

Can you please give me a few names and addresses of photographic clubs in the Glasgow neighbourhood? R. MacP. (Glasgow.)

Kinning Park Co-operative Camera Club, Mr. D. McLachlan, 21, Weir Street, Glasgow, C.5; Cowlares Co-operative Camera Club, Sec., W. L. Aitken, 12, Vulcan Street, Glasgow, N.; Dennistoun Amateur Photographic Association, Sec., David Phin, 290, Cumbernauld Road, Glasgow, E.1; Glasgow and West of Scotland Photographic Association, Sec., G. Hunter Martin, 114, West Campbell Street, Glasgow, C.2; Glasgow Y.M.C.A. Camera Club, Sec., D. Gilchrist, Jun., 201, Kent Road, Sandyford, Glasgow; Hamilton Photographic Society, Sec., J. B. Steel, 20, Burnblea Street, Hamilton; Partick Camera Club, Sec., Miss N. Graham, 51a, Peel Street, Partick; St. George Co-operative Society Camera Club, Sec., D. Macvarish, 1310, Argyle Street, Glasgow, C.2; South Glasgow Camera Club, Sec., J. L. Bannatyne, 7, Monreith Road, Newlands, Glasgow, S.3. The secretaries will be pleased to furnish you with full particulars, and we trust that from the above you will be able to find one that fulfils your requirements.

## Printing Masks for Enlarger.

What is the best way of making a mask that will give me clean white borders on my enlargements? G. K. (Glasgow.)

If we understand aright the sort of masks you require, the best plan is to cut them out of black paper, which is afterwards stuck down by the edges on to a sheet of glass, which is laid over the bromide paper when making the print, with the mask downwards.



# The Amateur's Emporium

## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Hop 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd. "The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Beaumour, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

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All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## CAMERAS AND LENSES

**R**OLLEIDOSCOPE Stereo 6×13, pair f/4.5 Tessars, full-size reflex finder, stereo Compur shutter, new, with case, £20.—Below.

**L**EICA II, f/3.5, in first-rate condition, lens in chromium setting, £14.—Below.

**L**EICA 3.5-cm. Wide-angle Lens f/3.5, chromium, coupled, £5; deposit.—Box 6133, c/o "The Amateur Photographer." [1492]

**£1** each: Panoramic; Aptus; 1/4-pl., lens, slide; 1/4-pl. Condenser.—Anderson, 44, Wimbourne, St. N.1. [1548]

**L**EICA III, chromium, f/2 Summar, new condition, £28, cash only.—Silver, 83, Rossmore Court, Park Rd., London, N.W.1. [1553]

**C**ONTAX, f/3.5 Tessar, ever-ready case, all in perfect condition; purchased new September this year, £32/17/6; what offers?—King, Tembani, King Edward's Rd., Ruislip. Tel. Ruislip 2177. [1584]

**F**OTH-DERBY, f/3.5, focal-plane, self-timing, also exposure meter, filter; as new, £3.—13, Palmerston Rd., Wallasey. [1588]

**V**OIGTLANDER Prominent Camera, in case, cost £21, 3 1/2×2 1/2, f/4.5 Heliar, range-finder, exposure meter, sacrifice, £12/10; also Zeiss Miraphot Enlarger, 3 1/2×2 1/2, Novar f/6.3 lens, cost £8/2/6, for £4/10.—Broomfield, 23, Uckfield Grove, Mitcham. [1589]

**3 1/2**×2 1/2 Roll Film, 10-guinea Ensign, Lukos f/3.9, 1 to 1/250th, rising, cross, plate back; as new; deposit, £6.—H. Sopp, Loxwood, Sussex. [1596]

**L**EICA III, new condition, f/3.5 Elmar 5-cm., also ever-ready case and table tripod, £20.—Napier, 158, Norbiton Hall, Kingston, Surrey. [1597]

**W**ANTED.—Good Press Camera, deposit approval; selling 4-pl. Mentor Folding Reflex with Dallmeyer Telephoto, £8/10.—28, Prospect Park, Scarborough. [1603]

**3 1/2**×2 1/2 Sibyl, Zeiss Tessar lens, 12 single slides, £2 F.P.A. and roll-holder; perfect, £4.—Spencer, Botolphs Corner, Sevenoaks. [1605]

**L**EICA III, chromium, f/3.5 Elmar, ever-ready case, hood, filter, flex release, very little used and practically unscratched, £24.—Box 6199, c/o "The Amateur Photographer." [1612]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, (or possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**G**'OERZ Tenax 4.5×6 cm., f/4.5 Dogmar, 3 silver double book-form slides, F.P.A., Compound shutter, 1 to 1/250th sec., fitted for and including Leitz latest short-base range-finder, 2 purses, leather case, Dallan tank; all perfect and brand new condition, £7/10, or exchange Rollei flex 4×4 or similar.—Write, Redcroft, Sebastian Avenue, Shenfield, Essex. [1608]

**K**ODAK Six-20, f/4.5, leather case, etc., worth £6; Dekko, f/1.9, leather case, 5 chargers, etc., worth £11/10; both perfect; good offer accepted for either.—A. Angel, 600, Finchley Rd., London, N.W.11. [1609]

**Z**EISS Kolibri, 3×4 cm., with Biotar f/2 lens, very smooth Compur shutter, in excellent condition, leather case; also new Zeiss Range-finder and case, £13/10.—30, Kingsway, Nuneaton. [1616]

**1-PLATE** Ensign Reflex, Cooke f/4.5, case, slides, 4 F.P.A., filter, tripods, tanks, dishes, screens, hoods, etc., extensive half-watt portrait outfit, £9/10; list, write—Purnell, 33, Stanway Rd., Exeter. [1618]

## CAMERAS AND LENSES

**E**NSIGN Special Reflex 1/4-pl., Aldis-Butcher f/3.4, 6 plate-holders, F.P.A., also adapter for 3 1/2×2 1/2 films, colour filter, cost 13 guineas; £7/10.—11, Manton Avenue, Hanwell, W.7. [1614]

**£1** MONTHLY, or £9/10 cash, Modern 2 1/2×3 1/2 Reflex, f/3.5 lens, roll-film adapter, 6 slides, leather case; many accessories; cost over £22; write for details.—138, Nightingale Rd., Carshalton, Surrey. [1622]

**F**OTH-DERBY, f/2.5 anastigmat, focal-plane shutter, speeded to 1/500th sec., with soft leather case, £4/10.—Casper, Overton, Ellesmere, Shropshire. [1623]

**Z**EISS 520 Ikonta 3 1/2×2 1/2, Novar f/4.5 lens, Compur shutter; a perfect hand camera, as new; cost £10; accept £5/5.—Robins, High St., Tring. (Phone 67). [1630]

**N**EWMAN & GUARDIA Folding Reflex, Xpres f/4.5, interchangeable Teleros 11-in. f/5.5, 3 D.D. slides, F.P.A., R.H., infra-red and yellow filters, tripod, leather cases, splendid outfit, as new; 1-pl. Record Horizontal Enlarger, f/6.3 anastigmat, all movements, gas or electric; 1 1/2-in. f/6 Dallmeyer anastigmat, 5×4 in.; 1-pl. square bellows Field Camera, Petzval lens, tripod, leather case, old but serviceable; Jaynay easel 12×10, developing tanks, dishes, printing frames, etc.; £32/10 the lot, or would separate; can be seen evenings or week-ends by appointment, London.—Box 6207, c/o "The Amateur Photographer." [1636]

**3 1/2**×2 1/2 T.-P. Reflex, revolving back, 5-in. Cooke f/4.5, F.P.A., slides, hide case, £4.—Brown, 1, Albert Rd., North Harrow. [1639]

**R**OLLEICORD, f/4.5, with case, brand new condition; cost £11/10; £7/10.—E. P., 68, Hinton Rd., S.E.24. [1643]

**3 1/2**×2 1/2 Dallmeyer Reflex, f/3.5, 9 slides, F.P.A., roll-film holder, reversing back, case, accessories, £8.—Owen, 18, Reeves Avenue, Bootle, Liverpool. [1648]

**1-PLATE** Folding Reflex, Tessar f/4.5, also 6-in. 4 Tessar f/4.5, focussing mount, particulars.—18, Herschell Rd., Leigh-on-Sea. [1652]

**9**×1 1/2 Altura, Steinheil f/4.5, Compur, 3 slides, £3; 1-pl. Camera, Ross f/8, 3 D.D. slides, tripod, 30/-; Aldis f/6.3 Lens, in Mulchro shutter, 10/-.—Devonia, Kenilworth Drive, Croxley, Herts. [1654]

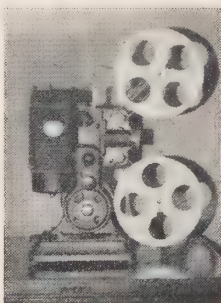


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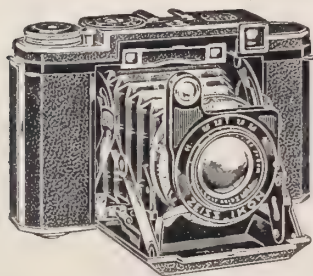
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Zeiss Tessar f/2.8 Speed, Compur, 1 to 1/400th... £28 5 0

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16-mm. Ampro Super Sound Projector, 750-watt, all Ampro famous features and beautiful quality. Takes sound or silent without delay in any way. Takes G.B. or U.S.A. "High Fidelity" films interchanging. Film hire 5/- per reel. 400-ft. or 1,600-ft. capacity, and many other fine features unobtainable on any other machine on the market. Write to-day.

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## CAMERAS AND LENSES

FOTH-DERBY f/3.5 Xenar, two on V.P. roll film, 1/25th to 1/500th sec., nearly new, 65/-; F/4.5 Enolde Range-finder Camera,  $2\frac{1}{2} \times 3\frac{1}{2}$ , roll film, case, perfect, 85/-; offers, exchange Reflex.—Fennell, Burnley, Cloddy View, St. Ives, Cornwall. [1650]

A GENUINE offer of a Zeiss Super Ikonta,  $3\frac{1}{2} \times 2\frac{1}{2}$  (8 or 16), Zeiss Tessar f/4.5, normal Compur (1/250th), together with leather case and lens hood; purchased in August last, carefully used and in absolutely first-class condition and order; cost £19; for £12/5.—BM/PXOJ, London, W.C.1. [1657]

KODAK Retina, f/3.5 Xenar, Compur shutter (as brand new, and actually unused), yellow filter and leather case; cost £11/11; price £8/10.—Foulkes, Sudbrook Park, Petersham, Surrey. [1660]

ZEISS Super Ikonta, 16 on  $3\frac{1}{2} \times 2\frac{1}{2}$ , Tessar f/3.5 lens, 3 filters and lens hood, new this year, cost £19/10, accept 12 guineas; also Ensign Magnaprint Enlarger, taking negative up to  $3\frac{1}{2} \times 2\frac{1}{2}$ , enlarging to  $15 \times 10$  in., cost £7/10 new this year, accept 4 guineas, or £16 together; deposit system.—Last, 7, Athelstan Rd., Colchester. [1661]

NO. 2 Brownie, case, Carbine tank, 15/-; Coronet Cine Camera, 25/-; Coronet Titler, 15/-.—R. Marston, Hawthorn Rd., Shrewsbury. [1663]

AS New, Watson Acme  $\frac{1}{2}$ -pl. Outfit, 3 D.D. slides, lens, etc., £6 lowest for quick sale.—Collard, 27, Merton Hall Rd., Wimbledon. [1664]

N. & G.  $3\frac{1}{2} \times 2\frac{1}{2}$  Folding Reflex, Ross f/4.5 Xpres, interchangeable with Dallmeyer f/5.6 Dallion Telephoto, 3 D.D. slides, F.P.A., lens hood, colour screens, leather case; perfect condition, £23/10.—Silva, Stone Street Farm, Sevenoaks. [1666]

$3\frac{1}{2} \times 2\frac{1}{2}$  Reflex, T.-P., Aldis f/3.4, 2 double slides, 32 F.P.A., interchangeable 12-in. Popular Telephoto lens, magnifiers, K screen both lens, tan case, perfect condition; Aldis f/4.5, focussing mount, 8-in.; offers invited, separately or together.—F. Cragg, Staveley, Chesterfield. [1669]

LEICA II, collapsible f/2.5 Hektor, as new, £20; wanted, Rolleiflex, f/3.5 lens.—Box 6218, c/o "The Amateur Photographer." [1674]

A DON Telephoto, with before-lens shutter, £3; A Zedellar f/4.5,  $5\frac{1}{2}$ -in., D.A. Compur, £3; Aldis f/4.5, 5-in., sunk, £2/5; exchange either f/4.5 6-in. in speeded shutter.—Lawrence, Ashleigh, Hillcroft Avenue, Pinner, Middlesex. [1626]

A DON Telephoto Lens, in flange, 40/-; Goerz Dagor, 5-in., in Ibsco shutter, £3; Goerz Dagor, 7-in., in Compur, £6/10; Soft-focus, in flange for  $\frac{1}{2}$ -pl., 5/-; Ditto,  $\frac{1}{2}$ -pl., 7/6; Mackenzie Slides,  $\frac{1}{2}$ -pl. and  $3\frac{1}{2} \times 2\frac{1}{2}$ , 15/-; Envelopes, 12/- per dozen; tripods, tanks, printing frames, filters, siphon troughs, all sizes, one-third cost or less; seen London.—Savager, 21, Palace View, Bromley. [1629]

120-MM. (43-in.) Goerz Dagor Anastigmat, sector shutter,  $\frac{1}{2}$  to 1/150th; good condition, £1 (first near offer).—73a, West St., Bristol, 2. [1646]

SALE.—45-cm. Carl Zeiss Magnar, f/10, 3-power Telephoto Lens in focussing mount, caps, flange and leather case; all perfect; price, £5; approval.—Yates, 1, Gregory St., Darwen. [1678]

### Trade.

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Patheoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9164]

ALLEN.—T.-P. Artist  $\frac{1}{2}$ -pl. Enlarger, f/4 lens, £15/19/6; Leica Model III, Summar f/2 lens, £29/17/6; Leitz Hektor f/2.5 Lens, £8/17/6; Leitz Sports View-finder, £17/6; Rolleicord, latest, f/3.8, £8/19/6; Case, 15/- (practically new).

ALLEN.— $3\frac{1}{2} \times 2\frac{1}{2}$  T.-P. Reflex, Aldis f/3, £8/17/6; A Ensign Midget, 22/6; Box Tenger, f/6.3, and case, 25/-; Baby Ikonta, Novar f/3.5, Compur, £5/19/6.

ALLEN.—T.-P.  $\frac{1}{2}$ -pl. All-weather Press, Ross Xpres f/3.5, £17/17/6; Super Nettel, f/3.5, £16/19/6; Ihagee  $3\frac{1}{2} \times 2\frac{1}{2}$  Roll Film, f/4.5, D.A. Compur, 97/6; Range-finder, 21/-; Foth-Flex, f/3.5, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £8/19/6.

ALLEN.—Soho Dainty Reflex, Ross f/3.5 and Telephoto, £22/19/6 (cost over £50); Case, fit Exakta, 18/9; Super Ikonta, Tessar f/4.5, £12/19/6; Rapid Compur Model, £14/17/6; also 530/15, Tessar f/4.5, £13/17/6; Filter, 7/6; Proxar, 10/6.

ALLEN.—The Miniature Camera Specialists, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 6.30 p.m. [0087]

SUPER Ikonta, f/3.5 Tessar, 530LCP, purse case, 2 Zeiss filters, used three times only and absolutely as new, cost £20/3/6, bargain at £16/15, or exchange, with cash; Rolleicord, f/4.5, as new, £8/10; Zeiss Ikatette, f/4.5 Tessar, Compur, filter, Proxar and case, £12/10.—Salter & Son, 34, Castle St., Shrewsbury. [1653]

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VEST Pocket Baldax Roll Film Camera, taking 16 pictures on  $3\frac{1}{2} \times 2\frac{1}{2}$  film, direct finder, Meyer Trioplan f/3.5, Compur shutter, 1 to 1/300th; as new, £5/17/6.

10  $\times 15$  and Postcard Voigtlander Tourist Folding, double extension, high rack rising and cross front, reversible and wire-frame finder, spirit level, Skopar f/4.5, Compur shutter, 1 to 1/200th, cable release, 6 slides, F.P.A., yellow filter, Dallan film and plate tank, leather case; as new, £12/12.

5  $\times 4$  Tropical Model Marion's Soho Reflex, rack rising front, sky-shade, deep triple detachable focussing hood, revolving back, focal-plane shutter, 1/14th to 1/800th, 8-in. Cooke Series II f/4.5, 6 book-form tropical slides, F.P.A., leather case; as new, £37/10.

3  $\times 2\frac{1}{2}$  Marion's Soho Reflex, rack rising front, sky-shade, deep triple detachable focussing hood, revolving back, quick milled-head focal-plane shutter to 1/800th, Ross Xpres f/3.5, lens hood, cable release, 6 D.P. holders, F.P.A., leather case, £16.

1-PLATE Ensign Popular Reflex, focussing, rack rising front, sky-shade, deep triple focussing hood, reversing back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, cable release, 6-in. Ross Xpres f/4.5, 6 slides, F.P.A., leather case, £7.

3  $\times 2\frac{1}{2}$  Newman & Guardia Folding Reflex, focussing, rising front, deep triple focussing hood, revolving back, focal-plane shutter, 1/10th to 1/800th, fitted Dallmeyer Serrac f/4.5, also 10-in. Dallmeyer Dallon f/5.6, lens hood, 3 D.D. slides, F.P.A., leather case, £27/10.

POSTCARD Thornton-Pickard Ruby Reflex, focussing, rack rising front, sky-shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, T.P. Cooke anastigmat f/4.5, 3 book-form slides, 3 D.P. holders, leather case, £7/10.

1-PLATE Ensign Popular Reflex, rack rising front, sky-shade focussing adjustment, deep triple focussing hood, revolving back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, Aldis-Butcher anastigmat f/4.5, 6 slides, F.P.A., stiff canvas case, £5/17/6.

WESTON Leicameter, Model 627, with instructions, list price £8/10; our price, £4.

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## LANTERNS &amp; ENLARGERS

ENSIGN Magnaprint  $3\frac{1}{2} \times 2\frac{1}{2}$  Vertical Enlarger, f/6.3 anastigmat; in new condition, £4/15.—Box 6162, c/o "The Amateur Photographer." [1591]

FOR Sale.—Alta Vertical Autofocus Electric Enlarger,  $3\frac{1}{2} \times 2\frac{1}{2}$ , f/6.3 Kershaw anastigmat, £3.—Harper, 21, Church Avenue, Ruislip, Middlesex. [1594]

ENLARGER, Vertical, for Leica, etc., f/4.5 Dallmeyer, focussing mount; nearly new, £5/5.—Lawson, 10, Henville Rd., Bromley, Kent. [1607]

ZEISS Miraphot Enlarger, vertical, autofocus, electric, f/6.3 Novar lens, £6.—Thatcher, 3, Herbert Avenue, Wellington, Salop. [1627]

T.P. Artist Enlarger, takes up to  $\frac{1}{2}$ -pl., cost £16/10; will accept £6.—Savager, 21, Palace View, Bromley. [1628]

MINIATURE Vertical Enlarger for Leica films, to take Leica lens, own make and highly efficient, 50/-.—4, Howland St., London, W.1. [1633]

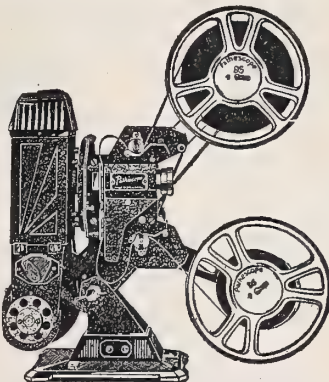
HORIZONTAL Salex Condenser Enlarger, Aldis f/6.3 anastigmat lens, and soft focus f/8, Portrait lens, gas or electric,  $14 \times 10$  easel, £3/5.—A. Purchen, 14, Praed St., W.2. [1637]

PICCOCHIC Vertical Enlarger, f/4.5 anastigmat, for Leica or  $3 \times 4$  cm. negatives, 100-watt, electric; as new; bargain, £4/4.—Allan, 53, Belsize Park Gardens, N.W.3. [1644]

£2 Optimus Lantern, electric, all metal, 4-in. condenser,  $\frac{1}{4}$ -in. objective; good condition.—Springhurst, Bank Rd., Ipswich. [1641]

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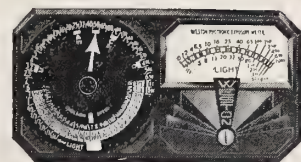


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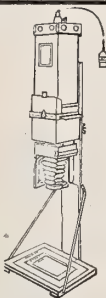
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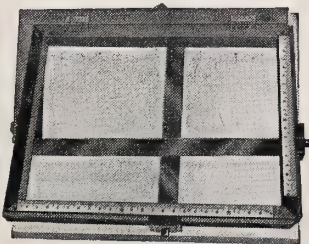
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J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372. CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

VERTICAL Enlargers for Leica and Midget negatives, 75/-; Standard Enlargers and parts, from 50/-; Home Portraiture Sets, stand, reflector and Nitro actinic lamp (works from any light point), 8/6; stamp, list.—Selwin's, 76, Shakespeare Rd., N.16. [1638]

## SITUATIONS WANTED

A MATEUR Photographer (25), seeks position on newspaper or similar work; can drive motor cycle or car.—W. M. Short, 196, Crawley Rd., Horsham, Sussex. [1587]

## CINEMATOGRAPH APPARATUS

FILMO JS 750-watt Projector, absolutely new condition, manual framer, automatic pilot light, separate switch controlling projector lamp; Bell & Howell will certify; machine may be tested in City, £62/10.—Gilling, 101, Leadenhall St., E.C.3. Phone, Avenue S367. [0029]

MARSHALL 16-mm. Talkie Equipment, cost £130; condition as new; accept £85; no offers.—Apply, Box 6196, c/o "The Amateur Photographer." [1600]

PATHE Motocamera de Luxe, f/2.5 lens and Telephoto, variable speed, leather case; only a few weeks old; guaranteed absolutely as new; cost £22/10; sacrifice, £15.—F. A. Cam, Sunnycroft, Bryn Rd., Pontllanfraith, Mon. [1601]

STEWART-WARNER 8-mm. Movie Camera, f/3.5, speeds 12, 16, 48; positively brand new condition, £5/5.—King, Pike's Mead, Lyndhurst, Hants. [1625]

BOLEX D Projector, 9.5 and 16 mm., 250 watts, resistance, case, accessories; little used; seen London, £21/10.—Box 6206, c/o "The Amateur Photographer." [1635]

9.5-MM. Pathe Projector, type C motor, group resistance, super attachment, 3 spare lamps two-way switch, joining press and notcher, four 300-ft. films, screen, carrying-case and spares, Pathe Motocamera, f/3.5 lens, in leather case, set of photo lens, Cinophot, 2 unused films; the lot, £14/10.—L. Steinhausen, Royal Naval Hospital, Great Yarmouth. [1647]

PATHE Home Movie Projector, 50/-; Drem Cinometer, leather case, 10/-; Dallan Tank, plates, film pack,  $3\frac{1}{2} \times 2\frac{1}{2}$ , 7/6; Leica Correx Tank, 12/6.—Knowers, Gibraltar, Common, Tunbridge Wells. [1658]

BABY Cine (hand drive), f/3.5 lens, leather case, tripod in case; good condition, 30/-.—Durstun, 38, Kitchener Rd., Thornton Heath. [1659]

ENSIGN 300-B Projector, 2 and 3 in. lenses, adjustable stand, 8-ft. silver screen,  $40 \times 30$  ditto, spares, sell £35 the lot.—61, Baldwin's Lane, Hall Green, Birmingham. [1670]

## Trade.

CINEMATOGRAPH Films, Accessories, standard only; list free; sample 1/-.—Filmeries, 57, Lancaster Rd., Leytonstone, E.11. [1063]

FILM Library, 9.5-mm. and 16-mm., low rates, premier postal service; hundreds of conditioned Movie and Photographic Bargains.—Amateur Cine Service, 52, Widmore Rd., Bromley. [1473]

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Movie-scope (A), Pear Tree Green, Dodinghurst, Essex. [1656]



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16/- Titling Outfit, consisting of baseboard, camera stand, lighting circuit and titling easel.

16/- Mickey's "Jungle Jinks," 16-mm., 100-ft. subjects at 16/- complete, others 11/- each.

18/- Rewinders, 16-mm., 18/- each; 35-mm., 21/-; others up to 42/-.

18/- Standard Film Rewinder, others up to 42/-; 16-mm. type, 21/-.

20/- Illustraphot Lamp for indoor movies, complete units with reflector, high intensity bulb and flex, 20/-; can be used on any supply.

21/- Charlie "Flirting Again," 9-mm., new Super film; 16-mm. films, big selection.

21/- Illustrascreeen, 36x48 in., Silver Screen, rigid for projection, collapsible for transit.

21/- Standard Projector, with automatic rewind, 2 spools for mains, any voltage.

24/- Illustrascreeen, 48x36 in., highly reflective screen, rigid when in use, packed in a moment.

25/- Motors to run all Projectors, Universal A.C. and D.C. Many available at 25/-.

27/- Bijou Projector for 9-mm. films, for mains or battery use, with all lenses and take-up.

28/- Screen with super silver non-directional surface, 60x48, used 3 days, worth 60/-.

30/- 35-mm. Standard Projector Head, with arms, one only at this price.

32/- Highly-sensitive Photo-electric Cells, for talkies, requires no first stage, others from 21/-.

36/- Standard 35-mm. Camera, one only at 36/-, amazing opportunity.

40/- Beaded Screen, with perfect surface, easily transportable after the show, 40x30 in.

42/- Kid Projector, for 9-mm. films by Pathe, with screen, 42/- only.

45/- Standard Portable Projector, on base, fitted with automatic take-up, mains or accumulator.

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70/- Beaded 48x36 in. Highly Reflective Screen, rigid when in use, packed in a moment.

75/- Sound Head for Talkies, with optical system, other sound equipment available.

75/- 35-mm. Projectors, new model, gives 6-ft. pictures from all mains or 12-volt accumulator.

80/- Silver Super Non-directional Screen, 90x72, giving perfect projection, rigid yet portable.

95/- Pathe Home Movie, with auxiliary resistance and attachment.

99/- 16-mm. Projectors of a new type, 6-ft. pictures from mains or accumulator, fitted declutching device for stills.

£6 Patheoscope 9-mm. with super attachment and case; other 9-mm. Projectors from 21/-.

£10 DeVry Portable Standard Projector, 500-watt model, £10; other 35-mm. snips from 30/-.

£11 Ensign Projector, motor drive and super lighting, £11 only.

£13 Pathe 200-B Projector, with motor and 200-watt lamp, £13, as new.

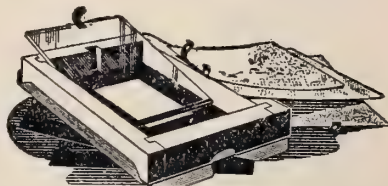
FILMS, 9-mm., 16-mm., 35-mm.; Pathe 9-mm. Super Films in great variety available for exchange; 2/6 (plus 3d. postage) sent us with any Super Film you may desire to change will bring you a fresh subject from us. Send one or two and try this service, it will more clearly convince you that this is a worth-while service than writing to ask about it. Any film supplied by us in this service will be taken in exchange for a further 2/6 at any time when another film is required. When sending film give a selection of numbers to indicate your preference. All the old favourites and new novelties available; 8 for S, 8B for SB.

THIS list is merely representative, many other bargains are available; Projectors and Cameras from 21/- to £99. No catalogue is available of bargains far too numerous to list, therefore your inspection invited.

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ROLLEIFLEX 6x6, latest f/3.5 pattern, with accessories; full particulars and lowest cash price.—BM/BK9B, London, W.C.1. [1598]

WANTED for T.-P. Special Ruby Reflex, 3½x2½, a F.P.A.; Canvas Case; Dallan Tank with sheaths.—9, Manston Avenue, Southall. [1585]

WANTED.—15-mm. Wide-angle Lens for Dekko Cine Camera; state aperture and maker; cheap.—Allpass, 5, Roehampton Gate, S.W.15. [1586]

WANTED.—Leather Camera Case, about 12 in. long by 6 by 8 in. deep.—Russell, Auburn, Alexandria, Scotland. [1590]

VEST Pocket Camera wanted, R.F. and plate, lens about f/3.5 or f/2.9; fair condition.—86, Hawthorne Rd., Bootle, Lanes. [1592]

WANTED.—Vertical 3½x2½ Electric Enlarger, known make, Magnaprint or similar; reasonable price.—Harper, 13, Packington Rd., W.3. [1593]

DRY-MOUNTING Outfit wanted.—98, Church Rd., Bexleyheath. [1595]

WANTED.—1-pl. Horizontal Condenser Enlarger.—Lever, 14, Limefield Rd., Smithills, Bolton. [1604]

WANTED.—Amateur Electric Glazing Press, approximately 10x14 in.—Richardson, 150, Woodhouse St., Leeds. [1606]

WANTED.—9.5-mm. Films, odd or complete, cheap.—Hobbs, 20, Mansebrae, Glasgow, S.4. [1613]

WANTED.—Bolex 9.5-16-mm. Projector; for sale, Pathescope 200-B, with dual resistance and case, £12.—R. White, 19, Bartlett's Buildings, E.C.4. [1615]

WANTED.—Old Portrait (Petzval) Lens, 15 to 20 in. focal length, at least 4½-in. diameter; give fullest particulars.—Emonet, 2, Rochfort Place, Bath. [1617]

GOOD 3½x2½ Reflex wanted; exchange 4½x6 cm. Ernemann Folding Reflex, f/3.5, cost over £30.—Gipps, 15, Dela Warr Rd., Bexhill. [1619]

WANTED.—Sinclair Una 3½x2½, also set Bromoil Brushes.—Russell, 83, Greenwood Rd., London, E.8. [1620]

MINIATURE wanted; exchange unused latest Auto-Range, coupled range-finder, f/4.5, Mulchro, rise, cross, release, filter, case, Carbine developing tank and Voigtlander monococular.—T. W. Long, 94, Colchester Rd., Leyton, E.10. [1621]

EXCHANGE.—Campro, f/3.5, for 3½x4½ Reflex, no lens, reversible back, slides.—86, Knomsley Rd., Bootle, Liverpool, 20. [1624]

STANDARD Size Cine Films.—A few short interest and children's films wanted cheap.—H. W. Bowden, Ninfield, Sussex. [1631]

OPTICAL Lantern wanted, good make and condition, electric; state focal length of lens.—Winder, 14, Sefton Drive, Liverpool. [1632]

WANTED.—Celfix Projector for 9.5 and 16 mm. films; cash or exchange.—Box 6205, c/o "The Amateur Photographer." [1634]

WANTED.—7 to 10 in. Meyer Plasmag; exchange, Ross Xpres f/4.5, 7½-in., with flange; cash adjustment.—A. V. Bibbings, 58, Queen St., Newton Abbot. [1610]

WANTED.—16-mm. Films in Lengths of 400-ft. or over; state title, price, length.—H. Myerscough, Roedean, Mulgrave Avenue, Preston. [1640]

DALLMEYER Pentac 3-in. f/2.9, as new, iris mount, list £10/10; exchange 3-in. or 3½-in. Focussing Anastigmat.—Write, 34, Cromwell Rd., Kingston, Surrey. [1645]

ENLARGER wanted, without lens, 3-pl. or larger.—1, Ringwood Crescent, Wollaton Rd., Nottingham. [1649]

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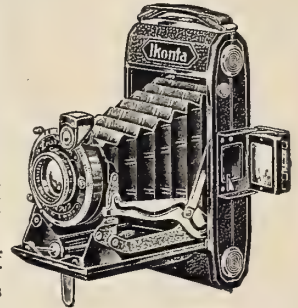
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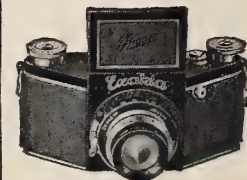
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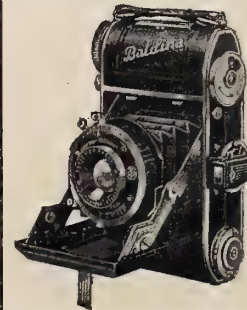
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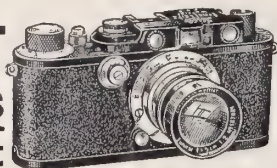
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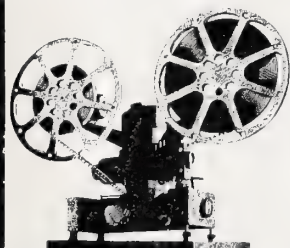
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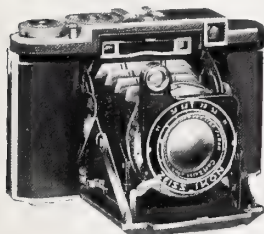
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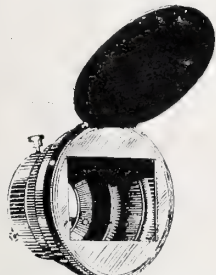
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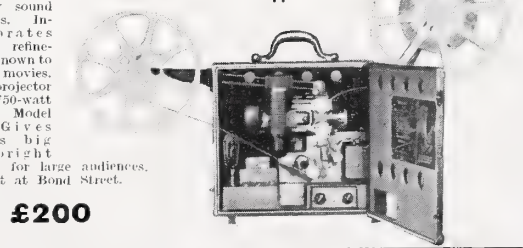
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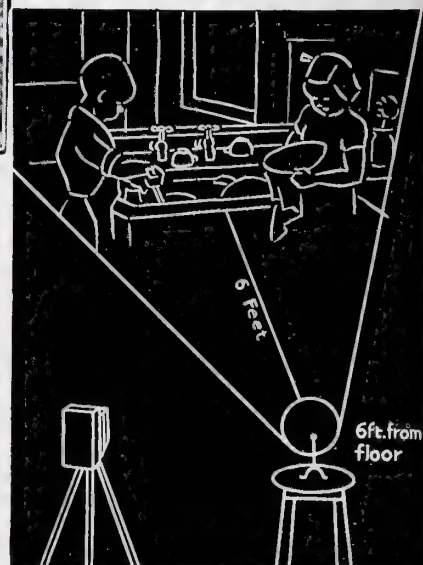




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The Amateur Photographer and Cinematographer Wednesday, December 11th, 1935

# The AMATEUR<sup>3D</sup> PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER  
~ The Journal for Everybody with a Camera ~

Christmas  
Number  
VOL. LXXX,  
NO. 2457.  
DECEMBER 11<sup>TH</sup>  
1935.



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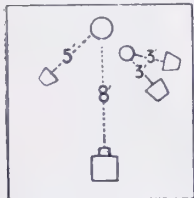
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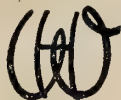
*How this picture was made.*  
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Christmas greetings—a little ahead—are sometimes remembered when they might be forgotten among the others one receives on Christmas Day.

WHAT A TIME CHRISTMAS IS! Just see the British public cheerfully spending its money on things to give. Things not only to give to other people, but to themselves. It may be an old "Borstalian" tie, socks of a vivid hue and pattern, or cigars which turn you green (not with envy). What does it matter! Here is the point: Why not give, even to yourself, something which is going to be a joy not only this Christmas, but for all the year?

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## HOW TO SPEND THIS CHRISTMAS

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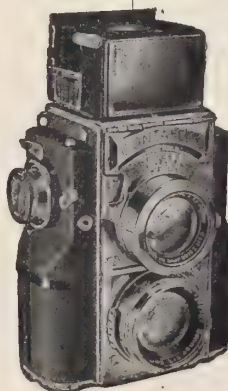
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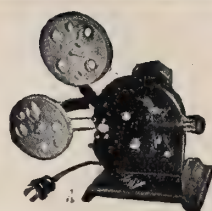
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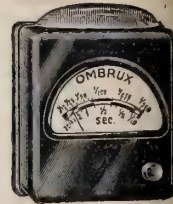


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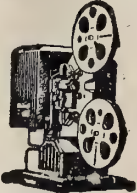


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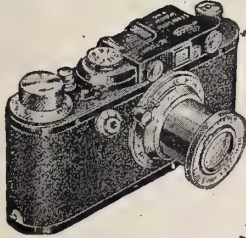
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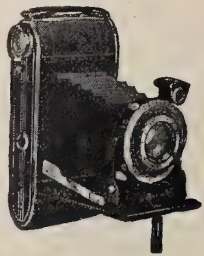
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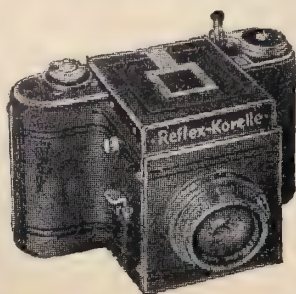
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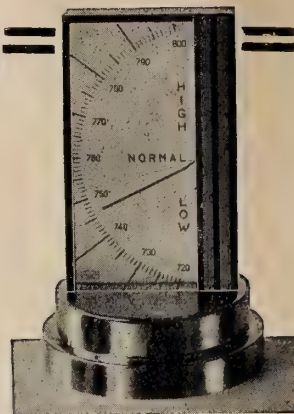
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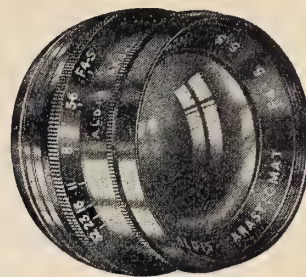
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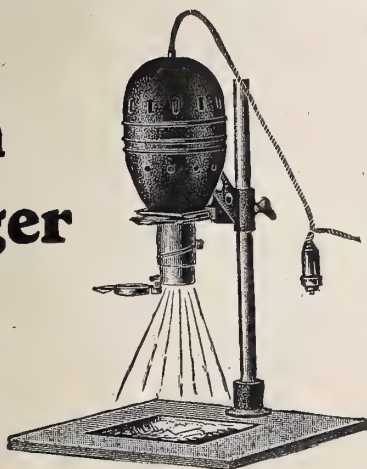
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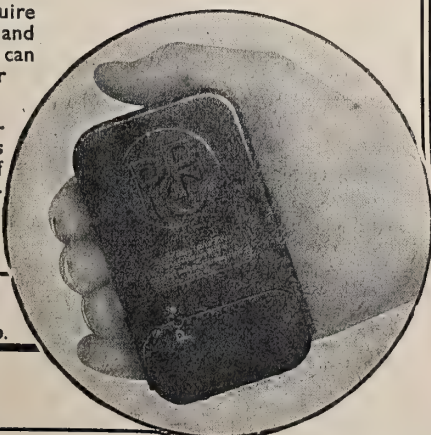
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Zeiss Sonnar f/2 .. ..	£41 0 0
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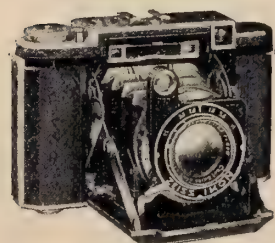


### SUPER NETTEL

The ideal miniature camera for 24×36 mm. perforated ciné film for those miniaturists who do not require the facility of interchangeable lenses provided with the Contax. Distance

meter coupled to lens focussing, metal focal-plane shutter, provides exposures from  $\frac{1}{5}$ th to a real  $\frac{1}{1,000}$ th second and Time. Detachable back, easy to clean and load. The most moderately priced of precision instruments.

PRICES: Zeiss Triotar f/3.5 .. ..	£18 12 6
Zeiss Tessar f/3.5 .. ..	£22 5 0
Zeiss Tessar f/2.8 .. ..	£24 15 0



### SUPER IKONTA

Takes the usual standard roll films. Distance meter coupled to lens focussing. Compur Rapid shutter to  $\frac{1}{500}$ th with smallest size,  $\frac{1}{400}$ th second in other sizes. Special model No. 530/16, illustrated, for 11

pictures on usual  $2\frac{1}{4} \times 3\frac{1}{4}$  roll film, is fitted with Zeiss Tessar f/3.5 or f/2.8—the latter is the fastest lens fitted to a roll-film camera of this size.

PRICES: $2\frac{1}{4} \times 1\frac{1}{4}$ , 16 pictures, Zeiss Tessar f/3.5 ..	£18 12 6
$3\frac{1}{4} \times 2\frac{1}{4}$ , 8 pictures, or 16 divided, Zeiss Tessar f/3.8 .. ..	£22 10 0
$4\frac{1}{4} \times 2\frac{1}{4}$ , ditto, Zeiss Tessar f/4.5 .. ..	£20 17 6
$2\frac{1}{4} \times 2\frac{1}{4}$ , 11 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ spool, Zeiss Tessar f/3.5 .. ..	£25 5 0
$2\frac{1}{4} \times 2\frac{1}{4}$ , ditto, Zeiss Tessar f/2.8 .. ..	£28 5 0



### NETTAR

Everybody's ever-ready roll-film camera for 8 exposures  $3\frac{1}{4} \times 2\frac{1}{4}$ . The Zeiss Ikon "two-point" setting of focus and stop makes possible sharp pictures without special focussing by simply adjusting focus and diaphragm to respective dots.

PRICE: Nettar f/3.5 and Compur Rapid shutter to  $\frac{1}{400}$ th sec. ... .. £9 10 0

Other models also available with choice of shutters and lenses.



### IKOFLEX

A beautifully-made twin-lens reflex camera for 12 exposures  $2\frac{1}{4} \times 2\frac{1}{4}$  on the usual  $3\frac{1}{4} \times 2\frac{1}{4}$  roll-film spool. The image is seen in the ground-glass screen the right way up and in its actual size. Special condensing lens makes image in the ground glass bright even at the corners of the picture. Into the hood—self-erecting—is fitted a magnifier for focussing needle-sharp pictures.

PRICES: Novar f/4.5 as optical equipment.

Dervall shutter to $\frac{1}{100}$ th sec. .. ..	£7 15 0
Klio shutter to $\frac{1}{175}$ th sec. .. ..	£8 10 0
Compur Rapid shutter to $\frac{1}{500}$ th sec. .. ..	£10 2 6

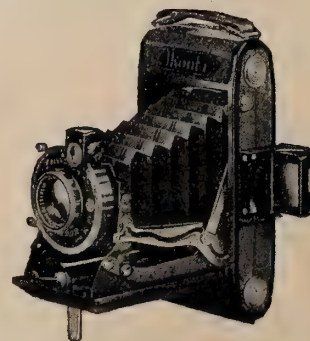
### IKONTA

A fine self-opening roll-film camera. Choice of a variety of optical equipment and features the Zeiss Ikon "two-point" setting of focus and stop to simplify matters for the snapshotter. Self-erecting front, compact design, beautiful finish and first-class equipment. Four sizes.

PRICES, with Compur shutter.

For 16 pictures $1\frac{1}{8} \times 1\frac{1}{4}$ on usual V.P. spool, Zeiss Tessar f/3.5 ..	£9 7 6
Ditto, Novar f/3.5 .. ..	£7 15 0
16 pictures $2\frac{1}{4} \times 1\frac{1}{4}$ on $3\frac{1}{4} \times 2\frac{1}{4}$ spool, Zeiss Tessar f/3.5 ..	£10 15 0
Ditto, Novar f/3.5 .. ..	£7 17 6
8 pictures $3\frac{1}{4} \times 2\frac{1}{4}$ , or 16 divided, Zeiss Tessar f/3.8 .. ..	£15 12 6
8 pictures $4\frac{1}{4} \times 2\frac{1}{4}$ , or 16 divided, Zeiss Tessar f/4.5 .. ..	£13 0 0

Illustrated descriptive folder free. Our complete 80-page catalogue free for postage 3d, in stamps. Most high-class camera dealer stock. Zeiss Ikon apparatus, name of nearest dealer on request.



**ZEISS IKON LTD., 11 MORTIMER HOUSE, MORTIMER ST., LONDON, W.1**



# THE AMATEUR PHOTOGRAPHER



& CINEMATOPHOTOGRAPHER

EDITOR  
F. J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER," "FOCUS,"  
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"



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Special  
Christmas  
Number



THE ENTHUSIAST.





# Christmas and the CAMERA

The Christmas holidays offer many opportunities for the amateur photographer, and in spite of the fact that most people find the time too short to include all that they want to do, it is safe to say that photography should not be forgotten. The camera can be used to provide a great deal of pleasure and entertainment during the festive season.

CHRISTMAS is the time for family reunions and parties, and there is no better opportunity for taking individual portraits or groups of the whole family.

Thanks to recent advances in apparatus, lighting and sensitive materials, these groups need not be the painfully formal affairs that they were not so very long ago, when it was necessary to ask the sitters to face the camera in some uncomfortable spot out of doors "while the light was good."

The photographer who decides to use his camera during the Christmas holidays of 1935 can take snapshots with much the same ease and facility as was the case out of doors during the past summer.

Nor is this advance confined to the user of de luxe equipment, with lenses working at the aperture of  $f/2$ . Modern high-speed plates and films, and one or two electric bulbs of the "overrun" type, permit fully exposed negatives with an exposure of  $1/25$ th of a second at  $f/6.3$ .

Those who are in search of novelties may try the effect of high-speed "finishing" at a Christmas party. The plate or film, after exposure, is developed, fixed and washed, the latter being confined to rapid rinsing to remove only the surface hypo. The negative is then dried by placing it in a bath of methylated spirit for two minutes, followed by another fresh bath of

spirit for one minute. By waving it in front of a fire it will dry in a minute or two. The print is made, fixed for two or three minutes, washed for another three, and dried by a fire. This can be done at a safe distance. It is easy for the finished print to be produced within fifteen minutes of starting development. This performance generally arouses intense interest, particularly on the part of guests with no knowledge of photography.

If the photographer seeks novelty of a different type, a portrait or group may be taken, and after development, fixing and a brief washing, the negative is held close to a lighted candle or other heat source, so that the film will start melting and running upon its base.

The result, when printed, will cause considerable amusement.

A novelty that has proved successful with a party of young people is to show how a photograph is produced. A group is taken by flashlight, then the room darkened, or another apartment used for a demonstration.

The plate is desensitised, and keeping well away from the light, it is developed by candlelight. Youngsters find interest and amusement in watching the picture "come out" in the developer. Fixing and washing follow.

The plate is dried and the party dismissed before the novelty wears off. Later on, when the plate is dry, they are called together again and a few gaslight prints made.

This will serve not only to show how simple photography can be, but by exciting interest may start many new photographic enthusiasts.



A "warm" welcome.



# The Photographer's Christmas Presents

The problem of the Christmas present should

not be so difficult for the amateur photographer as it is for the general public. In his hobby alone sufficient material occurs to provide practically all his presents. In the following article the best methods of applying this advantage are described.

THE amateur photographer who has many friends also interested in the camera is fortunate in the matter of present-giving at this time of year. Material to suit every purse is available, but at the same time he will have to pause and consider what type of person the recipient is before he selects his presents. This is most satisfactorily settled by dividing his friends into groups, and devising presents to suit each group.

## For the Advanced Worker.

Even the advanced worker will usually welcome some new piece of apparatus, and the wealthier donors would do well to consider the gift of a miniature camera of the latest type, which is always a useful adjunct to the more serious type of camera which one associates with the advanced worker. Or, if a miniature camera be already in his possession, an enlarger to suit it would gladden the heart of any recipient.

In some cases, however, it may happen that these gifts are too expensive, and so more modest ones will have to be found in the shape of the latest developing tanks, which are remarkably serviceable, and need not be scorned by workers who have hitherto done their developing by inspection.

As an aid to indoor work, photo-flood lamps would be sure of a welcome in any photographer's collection of accessories. Of course, a reflector should be supplied with these, and there are some very good reflector sets to be obtained on the market at prices from 17s. 6d. upwards.

## The General Worker.

The ordinary amateur will, however, be much easier to satisfy, since almost any piece of unusual apparatus will almost certainly delight him. Many workers have to be content with a minimum of apparatus, and hope to acquire more advanced utensils as the time goes on.

A second camera is a delight to many workers, and care should be taken to ascertain what type of instrument will afford the most variety of work from the one already in the prospective recipient's possession.

But it is in general apparatus that the giver will find more selection. Filters, for instance, greatly add to the worker's scope, and sets can be obtained varying in price from a few shillings to several pounds.

Dark-room accessories will keep the donor in lasting remembrance to the general worker. A good lamp, for example, or a dark-room clock; either, or both, would facilitate work in the dark-room, and so give added pleasure to photographic work.

Storage albums might be an incentive to the worker to take care in storing his negatives. There are many types on the market, and perhaps the most useful are those of the looseleaf pattern in which the negative is stored in a numbered transparent envelope, so that it can not only be indexed but can also be recognised without removal from its protecting envelope.

Flash-bulbs will open a new sphere of activity to the photographer who has never tried artificial-light work, and outfits are very efficient now.

## The Novice.

The novice will require many things in the material line, quite apart from cameras, enlargers and developing tanks, which would all prove very serviceable and acceptable to him. For instance, bromide paper comes expensive when you are liable to spoil a number of sheets, and he would doubtless welcome a few packets of this valuable printing medium. Plates or films would also prove very acceptable, giving him, as the gift would, more opportunities for exposures, and therefore greater possibilities of success.

Chemicals would certainly present him with an opportunity of making up simple everyday formulæ, care being taken that only those chemicals are supplied which are in general use, and not lesser known ones which are only used by advanced or experimental workers.

The difficulty of judging distances is ever present with us in these days of large-aperture lenses, and a good range-finder would prove a blessing to almost any worker, with, of course,

the exception of those having one incorporated in their cameras.

No novice would refuse a photo-electric exposure meter as a gift, and probably many ordinary workers would appreciate such an instrument.

Tripods, with adjustable tops, extend the worker's sphere very considerably, especially if he be interested in photographing small objects which necessitate the swinging of the camera. These are very reasonable in price, and if the price of the complete outfit is too high, the adjustable head can be purchased and presented to the worker who already possesses a tripod.

Little need be said of print-trimmers, retouching knives, spotting brushes, squeegees, graduates, and the myriad things so dear to the real photographer's heart. A small collection of these accessories would prove invaluable as a present.

## The Non-Photographer.

Even if his friends be non-photographers, the amateur has still a collection of interesting and personal gifts he can present to them.

Calendars, particularly if they contain a photograph of mutual interest, are almost bound to please their recipient, and serve to remind him of the donor for the whole of the year. They can be produced with ease, and have the extra advantage of being the photographer's own work.

Passe-partout makes it possible to present one's friends with intimate or picturesque scenes tastefully framed, and provided with a strut or hanger.

Neat, modern frames for holding pictures are also advertised, and with an appropriate photograph would make an acceptable gift. Incidentally, it is a very effective plan to single out your friend from some group in a negative, and to enlarge just him or her into an unconventional portrait.

For the book-loving friend no better gift can be suggested than the current issue of *Photograms of the Year*, which is both a fine record of the best photographs of the year, and a beautiful book of pictures.

Further, to help in the choice of photographic presents, the following pages will provide endless suggestions.



# HERE are PRESENTS!

For the benefit of our readers we give on this and the following three pages some suggestions for photographic Christmas presents. In each case the item marked with an asterisk is the one illustrated. Further particulars and catalogue of other seasonable goods will be sent free on application to the firms indicated. Their full addresses will be found on reference to our advertisement pages.

## Actina, Ltd.

Those who wish to present an up-to-date miniature camera should see the "Dollina,"\* which takes 36 exposures 24×36 mm. on standard ciné



film, tubular built-in optical view-finder, Schneider f/2.9 in Compur Rapid shutter, and costs £9 5s. Other suitable lines are the "Certo Super-Sport" Camera, taking 12 or 16 pictures on 8-exposure 3½×2½ film, costing £10 10s., with Meyer Trioplan f/2.9 in Compur shutter, and the "Certos" Enlarger, for miniature negatives up to 4×4 cm. This latter costs, with f/4.5 anastigmat, £9 9s.

## Agfa Photo Ltd.

Two cameras and two projectors are worthy gifts obtainable from this well-known house. The "Speedex O"



2½×1½ Roll Film Camera, with f/3.9 Agfa Solinar anastigmat in Compur shutter, costs £5 5s.; while the "Speedex Compur" Camera, for 3½×2½ roll films, with f/4.5 Agfa Apotar anastigmat in delayed-action Compur shutter, costs £6 6s. The projectors are both for 16-mm. films.

The "rich uncle" model is the "Movector Super 16," costing £75.

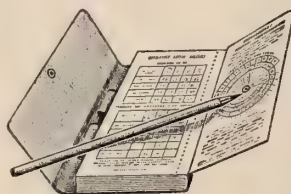
## Automatic Coil Winder and Electrical Equipment Co., Ltd.

The "Avo"\* Photo-electric Exposure Meter would provide a gift appreciated by every photographer, whether amateur or professional, "still" or ciné worker. It is the first British-made meter of this type and is fully calibrated in f/ numbers and H. and D. speeds. Once the scale is set to the plate or film in use, it requires no further adjustments or calculations, and the needle indicates the correct exposure. The price is 57s. 6d.



## Burroughs Wellcome & Co.

The 1936 edition of the "Wellcome" Photographic Exposure Calculator, Handbook and Diary\* is now available, and should be found in every photographer's Christmas stocking. The contents of the Diary have been thoroughly revised, the Exposure and Development



Factor Tables having been brought right up to date. The value of the widely used "Wellcome" Exposure Calculator has been enhanced this year by re-designing the calculator disc to accommodate the new plates and films of higher speeds. The price in the United Kingdom is 1s. 6d.

## The Camera Co.

The "Vauxhall" Super Reels,\* made of finest aluminium, would make a topical gift to all ciné enthusiasts. They are made both for 9.5-mm. and 16-mm. films, and are sold in sets of three, 9.5-mm. size costs 5s. 9d., and 16-mm. 6s. 9d., both post free. Humidor cases for these reels can be supplied at 3s. 6d. for three in either size, also postfree. "Vauxhall"



Silver Screens, 30×40, on wooden rollers, cost 11s. 6d.; and the "Vauxhall de Luxe" Silver Screen, on rollers with stretchers, is obtainable at 21s., size 52×40; and 15s. 6d., size 30×40. Carriage on screens is 1s. 3d.

## Aldis Brothers.

Any new introduction by this famous house would be of general interest, but when it is of so revolutionary a nature as the Aldis Epidiascope it becomes doubly interesting. This instrument can take large objects for projection, has

15-in. elevating table, and a rustless steel pointer with ball-and-socket joint is incorporated. Fourteen optically silvered reflectors surround the source and collect all the light, and the whole weighs only 54½ lb. The episcopic Aldis projection anastigmat of 18½-in. focal length is 5 in. in diameter. Diascopic projection is by wide-aperture Aldis lantern projection lens, and the cost, including lamp, is £42.

## Dollond & Aitchison, Ltd.

Those in search of a gift sure to be appreciated and certain not to be duplicated, need only purchase the Dollond Spectacle-Form Theatre Glasses. These

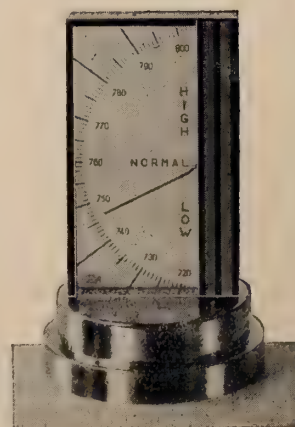


are worn like ordinary spectacles, but are instead extremely good opera glasses, so that the hands

are free during the entire performance. The cost is only 45s. Dollond's Prismatic Binoculars are well known for excellence. The "Standard"\* 8×32 wide-angle high-illumination glass costs £7 10s., and the "Standard de Luxe" Lightweight, £9 15s.

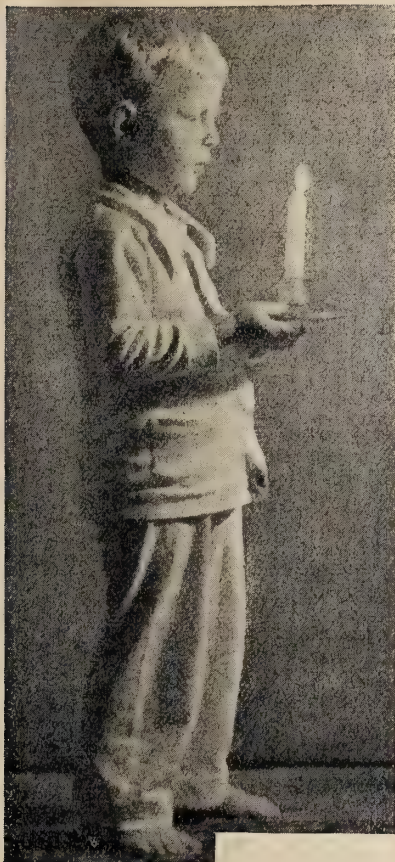
## Carl Zeiss (London), Ltd.

The fame of Zeiss prismatic binoculars is so world-wide that the gift of one of these would create a joyous time. The Telex 6×24 is obtainable



for £11. The ×2½ Galilean Opera Glass costs £4. A most useful and acceptable gift would be the Zeiss Table Barometer.\* Unlike ordinary instruments, this barometer has a semi-circular scale, so that the hand rises as the glass rises





# CHRISTMAS— THE Opportunity for Indoor Pictures!

The Christmas festivities will provide some exceptional opportunities for indoor pictures. See that you are prepared. The inexpensive Ensign home lighting equipment described here makes it perfectly simple to take *real* pictures with complete success.

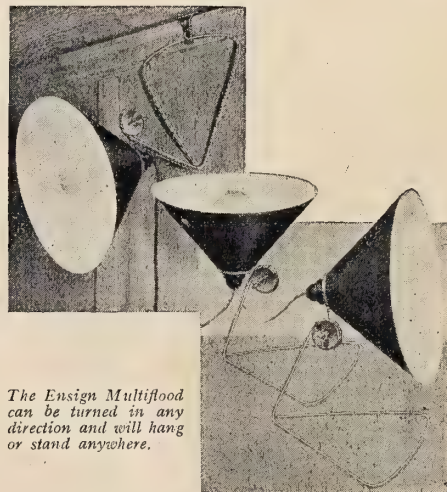
## ENSIGN MULTIFLOOD

**Brilliant Light just where you want it**

Gives a mighty flood of light in any direction. 12-in. reflector with adjustable head—hangs on picture rail, stands on floor, or anywhere.

Complete with 6-ft. flex, plug and universal head stand (without lamp).....6/-

Osram Photoflood lamp, any voltage, 2/6



*The Ensign Multiflood can be turned in any direction and will hang or stand anywhere.*

## ENSIGN PHOTO FLASH-BULB OUTFITS

**Simple and Efficient**

Operated from an ordinary torch battery, these outfits ensure instantaneous pictures without smoke, dust or noise. Can be used anywhere.

No. 0. Outfit, with 2 small Philips Photoflux bulbs, Silverlite folding reflector, torch battery and test bulb... 5/6

No. 1 Outfit. As above, but two large bulbs and Multiray metal reflector... 12/6



## ENSIGN PHOTO-SPOT

**For Dramatic Effects**

A Portable Spotlight. Essential for really dramatic effects. Packs into a small space.

No. 2 Outfit, with base and spotting attachment, as illustrated (without lamps).....£1 17 6

Osram Photoflood lamp, any voltage, 2/6

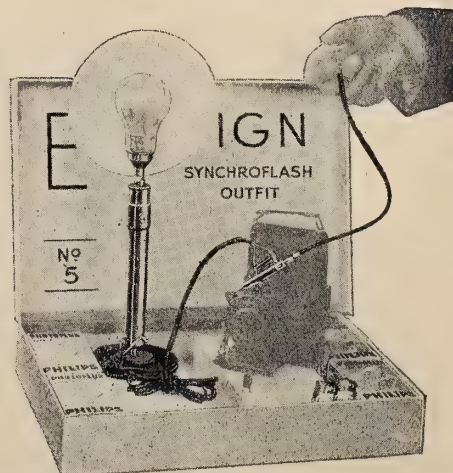
ENSIGN, Limited, LONDON, W.C.1

## ENSIGN SYNCHROFLASH

**For Genuine Indoor Snapshots**

Easily fitted to the camera—and easily removed. Shutter and flash are operated **simultaneously**, simply by pressing the release. For flash-bulbs or flashpowder. Models for all types of shutter.....Prices from 10/6

(8 models in all).





# LEICA

**E. LEITZ** 20 MORTIMER ST. **LONDON W.1**

PARTICULARS FROM ALL "GOOD-GLASS PHOTOGRAPHIC DEALERS

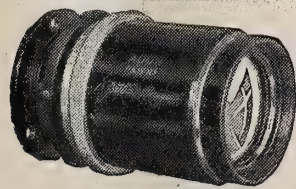
PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



and vice versa. At £3 3s., with the super-excellent finish of all Zeiss products, this is an inexpensive as well as an attractive present. The "Tellup," which really combines three instruments in one—a vest-pocket telescope  $\times 2\frac{1}{2}$ , a telescopic magnifier  $\times 2\frac{1}{2}$ , and a six-power magnifying glass, and costs only 27s. 6d.—is a cheaper but equally well made article.

#### J. H. Dallmeyer, Ltd.

The "Adon" Adjustable Telephoto Lens, giving focal lengths from  $12\frac{1}{2}$  in. to  $44\frac{1}{2}$  in., according to camera extension, and covering any size plate from  $2\frac{1}{4} \times 1\frac{1}{8}$ , costs £7, and would be a gift well worth receiving. The "New Large Adon," a fixed-separation tele lens working at f/4.5, costs £9.



Cheaper gifts can be made from the Dallmeyer Colour Filter

range, and cost from 10s. each. Reflex Magnifiers would be welcomed by owners of reflex cameras, the cost, in case, being 15s. Dallmeyer "Snapshot" Cameras, in four models for film packs or roll films, cost £3 3s. upwards, and the "Speed" Cameras, with f/2.9 Pentac anastigmat, cost £18 18s. in V.P. size, and £25 in  $3\frac{1}{2} \times 2\frac{1}{2}$  size. "Victor" Ciné Cameras are another suggestion. There are several models.

#### Drem Products, Ltd.

A scientific novelty of real use to those who make enlargements is the "Largodrem." This is connected to the same electric circuit as that serving the enlarger.



After the negative is focussed, the "Largodrem" is placed on the easel so that a characteristic part of the negative falls on the test window, and then automatically indicates the requisite exposure. At 30s. this

would make an inexpensive and acceptable gift. The "Largodrem Tester," for ascertaining the speed of bromide papers, is a cheap and handy accessory, the price being 3s. 6d. Other suggestions are Drem Bromoil Outfits, at 10s. and 15s., and the "Justophot" Extinction-type Exposure Meter at 35s.

#### Ensign, Ltd.

What can one select as Christmas gifts from a catalogue of 224 pages? To do

anything like justice, everything contained in the catalogue should be mentioned, which obviously is impossible. We can only dip at random into this fascinating tome, and mention what

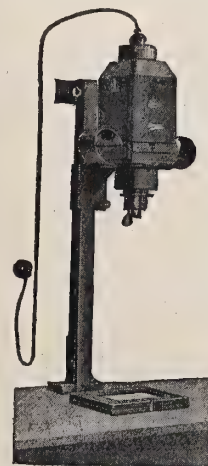


we find. First there is the "Ensign Midget" Camera\* that has won friends everywhere since its introduction. This is priced at 22s., 33s. 55s., and

65s., and whatever model be chosen will afford joy to the recipient. Another dip shows the "Double-8," which takes 16 pictures  $3 \times 4$  cm. on V.P. film, and costs only 72s. 6d. with f/4.5 anastigmat. The Ensign "Speed Film" Reflex,  $3\frac{1}{4} \times 2\frac{1}{4}$ , costs, with f/4.5 lens, £6 17s. 6d.; the 16-mm. "Ensign Simplex Pockette" Ciné Camera, £20; a Retouching Desk, 12s. 6d.; Albums from 1s. 6d. to 22s. 6d.; Optiscope Projection Lantern, £7 15s. Here is an idea—why not give an Ensign Amateur Drying Press, suitable for any voltage, at 18s. 6d.?

#### Garner & Jones, Ltd.

There are many desirable gifts obtainable from this house. Perhaps the best



known is the "New Exakta," a real reflex for roll films, with focal-plane shutter with speeds from  $1/25$ th to  $1/1,000$ th sec., coupled to the film wind, so that double exposures are impossible. Lenses from f/3.5 to f/1.9 are available. Prices are from £15. The "New Multi-speed Exakta," with speeds from  $1/1,000$ th sec. to 12 sec., costs from £19 10s. The "Exakta" Enlarger,\* for V.P. negatives, costs £4 10s., and will

prove a most acceptable gift for those with cameras of this size. Another very attractive line is the Plaubel  $3\frac{1}{4} \times 2\frac{1}{4}$  Camera, which is an exquisitely designed piece of apparatus and costs £39 10s. with f/2.9 lens.

#### Gevaert, Ltd.

With the popularity of ciné work, a highly suitable gift suggestion is some Gevaert Ciné Film, which is obtainable in all sub-standard sizes, and would give immense satisfaction to the recipient. As the prices do not include processing, the donor is enabled to present films without imposing restrictions on the donee, a point much in favour by skilled ciné workers. Specimen prices are, for 16-mm. 100-ft. Ortho. reversal, 13s. 6d., or

Panchro. super reversal, 19s.; Ortho. negative, 12s. 6d. 9.5-mm. Ortho. reversal, 30 ft. 2s. 7d., 50 ft. 4s. 6d., 100 ft. 9s.; Panchro. super reversal, 3s. 3d., 5s. 6d. and 11s. 8-mm. Ortho. reversal, 4s. 6d.; Panchro. super reversal, 6s. Another suggestion is some "Gevaluxe" Paper, which is particularly suitable for enlargements.

#### Edwin Gorse.

The new "Egofix" 16-mm. Super Talkie Projector at £65 would, naturally, be an acceptable present. Unfortunately, uncles as rich as that are too, too seldom found. The common or garden uncle can, however, furnish the "Egofix" Walking-stick Unipod, which extends to eye-level or any shorter distance, is finished in black and chromium, with removable chromium knob top, and costs 25s.

#### R. F. Hunter Ltd.

The "Rolleiflex" Twin-lens Reflex Camera, is, of course, the *pièce de résistance* offered by Messrs. R. F. Hunter Ltd. The  $6 \times 6$  cm. model, with f/3.5 Zeiss Tessar anastigmat, costs £25. The smaller model, taking a picture

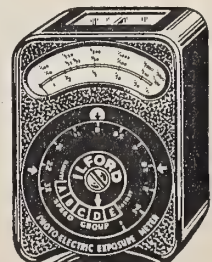


$4 \times 4$  cm., costs £24 5s. with similar lens, and £26 with f/2.8 Zeiss Tessar. A cheaper form of a similar camera is offered in the "Rolleicord," these being fitted with Zeiss Triotar anastigmats. That with f/4.5 lens costs £11 15s., and the one with f/3.8 £14. The "Celfix" Automatically-erected Ciné Screen would make a much appreciated gift.

It can be supplied either with silver or with crystal-bead surfaces, the prices respectively for  $27 \times 20$  size being £3 10s. and £4 10s. An interesting and inexpensive gift would be the Hunter Ciné Film Magnifier. This magnifies 7 diameters, and can be focussed for any sight. It costs 12s. 6d.

#### Ilford Ltd.

A gift that will make immediate appeal is the new Ilford Photo-electric Exposure Meter.\* This is specially suitable for indicating the correct exposure of Dufaycolor natural-colour films, and as these are being used in wider circles every day, this meter will prove most acceptable. It is, of course, also for use with every other type of plate and film, and costs £3 3s. The "Selo Lighting Set," costing 17s. 6d., is an inexpensive gift that would be welcomed by every amateur. Other suitable gifts for all pockets are a set of three meters, 3s. 6d.; Ilford Manual of Photography, 2s., and Ilford Amateur Handbook, 1s.





A really brilliant suggestion (brilliant in every sense!) is to give some spools of Dufaycolor films and so introduce colour photography into every home.

### Harbutt's Plasticine, Ltd.

Christmas is the very time for the famous "Plasticine." Not only will it help to keep the Christmas decorations in any desired position, but it will be found to have a hundred photographic uses. Messrs. Harbutt's have compiled a leaflet for which application should certainly be made. Anyhow, those who wish to please either a photographer or the youngster should purchase some "Plasticine" this month.

### Illustra Enterprises.

A 16-mm. Projector at under £5 is an achievement, and will enable a very fine gift at a reasonable price. This projector\* has hand drive, but is mains or battery illuminated. Stills can be shown by a special declutching device. The whole is well made and will prove most acceptable, the cost for either model being 99s.

### Johnson & Sons, Ltd.

The "Home Photography Outfit" is the line offered by these famous chemical manufacturers that will make a special appeal as a most suitable gift, the cost being 8s. 6d. Everything the beginner requires for the development of films or plates and making prints is contained therein, even to the printing-frame and measuring-glass, and one could not suggest a more suitable or acceptable present to an amateur.

### Kodak, Ltd.

Probably 75 per cent of amateurs started their photographic career with a Kodak camera, and of these more than

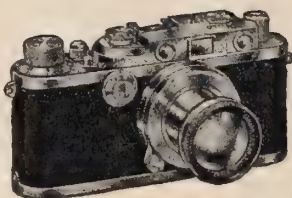


half as the result of a Kodak present at Christmas. Space will not permit the inclusion of all this great pioneer company's range. They have, however, some special Gift Sets. These comprise camera, canvas or leather case, and film, and the prices that follow are for these complete Christmas Gift Sets,\* all packed in a handsome presentation box. Baby Brownie, 7s.; Six-20

Brownie Junior, 12s.; or Super Model, 20s.; Six-20 Brownie, 25s.; Six-20 Kodak Junior, with doublet lens, 43s. 6d., or with Twindar R.R. lens, 55s. 6d., or with f/6.3 anastigmat lens, 65s. 6d. The same camera with better shutter equipment can be obtained. With f/6.3 anastigmat in O.V. 4-speed shutter, it costs £4 3s., and with f/4.5 anastigmat in O.P.S. 4-speed shutter, £5 15s. 6d.

### E. Leitz (London).

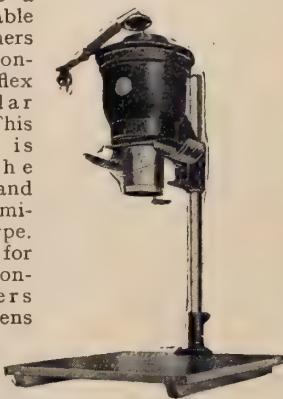
The famous Leica camera would make the gift *par excellence*, Model IIIA\*, costing £43 when fitted with f/2 Summar lens and with chromium finish, or £34



with f/3.5 Elmar lens. Some new and highly acceptable accessories that would be received with delight by owners of Leica cameras are available. A Wide-angle f/6.3 Hektor Lens costs £10 14s., and the Thambar f/2.2 9-cm. Soft Focus Lens with controllable diffusion is purchasable for £22. The Rapid Winding Attachment, enabling 3 exposures to be made in 2 seconds costs £3 7s. 6d., while the Remote Release and Winding Attachment, which controls the camera for a series of shots from a distant point, is priced at £3 19s. The Summar Lens Hood is obtainable for 11s. 6d., and the Orange Filter and Single Exposure Frame cost 4s. 6d. each.

### R. G. Lewis.

This firm of specialists in miniature cameras has now introduced a new Enlarger for miniature negatives that would make a most acceptable gift to owners of Leica, Contax, Rolleiflex and similar cameras. This enlarger is called the "Vertex," and is of the semi-condenser type. The model for Leica and Contax owners takes the lens from the camera and enlarges to 7 diameters, the price being £6 6s. The other model\* takes 4.5×6 cm. and 6×6 cm. negatives, enlarging them respectively to 15×12 and 15×15. The price, complete with f/4.5 anastigmat and orange swing cap, is £8 8s.



### L. A. Leigh & Co.

The famous "Fesagol" Developers, that have the extraordinary property of compensating for errors in exposure,

are available in special Christmas gift packings. "Fesagol N" costs 9s. 4d. for a package that will make 350 oz., enough to provide trouble-free bromide prints or enlargements to any amateur for a twelve-month. Truly a welcome and useful gift. "Fesagol R," which is a special rapid-working variety, costs 15s. 4d. for the same quantity, or 8s. 6d. for 180 oz. Those who wish to make a gift to a photographer may send a message or Christmas card to this firm, and they will despatch such message or card with the order, so as to show the source of the gift.

### W. H. McKaig.

The old and tried favourite, the "Bee" Exposure Meter\* at 5s., will always prove acceptable, or for those with the new wide-aperture lenses and ultra-rapid emulsions, 7s., including the new calculator. Other meters are the Colour Plate and Indoor at 5s. each, and the Small Ciné at 7s. 6d.



### Miscellaneous Trading Co., Ltd.

Excellent and inexpensive gifts can be found amongst the Microscopes offered by this house. For 3s. 6d. one can obtain a small ×20 "Pencil" Microscope. The model illustrated has circular stage, inclinable joint and sliding tube focus, the price being 9s. 6d., and magnification ×50. For 29s. 6d. a model with triple nosepiece and three objectives, ×25, ×50 and ×100, complete in polished wood case containing a set of dissecting instruments and hand lens, can be obtained.



### Norse Trading Co. (London), Ltd.

Two interesting cameras, each costing £4 5s., are available from this firm. They are the "New Baldi," taking 16 3/4 × 4 cm. pictures on V.P. film, and the "Baldax," which takes 16 exposures on 3 1/4 × 2 1/4 roll film. Each camera is fitted with f/4.5 Vidanar anastigmat in Vario shutter. Other suitable gifts can be chosen from the range of developing tanks. The "Superplex,"\* costing 45s., develops all makes of roll films from V.P. size to 4 1/4 × 2 1/4. The "Perplex" is for 12-exposure Leica films and roll films to 4 1/4 × 2 1/4, and the "Perkino" develops 5-f. lengths of Leica and Contax films. They each cost 25s.





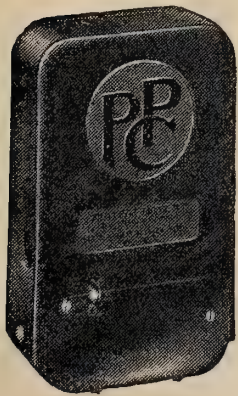
### Modern Traders, Ltd.

The "Matélux" Lamp,\* that provides a light of 12,000 candle-power, and costs only 1½d. per hour, is a gift that would cause great pleasure. It enables snapshots to be taken indoors at night, and will provide many opportunities, especially at the Christmas Party, for satisfactory pictures. The cost complete is 42s.



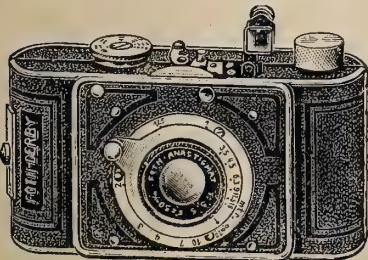
### Presenta, Ltd.

Possessors of 9.5-mm. ciné cameras would welcome as a Christmas gift the "Presenta" Pocket Ciné.\* It can be carried in a vest pocket and used for showing films in any place. Thus, those who own this instrument are able to let the friends whom they meet see their latest films. Its more serious use is for editing; films may be run through and stopped exactly when desired. The price complete is 25s.



### Peeling & Van Neck, Ltd.

The "Foth-Derby" \* 3 x 4 cm. Camera at £5 5s. will make an appreciated gift. It takes 16 pictures on V.P. roll film, has f/3.5 Foth anastigmat in delayed-action focal-plane shutter, special tubular view-finder, and weighs 13 oz. For another £2 it can be supplied with f/2.5 lens. The "Foth-Flex" is a twin-lens reflex taking twelve 2½ x 2½ exposures on 3½ x 2½ film, has two f/3.5 lenses,

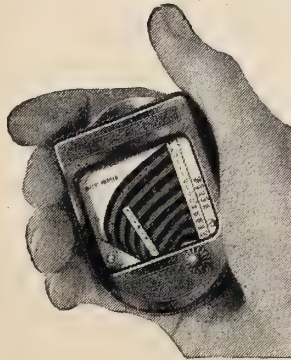


and delayed-action focal-plane shutter, and costs £10 7s. 6d. A highly desirable gift is the "V.N. Mechanical Head" Ciné Tripod. This head is a precision instrument of exquisite finish. Fitted

complete to a special tripod, it costs £7 17s. 6d.—a most well worth while purchase.

### Sands Hunter & Co., Ltd.

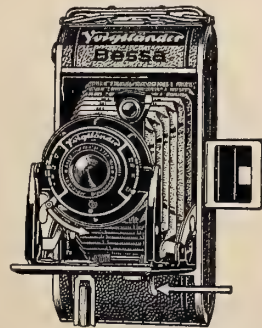
The new "Prinsen" Photo-electric Exposure Meter\* would prove very welcome. Its small size can be gauged by the illustration, and the meter is suitable either for still photography or for ciné work. The only adjustment required



is that of the H. & D. speed to the plate or film, thereafter the readings being automatic. It is made in moulded red bakelite and the price is £3 3s.

### Schering, Ltd.

There are many acceptable gifts to be found amongst the Voigtlander cameras. The "Superb" 2½ x 2½ Twin-Lens Reflex with f/3.5 anastigmats and Compur shutter costs £17. The "Brilliant," also a 2½ x 2½ twin-lens reflex, is obtainable with different lenses and shutters, and costs from £2 5s. to



£6 15s. The "Bessa" \* Camera is also available in various styles. The one we illustrate is the f/7.7 model at 52s. 6d., the arrow indicating the trigger release fitted on the baseboard.

### The Service Co. (London), Ltd.

Some very good presents are obtainable from this well-known house. The "Service Gem" Camera, which has a body constructed of unbreakable bakelite with fine-grain black finish, takes 16 pictures on 3½ x 2½ roll film. The lens is f/2.9 Steinheil Cassar anastigmat in delayed-action Compur shutter, and at £6 15s., is really remarkably good value. To ciné owners, the "Collapse" Ciné Screen,\* with silver surface, would prove most acceptable. The size is 30 x 24 in., struts and springs ensure flatness, and the cost is only £1.



### Taylor, Taylor & Hobson, Ltd.

To those already possessing cameras, a very acceptable present would be a Cooke Wide-angle Lens.\* These are designed for focusing at the large aperture of f/6.5, and then are stopped down. Excellent definition is given at f/16, while at f/32 they cover an angle of 100°. To cover 5½ x 3½ or 7 x 5, the cost is £8, rising to £14, which latter covers 14 x 11.



### Weston Electrical Instrument Co., Ltd.

The new Model 650\* Weston Photo-electric Exposure Meter would be appreciated by everybody. Despite the excellence of previous models, this new introduction has increased the sensitivity by over three times, thus enabling the new meter to record exposures for indoor photography as well as outdoors. It has easy reading scale and simplified exposure dial and costs £5 19s.



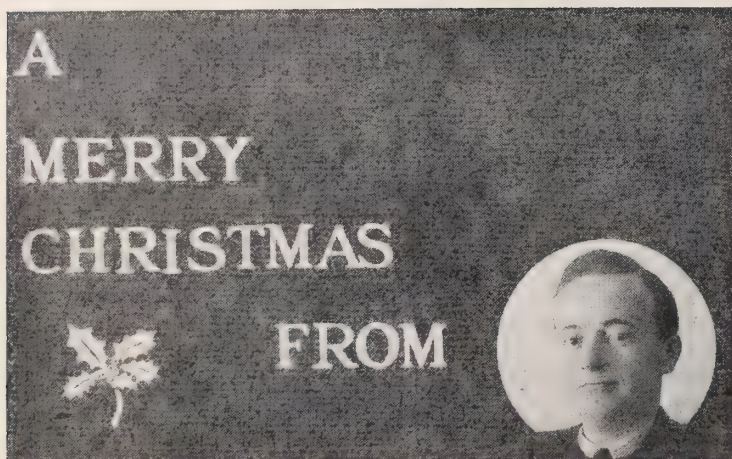
### Zeiss Ikon Ltd.

The number of gifts that one could select from the current catalogue of this famous house would run into hundreds, so space will only permit of mention of a few. Probably the most famous and popular is the "Contax" \* Camera,



which costs £31 upwards. Owners of Contax cameras would welcome a gift of one of the supplementary lenses, or a colour filter. The new "Super Nettel," costing £18 12s. 6d., with Zeiss Triotar f/3.5 anastigmat, will appeal. Like the "Contax," it takes 36 exposures on ciné film, has focal-plane shutter 1/5th to 1/1,000th sec., has range-finder coupled to focussing mechanism, and the film is wound by setting the shutter. It is wonderful value for money, and an exquisitely made scientific instrument. Readers would be well advised to send for the catalogue and see for themselves the great range of models and prices.





The method of making this card is described on this page by G. J. Jones.

# PHOTOGRAPHIC *Christmas Cards*

CHRISTMAS is almost here, and the enthusiastic amateur would do well to start planning to make a photographic Christmas card to send to his friends. Undoubtedly, four-fifths of the cards bought in a last-minute rush eventually find their way into the wastepaper basket, but those which the photographer has made, provided they are artistic, technically attractive, and bear the obvious personal stamp, are saved from such a fate. The first and most important problem is the selection of a suitable photograph; a card, be it ever so perfect technically, is of little value if it carries with it an inappropriate or haphazardly selected print.

Roughly, there are two types which can be used to make good Christmas cards; the personal, and the seasonal. A third possible variety is one which represents some outstanding characteristic of the photographer, his hobby, perhaps, or the particular sport which he enjoys.

The usual method of making a photographic Christmas card is merely to mount the selected print on a suitable piece of mounting card or folder and add the necessary greeting and signature. This calls for little more than careful trimming, and choosing the right print and words.

To go farther into this matter in the making of a personal greeting card, the most inexpensive production into which photography enters, is probably the following, for all the extra materials necessary (assuming that the amateur photographer already possesses the materials required for ordinary gaslight printing) are a piece of thin tracing-paper about the same size as the printing paper usually used, and a small bottle of indian ink (cost about 7d.).

With a brush or pen draw a suitable design, sketch or lettering in indian ink upon the paper. Ordinary ink is not opaque enough and should not be used.

The seasonable greeting is then added, being written in copperplate style, printed,

or in one's own handwriting, as preferred. When dry, the paper negative thus produced should be carefully trimmed to fit into the printing frame, sketch side downwards, and the desired number of gaslight prints made from it in the ordinary way. The exposure should, perhaps, be prolonged slightly in order to get a good brilliant black-and-white effect.

Any number of prints can be made in this manner. A still more original greeting card can, with a little more trouble, be made as follows; write neatly the words "A Merry Christmas From" (or something similar) on the tracing-paper as before and draw a circle about one inch or more in diameter in the bottom right-hand corner. Fill this in with ink so that it is quite opaque, then cut a mask out of black paper exactly the same size as the tracing-paper negative, and with a circular hole in it in precisely the same position as the opaque disc. Now expose a piece of gaslight paper under the paper negative, then remove the latter and insert the paper mask with the hole in the position previously occupied by the opaque disc on the paper negative. Now place over the hole a suitable negative depicting the person from whom the greeting is to be sent (an ordinary snapshot negative serves the purpose excellently), then expose the same piece of printing paper. When developed the print should bear both the greeting and a picture of its sender. Greeting prints made by either of these methods should always be pasted on to a neat card, or preferably on to the front of a folded sheet of notepaper.

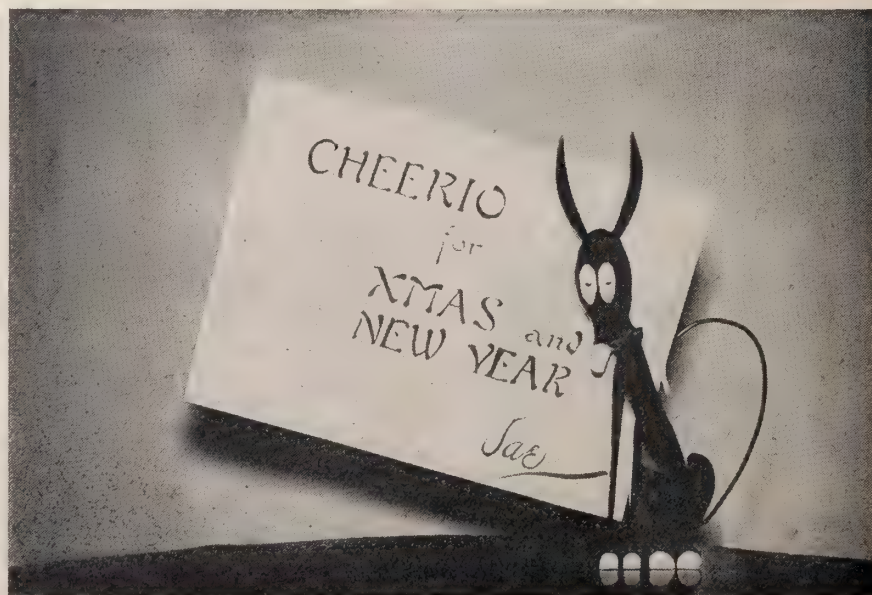
Here is another scheme which is both simple and effective, and quite flexible.

It was sent by a reader from Canada.

A piece of thin white cardboard was obtained, about 12 in. by 18 in. long. On it was painted, with indian ink, a suitable and appropriate greeting. The name of the sender was written on a strip of white paper and pasted on to the cardboard in a suitable position below the greeting.

The cardboard was then leaned against a plain wall, with a toy dog partly supporting it, on a table, and the whole ensemble photographed. An ordinary folding Kodak was used, with a portrait attachment. The camera was stopped down to f/8, and the exposure was 30 seconds in the light of one 60-watt lamp placed four feet behind the camera.

As soon as the picture was made, the strip of paper containing the name was peeled off. This was easy because it had not



A Christmas Card from Canada, by J. Allan Cash.

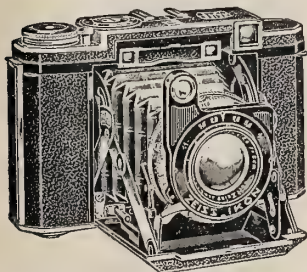


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Takes 11 pictures  $2\frac{1}{2} \times 2\frac{1}{2}$  on standard  $3\frac{1}{2} \times 2\frac{1}{2}$  roll films.

Body of hard aluminium alloy, with hinged back, leather covered, leather bellows. Weighs only 19 oz.



Special device to avoid double exposures, latest pattern distance meter coupled to lens focussing, f/2.8 Zeiss Tessar anastigmat, Rapid Compur shutter, speeds 1 to 1/400th sec., T. £28:5:0 and B. ....

Nine monthly payments of 65/11.

## The VICTORIA (Improved Model.)

The ideal camera for Autumn photography.

f/2.9 Schneider Radionar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. £6:15:0

Nine monthly payments of 15/9.

18 pictures  $2\frac{1}{2} \times 1\frac{1}{2}$  on standard  $2\frac{1}{2} \times 3\frac{1}{2}$  roll film.



Ditto, Rapid Compur, 1 to 1/400th sec., T. and B. £7:19:6

Nine monthly payments of 18/7.

Body of camera is moulded from practically indestructible plastic material, the surface being attractively finished. Leather bellows are fitted and the metal parts of camera are plated.

## THE ENSIGN MIDGET

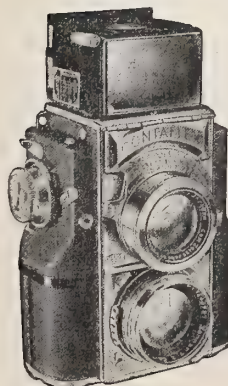
### Magnaprint Enlarger

f/6.3 Ennar enlarging lens, specially designed condenser for enlargements up to 15x12 in., chart giving various sizes. Will also take half-V.P.K., Leica, or other small negatives. Complete with electric fitting. Less lamp. £4:10:0



Also supplied to take the standard Leica lenses £4:10:0

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The ONLY Camera with built-in Photo-Electric Exposure Meter.

Takes 36 pictures  $1 \times \frac{1}{4}$  in. on standard 35-mm. film. Metal focal-plane shutter, speeds  $\frac{1}{2}$  to 1/1,000th sec. and Time, arranged very conveniently in four groups, with built-in delayed-action release. The shutter and film-winding mechanism are coupled together, as with the more familiar Contax. All-metal folding focussing hood, complete with magnifier. The front and back of the finder hood form an Albada finder when using camera at the eye-level. Quick-action interchangeable lens mount taking lenses from 2 to 58 in. focal lengths, fitted with  $3\frac{1}{4}$  in. f/2.8 finder lens. Special condenser type focussing screen, which gives a very bright image, even at the corners.

### PRICES:

f/2.8 Zeiss Tessar anastigmat.... £64:12:6  
Nine monthly payments of 150/10.  
f/2 Zeiss Sonnar anastigmat..... £71:17:6  
Nine monthly payments of 167/9.  
f/1.5 Zeiss Sonnar..... £87:2:6  
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G2145. Model II Leica, latest pattern, f/3.5 Elmar lens, coupled range-finder, 2x filter and ever-ready case. As new £21 10 0  
G2151. Model III Leica, f/3.5 Elmar lens, shutter speeds 1 to 1/500th sec., T. and B. (latest pattern), wire release, quick-wind attachment, filter, ever-ready case. Almost new..... £24 10 0  
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G2817. 13.5-cm. f/4.5 Elmar Long Focus, (not coupled focussing)..... £7 10 0  
G2811. 3.5-cm. f/3.5 Elmar Wide-angle Lens, coupled for Model II and III £7 5 0  
G2815. 13.5-cm. f/4.5 Hektor Long Focus, latest pattern, coupled focussing £14 17 6

#### MINIATURE CAMERAS.

G2158. 3x4 cm. Derby-Foth, f/3.5 anastigmat, focal-plane shutter, with delayed-action speeds, 1/25th to 1/500th and B., optical direct-vision finder..... £4 10 0  
G207. 3x4 cm. Zeiss Ikon Kolibri, f/3.5 Zeiss Tessar lens, Compur shutter, D.V. finder, leather case..... £6 17 6

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f/5151. 3x4 cm. Picochic, f/4.5 Vidar anastigmat lens, in speeded shutter, optical D.V. finder, soft purse..... £2 15 0  
f/168. 3x4 cm. Zeiss Ikon Baby Ikon, f/4.5 Novar anastigmat, delayed-action, Telma speeded shutter, D.V. finder, focussing adjustment..... £3 12 6  
f/205. 4x6 cm. Model 520/IT Zeiss Ikon Ikonta, f/4.5 Novar anastigmat lens, in Telma shutter, D.V. finder, focussing adjustment..... £4 10 0  
f/206. 4x6 cm. Ikonta 520/U, f/4.5 Zeiss Tessar lens, Compur shutter, D.V. finder..... £7 10 0  
f/175. 3x2 in. Zeiss Ikon Cocarotte, f/4.5 Zeiss Tessar lens, Compur shutter, D.V. finder..... £3 17 6  
f/182. 3x4 cm. Picochic, f/3.5 Meyer Trioplan lens, Compur shutter, optical D.V. finder..... £5 10 0  
f/170. Ensign Midget, f/6.3 anastigmat lens, focussing adjustment, D.V. finder and purse..... £1 17 6  
f/203. 3x4 cm. Zeiss Ikon Ikonta, f/4.5 Zeiss Tessar lens, Compur shutter, focussing adjustment, D.V. finder and case £6 5 0  
f/132. V.P. Goerz Roll Film Tenax, f/4.5 Goerz Dogmar lens, Compur shutter, brilliant finder..... £4 5 0  
f/105. 3x2 in. Voigtlander, f/4.5 Skopar anastigmat lens, Compur shutter, D.V. finder and case..... £3 17 6  
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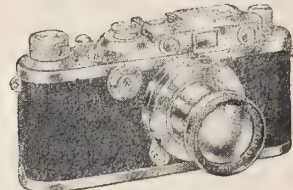
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of Amateur Cinematographers, Ltd.

## THE NEW MODEL IIIa LEICA

Shutter Speeds 1 to 1/1,000th sec



The Precision Camera.

f/2 Summar, automatic focussing, interchangeable lens mount, all chromium plated. £43:0:0  
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Leica Manual, post free..... 21s. 0d.

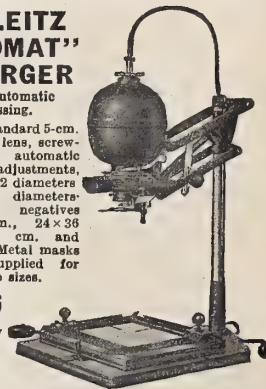
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With Automatic Focussing.

Takes the standard 5-cm. focus Leica lens, screw-in fitting, automatic focussing adjustments, scaled from 2 diameters up to 10 diameters. Will take negatives 18x25 mm., 24x36 mm., 3x4 cm. and 4x4 cm. Metal masks can be supplied for any of these sizes.

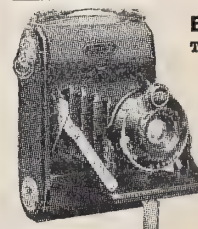
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## LEITZ VALOY ENLARGER

£9:11:6 Nine monthly payments of 22/4



## BABY IKONTA

Takes 16 pictures on V.P. film.

f/6.3 Novar anastigmat, 3-speed shutter, 1/25th 1/50th, 1/75th sec. T. and B. £3:12:6

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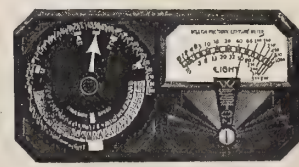
f/4.5 Novar anastigmat, 3-speed shutter, 1/25th, 1/50th, 1/75th sec., T. and B. £4:5:0

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f/3.5 Zeiss Tessar anastigmat, Rapid Compur shutter, speeds 1 to 1/500th sec., T. and B. £10:10:0

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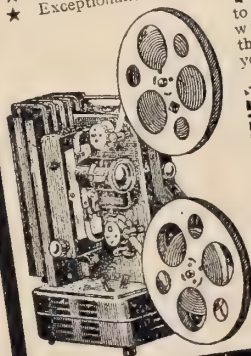




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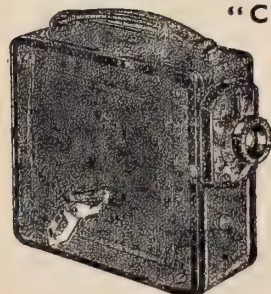
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The entire apparatus is contained in two cases, finished polished walnut. Takes both silent and sound films; runs at 16 or 24 frames per second. A special 12-armed Maltese cross movement permits the use of a large diameter intermittent sprocket. Slipping and jumping are eliminated. The opening of the projector door automatically switches on a pilot light to ensure easy threading. Standard type valves in amplifier.  
Centralised lubrication. Demonstrations Daily.

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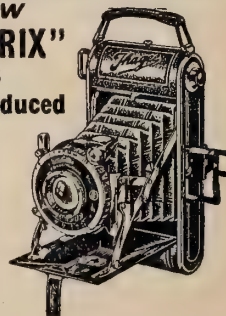
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had time to dry. Then another name, of another member of the family, was pasted on and a second picture was made. This could be repeated until each member of even a large family had his own individual greeting card negative. If thin white paper is used, the edges of it do not show on the negative. Contact prints were then made from these negatives and pasted on to plain cards, such as can be obtained at any stationers.

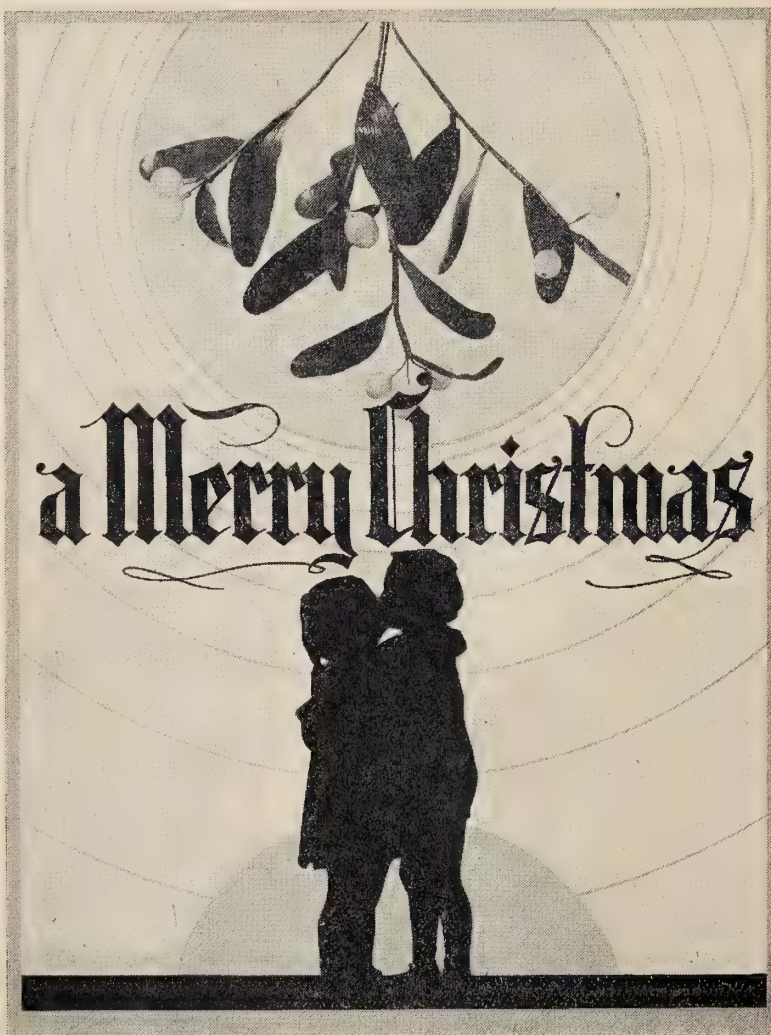
The photographic Christmas card reproduced on this page was made by a still more elaborate but very effective method. The two children in silhouette were photographed in front of a sheet hung over a wire stretched across a room. A photo-flood lamp was placed behind the screen to light it, and the children were posed close in front of the screen. All other lights in the room were then switched off and an exposure of  $1/25$ th sec. at  $f/8$  was given on a panchromatic film. An ordinary film would, however, serve equally well. The negative was developed with M.Q. developer for double the usual time to obtain strong black-and-white contrast.

The bunch of mistletoe (bought at the sixpenny stores) was pinned on to a board covered with a sheet of white blotting-paper and photographed with a quarter-plate stand camera to get a fairly large image. The exposure was 4 sec. at  $f/8$  on pan. film. The negative was developed with M.Q. developer for the usual normal time.

A piece of white cardboard about 10 in. by 9 in. was then procured and the outside border drawn on this with faint pencil lines, the space between the lines being filled in with grey water-colour (poster colours are the most suitable). The enlargements from the two negatives were now made on glossy bromide paper to the correct scale to fit between the top and bottom lines.

When finished, the enlargements were cut out, the top one to a circular shape and the bottom one close round the figures; they were then pasted on in their correct positions with Grip-fix. The grey circular lines were then drawn in with compass and ruling pen, using the same colour as for the border. The lettering was put in last of all.

When finished, a copy negative to the required size was made in the usual manner, and from this the final cards printed on any "double-weight" paper to suit the taste of the producer, cream crayon bromide or chloride being most effective.



*A Christmas Card by K. Reitz.*

## Brown, Green, Blue and Red Tones on Bromide Prints

WHILE the utility of colour toning methods for producing blue, green and red on bromide prints is restricted in ordinary work, the opportunity now occurs for making adequate use of them. In the preparation of photographic Christmas cards, a task that is occupying the attention of so many amateurs at the present time, one or more colours in the print will add considerably to its attractiveness.

All the processes that are mentioned here start with a bleached bromide print followed by the sulphide bath.

The following is the procedure: The bromide print, after developing, fixing and washing in the usual manner, is bleached in:

Ammonium bromide .. 100 grs.  
Potassium ferricyanide .. 300 grs.  
Water to make .. 20 oz.

When fully bleached, rinse in water and apply the sulphide bath. This

produces a rich brown colour after a minute's immersion.

Make a stock solution of pure white sodium sulphide, 4 oz. in 20 oz. of water. The toning bath consists of:

Sulphide stock solution .. 3 oz.  
Water to make .. 20 oz.

To produce bright red tones the well-washed sulphide-toned print is placed in a gold toning bath:

Ammonium sulphocyanide 30 grs.  
Chloride of gold .. 2 grs.  
Water .. 4 oz.

The toning can be arrested at any point until the final complete red image is secured.

For green tones make up the following:

A. Potassium ferricyanide 15 grs.  
Sulphuric acid (con.) .. 30 min.  
Water .. 20 oz.  
B. Ferric ammonia citrate 15 grs.  
Sulphuric acid (con.) .. 30 min.  
Water .. 20 oz.

For use take equal parts of A and B, and immerse the well-washed sulphide-toned print. In this bath the brown colour changes to a pleasant green.

For blue tones the toning process with the above solution is continued. The green tones at first secured gradually change to blue. When a full blue tone is reached the print should be washed and dried. This process intensifies the image, so it will be necessary to start with a print fully developed but on the light side.

It will be seen from the above that, with a little care and the use of a brush to apply the solutions, a suitable subject can be multi-toned on a single print with a full range of colours, including variations of brown, red, green and blue to suit different parts. In addition, certain parts can, after bleaching, be redeveloped with an ordinary amidol or M.Q. developer, thus giving patches of black where required.



December 11th, 1935

# SHADOW

By on the

BERNARD ALFIERI, Jun.



*The Haunted Mill.*

**T**HERE is considerable satisfaction in pulling the blinds on a cold winter evening, and enjoying the fun of planning and photographing shadow pictures on the table top. These will not only

offer a wide scope for the imagination, but prove of artistic value if done with due attention to lighting and composition.

If made in good time they will provide attractive and unusual alternatives for Christmas cards.

All that is needed to produce them is a sheet of tracing-paper or other semi-transparent material, stretched over a frame, and a few pieces of stiff opaque paper.

The screen formed by the tracing-paper

is placed in the centre of the table, and a lamp is arranged to illuminate it evenly. Pieces of paper cut to various shapes and placed between the lamp and the screen will cast shadows on the latter that can be built up to represent scenes in great variety, whilst small objects, toys, etc., can be added to the collection to increase the reality of the subjects.

The camera is placed at the opposite end of the table to the lamp, and is focussed on the tracing-paper screen, ready to record each subject as it is ready.

A good plan is first to sketch out roughly an idea for a scene before building it up. Old photographic prints containing subjects with



*Moonlight in the Garden.*



*Behind the Scenes.*

well-defined outlines can also be cut up and pressed into service.

Bright patches of lighter tone—such as the moon—can be introduced by using a second screen of tracing-paper, placed close behind the first, with a hole of the right shape cut in it.

The cut-out objects that are placed near the screen will provide the strong tones and dark portions of the picture, while other items arranged a short distance back will allow half-tone



# PICTURES TABLE TOP

**A novel subject for  
Winter evening photography.**

effects on the screen at the same time.

It is a most amusing way of illustrating a story, and having cut out figures to represent the characters, these can be arranged behind the screen in various settings, and a number of pictures may be taken in sequence.



*Uphill to the Crossroads.*



*An Eastern Scene !*

Small pieces of twigs, a handful of grass, lengths of string, and dozens of similar things to be found in or around the house will go to complete the cast or "props" for our shadow theatre, and the rest is a matter of ingenuity on the part of the photographer.

An "ordinary" plate or film will give the greatest contrast, although almost any film can be used for the work. It is impossible to offer an accurate estimate of exposure, but as a rough guide where a 75-watt

electric light is placed 3 ft. from the screen, and the camera is about the same distance on the other side, it will require about 15 seconds at  $f/5.6$  to give a full black tone on a negative, using a slow plate or film.

To ensure that no conflicting shadows will result from the general lighting of the room, and to obtain the utmost brilliance on the screen, it is a wise precaution to switch out all other lights during an exposure, and a black paper framework arranged round the tracing-paper screen will help to keep light from creeping round and creating a possible cause of fog.

As a final touch to an interesting subject, a few bold lines drawn on the tracing-paper screen itself with a stick of charcoal will give the finished result the look of a drawing. This will also help to fill in detail, and the charcoal can be brushed off afterwards.



*Eventide.*



# Electrical Cut-outs

## Something Different for Christmas

By J. STOBBS.

SOMETHING different in the way of a Christmas novelty is described in this article, though possibly readers may think the title indicates a new-fangled wireless device. But this is not the case, for it is intended to show an electrical novelty, and a different way of adapting cut-out photographs, the result being amusing and interesting, to the children especially, and, after all, their pleasures come before ours at Christmas-time.

The model is not difficult to make, the components being obtained almost anywhere. Many people possess a wireless junk box, and terminals, screws, wire, battery plugs and switch of a suitable nature will readily be found. An electrical bell fitting is, however, necessary, and this may be purchased cheaply, or a second-hand one will be quite satisfactory.

First of all a small box is constructed. The inside measurements are 5½ in. long, 4 in. wide and 4 in. deep. Plywood is a suitable material for this. It will be noticed in the sketch, Fig. 1, that the bell fitting is fastened to the front, and this now claims our attention.

Remove the gong and hammer entirely, then drill a small hole through the metal plate at X, Fig. 1, and insert a

piece of brass rod, Y. This should be a tight fit, and soldered if possible where it joins the plate. The brass rod is about 9 in. long by ¼ in. diameter, and is bent over and screwed shown at Z. Similar rod is used for lead-in tubes, but this is generally screwed all along. If this is used care will have to be taken not to damage the thread when bending. This can be avoided by placing a piece of soft wood at each side of the vice when this is done.

The fitting is now fastened to the front of the box. A battery is needed to supply the current, a grid-bias battery will do, and for convenience this goes inside the box. A switch, either tumbler or push, is added—V, Fig. 2.

The wiring of the model presents no difficulties, and the connections (see Fig. 2) are made as follows. Battery to switch (A to B), switch to panel (C to D), coil to battery (E to F). Thin copper wire, covered for preference, is the best kind to use.

And now we come to the photographic cut-out. The style of this will, of course, depend on who the model is intended for, but snaps of children, bathing subjects, or even animals, can all be adapted. The figure should be about four inches high. Small negatives when enlarged to postcard size will generally be found to be right. These should

be printed on stiff card, and it is better for our purpose if two prints of identical size are obtained. Brightly colour these, and cut around the outlines of the figures with sharp scissors.

A glance at Fig. 1 shows the cut-out figure jointed at the arms and legs. With two prints available a complete figure is made, one piece overlapping the other. The joinings are made with small brass screws and nuts, but as it is important that each joint moves freely, screws should be selected where the thread is not quite the full length of the screw. The cut-out is secured to the top of the brass rod at W, Fig. 1.

This completes the model, and when the current is switched on this causes the rod to vibrate, and the figure to move. If a dance record is played on the gramophone at the same time the effect will be more realistic, and by a little dexterous manipulation of the switch on the part of the operator, great amusement is caused when one sees his favourite uncle dancing a jig.

Various ways of displaying the model may be undertaken. For instance, it would be possible to arrange this on the mantelshef, in a kind of miniature

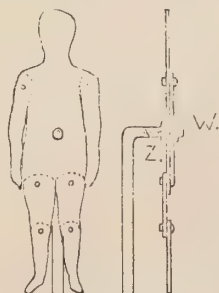


Fig. 1.

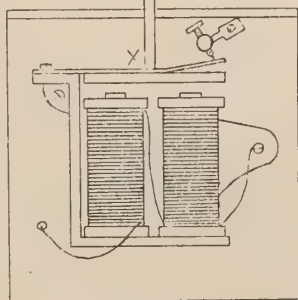


Fig. 2.

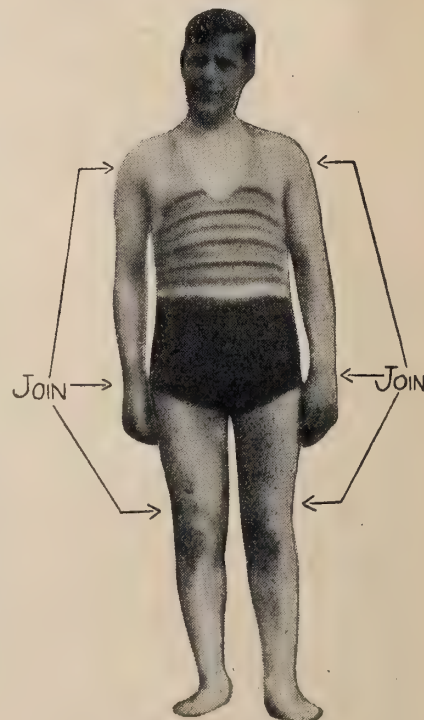


Fig. 3.

theatre, with only the figure visible. The wiring is taken to some distant point where the operator can switch on as desired. The room is darkened, a flashlamp lights the figure, the music starts, and to a merry dance tune Uncle Joe gives a turn that will add to the fun of any Christmas party.

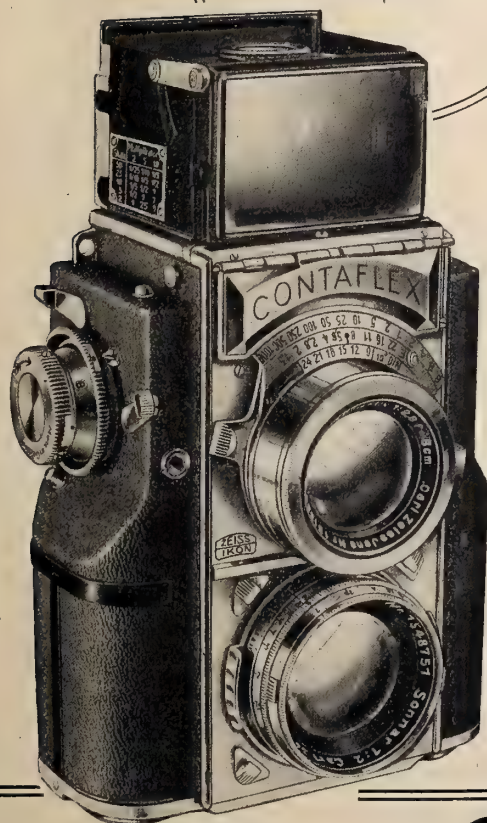
### A CONSULTING DEPARTMENT.

A NEW note has been struck by Ilford Ltd. in their department opened last week at Tavistock House North, in Tavistock Square. Here in a delightful set of rooms has been established a department for collaboration between manufacturer and user. There is a completely equipped X-ray department, a studio for clinical photography, in which Dufaycolor film is in evidence, a suite of model dark-rooms, a small lecture hall, and an exhibition room. The idea is, as Sir Ivor Philipps, the Chairman of the Company, said at the house-warming, to get those interested in X-ray and clinical photography to make full use of the premises for advice and assistance in their difficulties, and at the same time to enable the firm itself to learn what it is that users want, and to maintain their products at the highest pitch of utility. The note suggested, both in the rooms themselves and at the function, was that in progressive firms the day of pure commercialism is passing, being superseded by the day of co-operation between those who supply and those who demand.



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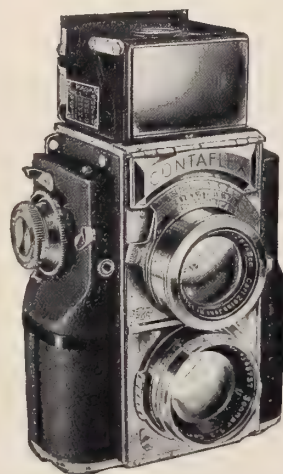
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The other two Vertex models are for Leica and Contax owners. They are supplied without lenses and take the Leica and Contax lenses respectively. Maximum magnification is approximately 7 times linear. Price £6 6s. each.

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"When I commence a sitting I usually have not the slightest idea of what I am going to do; that develops as the sitting progresses. Sometimes the sitting may be a long one; on the other hand it may last only a few minutes. Sometimes I may commence photography straight away; yet I will often spend twenty minutes or more in the company of my sitter before attempting to make any exposures.

"If the idea is to obtain a character study of the sitter, I am not greatly concerned with his physicality, but with his mental reactions to our conversation. On the other hand, when handling such a subject as the two reproduced, one has to render them in as charming a manner as possible, and in order to do this one must secure their interest. So I try to get them to think as I think, and so bring out my own ideas, rather than try to express their characters.

"What happens during a sitting is that the sitter and myself are both actively engaged in producing the pictures, and the mutual exchange of thoughts and ideas leads to some of them being expressed photographically. In order that the sitting may be a success this co-operation between the sitter and myself must be established. This is all in definite opposition to the theory that the sitter's attention must be distracted from what is being done.

"The two pictures reproduced show two entirely different methods of working. 'Jazz Background' was taken in a large studio where I had 15,000 watts at my disposal. The exposure given was a quarter of a second on a half-plate negative. More recently I have found, however, that I can get more interesting and unusual results by using simple and less bulky equipment. So I now use almost exclusively a  $3\frac{1}{2} \times 2\frac{1}{2}$  T.-P. reflex with an f/3.5 lens, two 500-watt Nitraphot lamps, one of the new Ensign Photospots, and sometimes one or two Photofloods. 'Frills and Flounces' was taken with this equipment, and the exposure was  $\frac{1}{25}$ th of a second at f/3.5.

"I use Agfa Isopan film, and the exposures vary between  $\frac{1}{5}$ th and  $\frac{1}{100}$ th of a second, according to the amount of light in use, and the type of picture required. I find that by using a small camera in the hand I can get shots from any angle, or from any point in the studio, either by lying on the floor or climbing a pair of steps. Thus I get effects and angles that could not be obtained with standard studio equipment and with ordinary methods.

"When making negatives I desensitise, and develop by inspection, usually—but not always—aiming at a fully-exposed negative with plenty of gradation. Prints are made on either chloro-bromide or a suitable grade of bromide paper. Many of my pictures are straight prints, but I have no hesitation in controlling or faking if it will add to the pictorial effect.

"My usual method of control is to work on a  $15 \times 12$  matt print with knife, air-brush, powder and ordinary brush, using process black and white. When finished the print is copied, and the final exhibition picture is made from this copy negative. Incidentally, both the pictures used as illustrations are straight prints from straight negatives.

"My idea in selecting  $3\frac{1}{2} \times 2\frac{1}{2}$  as my standard negative size is that I find it is the smallest size that can comfortably be retouched.

"My methods may sound rather unorthodox. They are! My whole attitude towards photography is: if so-and-so is the usual method, and produces the usual result, then try something different."

(A further example of Mr. Bailey's work is reproduced on one of the Art pages.)



FRILLS AND FLOUNCES.

Basil Bailey.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SUN, SNOW AND SHADOW," by F. R. Fraprie.

WITH its fine expression of an effect of sunshine on snow, the subject of this picture is very seasonable, and its brightness, its gaiety, and its feeling of light are typical of the spirit of Christmas. The texture of the snow, in light and in shade, is admirably rendered, and, with the sunlight, combines to form a picture of great and enduring charm.

In a way, it is reminiscent of the subject discussed last week, for, as in that case, it is characterised by an extreme length of foreground. Here, again, the foreground is justified by the nature of the subject, the main attraction lying close at hand and the disposition of the material being necessitated by the curve of the stream and the long lines of the cast shadows. In actual fact, it is the light on the snow that forms the attraction, but it is the shadows that make the light manifest, and, by force of restriction, lend it value.

There is no lack of subtlety in the gradations but, while there may be no appreciable distinction between the values of the lights in several of the brighter passages, there is, nevertheless, no lighter tone of any significance than that in the neighbourhood of the tree (1), and, as this light is accentuated by the presence of the strong darks of the tree—as well as parts of the brook—it becomes the centre of interest and the point at which the attention is focussed. Its importance in the scheme is also stressed by its force of position—it is in close approximation to one of the strong points of a picture formed by the intersections of divisions of thirds—and again by the fact that it is the centre of a system of radiation.

The centre of this system lies at the base of the tree (1). From this point, the lines radiate in all directions. Upwards, there are the lines of the divided bole, which spread out fan-wise as they approach the top; there is the extension of the stream towards

the right-hand side; and, on the left, there are several inequalities of surface which form lines of similar tendency. Inclining downwards, the lines of the shadows on each side, in conjunction with the one in the centre and that of the brook itself, complete the scheme. It is not so regular in formation as to become obvious, but it is apparent on contemplation, and discloses the power

the strength of the formation is amply sufficient to pull the arrangement together, although, to be perfectly candid, the gain in simplicity that would follow their omission, even in this case, would be pronounced.

It is not often, however, that so strong a composition offers itself, and a feature of this character is one that, as a general rule, it is well to avoid in any presentation of snow. It is generally feasible, by a slight alteration of viewpoint, to manage to omit such features without involving the loss of any vital element, and it is conceivable, in this instance, that a viewpoint somewhat more distant and more to the right would have prevented their inclusion.

But, it will be observed, the line assumed by the stream is an almost perfect example of the "S" curve, or line of beauty. Any alteration in viewpoint would affect this line to some extent, and, as it confers a suggestion of grace to the arrangement, it is questionable if it would be altogether wise to make any change. On the spot, of course, it is unlikely that there would be any time for deliberation, and it is probable that choice of arrangement and viewpoint were dictated by instinct; but, even after consideration, opinions would differ, and no two artists would come to precisely the same conclusion.

The *contre-jour* lighting, which is responsible for most of the radiating lines, is a delightful feature, and the way it is treated forms an object lesson in the part that lighting plays in picture-making. Here, not only does it provide the extremely useful long cast shadows, but it enables every little difference in surface to be recorded.

The feeling of sunshine is wonderfully well rendered, and, altogether, the print provides an example of what to look out for if subjects of this nature are contemplated. "MENTOR."



which the system possesses of inclining the attention towards the point from which it emerges. Moreover, by reason of the strong connection established throughout all parts of the picture, a very high degree of unity is conferred, so much so that the picture is enabled to carry what might otherwise have proved a distracting feature in the immature group of twigs on the left-hand side.

In a less efficient arrangement, an element of this nature might well be regarded as a disturbing factor, but





SUN, SNOW AND SHADOW.

*(From the London Salon of Photography.)*

BY F. R. FRAPRIE.





HIS FIRST CHRISTMAS-TREE.

By K. REITZ.



# PHOTOGRAPHIC JIG-SAWS

*A Christmas Gift*

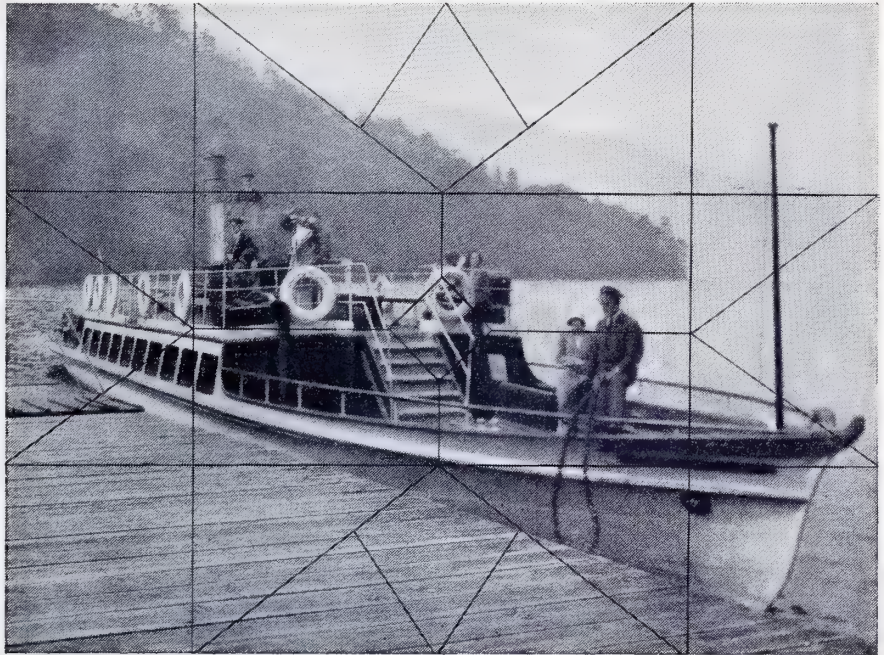
By J. S. *Suggestion*

**P**UZZLES and games of all descriptions are in great demand at Christmas-time, especially jig-saws, for these are gaining increasing popularity. Both young and old in many homes derive hours of pleasure from the solving of a jig-saw puzzle.

The photographer who undertakes the making of these will solve his presents problem, and at the same time be sure his gifts are appreciated. Although numerous ways are found for adapting photographs, I venture to suggest this method will be as popular as any at this time of the year.

A list should be made of friends to whom you think this particular gift will appeal, then study your negatives, so that a suitable picture will be sent to each one. Animal photographs are always interesting to the children, and family portraits will be suitable for some of the older folks. To the rest a good local subject is perhaps the best.

Some photographs are more effective for jig-saws when coloured, and hints as to colouring and tinting are from time to time given in *The Amateur Photographer*. Whole-plate enlargements are the best size, with white margins for preference. In simple squared puzzles, postcard size may be used, but nothing smaller should be attempted. Cut-outs, if sufficiently large, will also do for our purpose. The point to remember, how-



*A simple jig-saw for children.*

ever, is the younger the person the simpler the puzzle should be.

The materials required are few—thin plywood, paste, fretsaw, and suitable photographs. Paste the photograph to the plywood, weight this down, and

leave to dry. When this is completed the design is added.

All manner of designs may be used, the most simple being of straight lines only. It is possible to introduce curves and interlocking pieces, just as the designer wishes, or, for variety, initials, etc., may be put in. The interlocking system is the best, for once the pieces are in position they remain there until the puzzle is completed.

It is advisable to draw the design first on white paper, and afterwards it should not be beyond any one's capabilities to transfer this to the photograph. Draw the design in pencil, then go over this with drawing-ink.

Difficulties may be encountered in manipulating the fretsaw, but a little practice should first be done on pieces of thin wood. A fine saw is best for cutting out the various pieces, but the more intricate the design the longer it will take to cut. Care must be taken to keep the saw to the line. On the back of the wood a slight burr will be noticed after cutting; this can be removed with a touch of sandpaper.

When the cutting is completed each piece is placed in position to make sure the jig-saw is correct before sending. It now remains to pack the puzzle in a neat little box, a plate or postcard box will do, but first cover this with fancy paper and add a seasonable greeting. A copy of the design or small print of the picture may be included, but this should only be referred to if the puzzle proves too difficult to solve.



*More difficult interlocking design.*



# CHRISTMAS Children

By K. REITZ.

To make studies such as those shown here-with it is necessary first of all to create the Christmas spirit. I therefore never attempt to take these pictures without first procuring a Christmas tree, dressing it up myself with plenty of toys and other ornaments. Coloured balloons are hung up all over the place and the room is warm and cheerful. Children like colour and respond more readily to the advances of the photographer when they are among happy surroundings.

Before attempting to take any pictures I make friends, and play with the little ones



*The Joys of Christmas Morning.*



*"That one—please."*

PICTURES of pretty children are always popular. Either as simple portrait studies, as a series telling a story, or for use as greeting cards, they invariably command attention. At the present time when the production of Christmas and New Year cards is occupying the attention of thousands of amateur photographers, a few notes on the methods I employ in making seasonable child studies may prove of interest to other readers of "The A.P."

The first essential is, of course, the right type of model. The child—or children—should not be too old or sophisticated, and they must be pretty and jolly-tempered.



*A Taster.*

for some time till they are thoroughly at ease, and not until then do I bring out my camera and start operations.

Once started, however, it is necessary to work quickly, taking many exposures without the little models being aware of it, making it all part of the game. The various ideas for poses and series should have been thought out beforehand, so that the "sitters" can be coaxed into the right places and led to do the right things without fuss or bother. The exposures can then be made without delay.

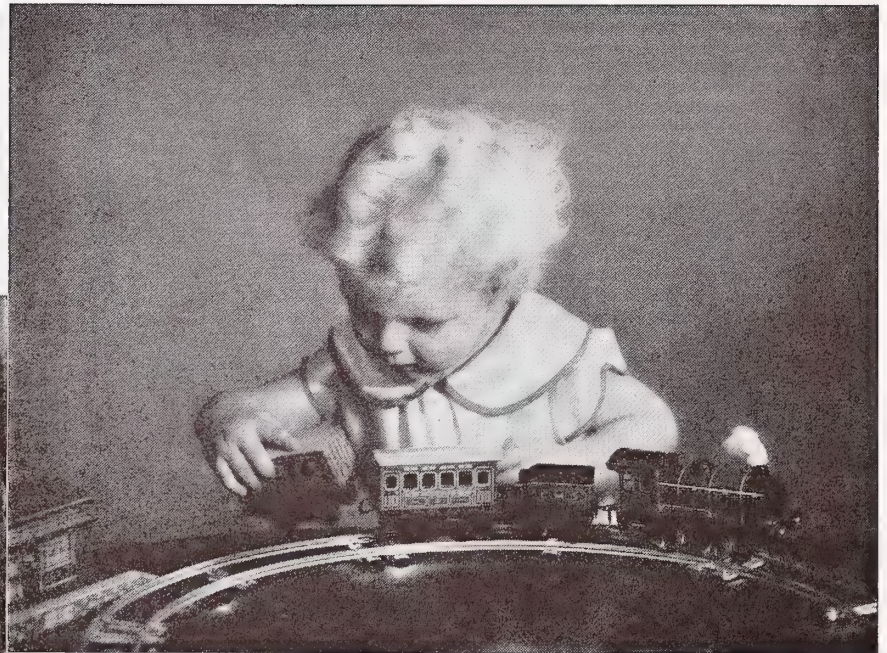


# MAS

## ld Studies



"Now try mine!"



His Dream come true.

aperture  $f/4.5$ , secures fully-exposed negatives.

Those not possessing cameras with large-aperture lenses can, however, obtain very good results by the aid of a small flashlamp, such as the Agfa. Before the advent of the floodlamps I made hundreds of child studies by flashlight, and many of them were as good, if not better, than those taken by electric light.

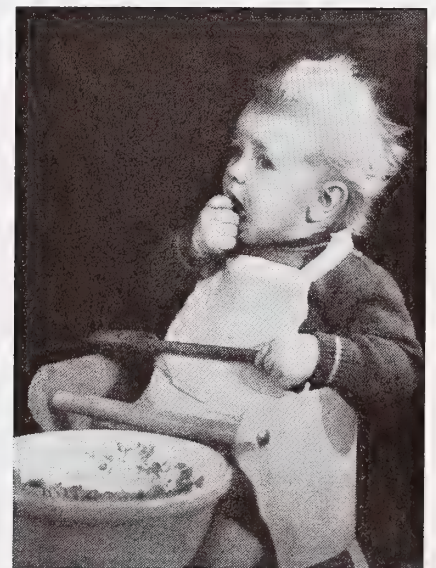
The secret of success with flash-light is to use a Japanese silk diffuser in front of the light and always to keep all other lights full on in the room in which one is working. Flash-powder as smokeless as possible should be used, and then as many as six to eight exposures in succession can be made without discomfort. Half a teaspoonful is ample at a distance of six feet, using a diffuser and lens stopped down to  $f/11$  on fast panchromatic film.

Every photograph I take is made on panchromatic film or plates, and the results speak

for themselves. The majority of my negatives are developed by the Dr. Knapp method as described previously in *The Amateur Photographer*. This takes time and care, but the superior quality of the negatives makes it well worth the extra trouble. Whatever the methods of exposure and development they should be directed to securing good tone values. The resulting prints should be soft, but not flat, brilliant but not harsh in contrasts.



"This is how it's done!"



Something to go on with.



# PUZZLE Photographs

By  
JOHN BRATBY.

HERE is another idea for entertaining your guests at Christmas.

A set of puzzle pictures similar to those that illustrate this article should be made. About a dozen such photographs can then be taken and each numbered and mounted on a suitable card. These photographs should be enlargements, and the cards should be arranged in conspicuous places about the room. Those wishing to take part in the game should be given a piece of paper and a pencil so as to be able to write down the solutions as they are guessed. About ten minutes should be allowed for solving the problems, after which the competitor who has correctly guessed most is declared the winner.

All the illustrations are photographs of some familiar object taken from an unusual angle. The best subjects are those taken from directly above, provided the objects have a certain amount of height, so that the parts nearest the camera become exaggerated compared with the rest. A certain amount of difficulty may be experienced in arranging the camera, if there is no tilting top

to the tripod, so that the objects can be taken in this manner.

The most satisfactory method is to fix the camera on a tripod, and then to rest the tripod horizontally on the top of two chairs placed back to back about two or three feet apart. Some suitable weight must be attached to the bottom end of the tripod to counteract the weight of the camera. Other suitable angles can be found by experiment.

Generally speaking, the background should be in contrast to the object, and for a black background velvet will be found most suitable. Photographic mounts or pieces of coloured paper will answer when a light background is required.

Any of the various electric flood-lights now so frequently advertised will be found

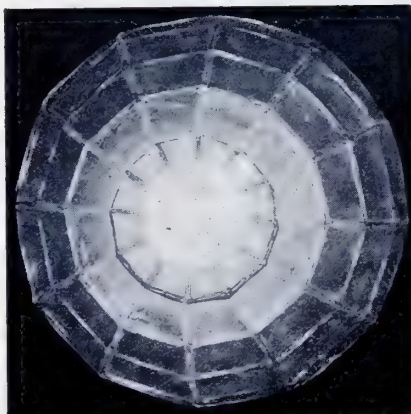
to form a suitable source of illumination.

Alternatively, some flashlight outfit may be used, and in either case the chief source of illumination should be just above and to the right of the camera, and on the opposite side of the object there should be a white reflector to avoid heavy shadows.

[Solutions to the puzzles will be found on another page in this issue.—Ed.]



No. 1.



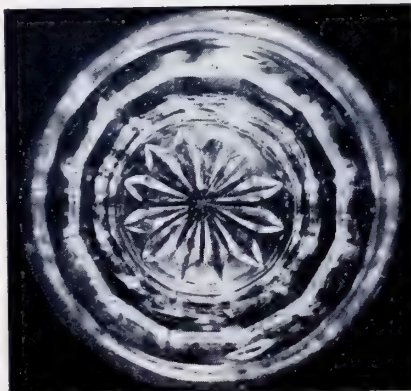
No. 3.



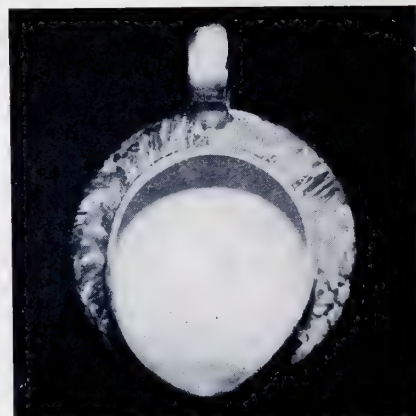
No. 4.



No. 2.



No. 5.



No. 6.



No. 7.



No. 8.



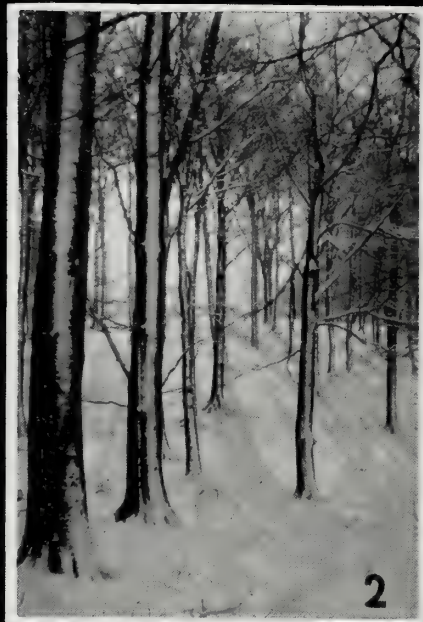
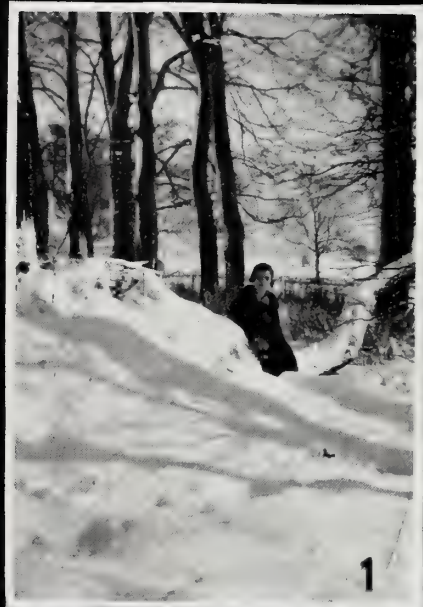


JAZZ BACKGROUND.

(See article, "How I make my Exhibition Pictures.")

By BASIL BAILEY.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"A Winter Afternoon."  
By A. Jackson.

2.—"A Beech Wood in Winter."  
By N. M. Potter.

3.—"The Stream thro' the Wood."  
By F. Price.

4.—"A Study in Trees and Snow."  
By G. E. Schluter.

5.—"Winter Beauty."  
By A. W. Hartree.

6.—"Ober Gurgl."  
By Thomas A. Waller.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

WITH the advent of the first set of snow pictures of the present season, it may not be inappropriate to discuss them, not so much with a view to criticising their deficiencies, but rather with the idea of indicating those points in which they may excel and how those points may be utilised in treating similar subjects as and when the occasion may arise.

### Sunshine and Snow.

As a preliminary, it may be mentioned that it is rarely possible to make anything of a snow picture unless the fall is of a considerable depth and sunshine and shadow are evident.

The points are well exemplified in the picture reviewed this week under the heading "Pictorial Analysis," and, although in a different category, "A Winter Afternoon," by A. Jackson—No. 1 of the prints reproduced on the opposite page—also confirms these contentions. That the depth of snow is adequate is to be judged from the facts that there are no patches of grass or twigs or herbage showing through, and, at least as far as the immediate foreground is concerned, the surface of the snow is continuously maintained.

It retains its contours and has a certain amount of form. The form is emphasised by the sunlight and the shadows it casts, but the latter are in keeping and do not introduce the sense of harshness and distraction that arises from the intense darks that such protrusions cause.

Pictorially, the play of sunlight and shadow makes a worthy motive, and, with an excellent rendering of the texturous quality of the snow, makes a subject of not inconsiderable appeal. It is, however, questionable if the introduction of the figure is at all helpful, nor does it seem essential that so much of the trees should be included.

### Foreground Subjects.

The real picture lies in the foreground, and, without the figure and somewhere about three-quarters of an inch from the top, all that is useful would be included. There is no point in retaining anything else, and, as a general rule, it will be found that most snow pictures are better dealt with as foreground studies, purely and simply, than in any other way. It is so in the case of No. 2, "A Beech Wood in Winter," by N. M. Potter,

where the upper half contributes little of interest and all the attraction lies in the immediate foreground.

It is, perhaps, not quite so apparent as in the former print, for the distinctions between sunlight and shadow are not so well brought out. With the removal of the top portion, however, it would be possible to substitute a more vigorous grade or type of paper, which, with its steeper scale, would stress the tonal differentiation. If, on the other hand, the whole print is so treated, the extra emphasis would extend to the darks of the trees and also to the light of the sky. At present, the sky is lighter than the light on the snow, and, with the change of paper, it would have no tone at all if the snow were printed just to a sufficient depth, while, with the increased darks of the trees, the contrast would seem excessive.

On this account, and also having regard to the fact that the foreground is the vital feature, it is necessary to avoid the inclusion of any portion of the sky, and, while a little more length would have been desirable, the interest, with the accession of greater vigour, becomes adequate enough.

### Simplicity a Virtue.

The suggested revision, in both cases, has the effect of simplifying the arrangement and making the picture more intelligible. No. 3, "The Stream thro' the Wood," by F. Price, provides an example of an intentional treatment as a foreground study, the viewpoint having been depressed to get it.

It is quite probable that there has been a measure of simplification in consequence, but, owing to the prominence of the stream, the snow—or the manner of its rendering—is not so vital a feature. Moreover, the simplification is, to a not inconsiderable extent, counteracted by the inclusion of intruding branches on each side. Had their effect been foreseen, it would have been an easy matter to have arranged for their exclusion by a slight change in the point of view. This should really have been done, for, now that the negative has been made, no alteration is feasible.

A similar choice of stance would, however, have been of inestimable value in dealing with such subjects as Nos. 1 and 2, where the effect can readily be imagined.

### Winter Landscapes.

With No. 4, "A Study in Trees and Snow," by G. E. Schluter, the case is rather different, for the attraction here is rather in the curious formation of the snow on the tree branches and the way they are outlined in light than in the snow of the foreground.

If this be the intention, it succeeds quite well, but it is probable that, could a background of slightly heavier tone have been found, both features would have been better displayed. In this instance, as in the cases of Nos. 1, 2 and 3, the interest is near at hand, and, taking it all round, it is best that snow subjects should be so arranged, for, in other circumstances, it is rarely possible to convey an impression of its character and texture.

It is for this reason that open landscapes, with snow as a feature, are seldom entirely successful. No. 5, "Winter Beauty," by A. W. Harttree, is as good, no doubt, as could be managed with the material, though the proportions of landscape to sky are too nearly equal, but its scope is too widespread to suggest the same intimate appeal that was so evident in No. 1, nor, with such a broad expanse, is it possible to localise the interest effectively.

### Technical Treatment.

Much the same remarks are applicable, again, to No. 6, "Ober Gurgl," by Thomas A. Waller, though, here, the technical treatment is at fault, and the presentment is much too vigorous and contrasty.

This could be corrected by the substitution of a softer grade of printing paper, but, pictorially, the lack of an effect of sunshine is felt, and the wisdom of including such heavy darks in the immediate foreground is doubtful. Sufficient has been said, however, to indicate the desirability of looking out for subjects of the foreground type, and during the present season it is to be hoped that we shall be blessed with snowfalls of ample depth followed by brilliant sunshine.

In that event, there will be plenty of work to do, and that it may meet with success, and that those whose bent lies in other directions may be equally fortunate, are the Christmas wishes of "MENTOR."



# With the Beginners

NOTES AND NOTIONS FOR THE  
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

## PEN AND PHOTOGRAPH.

A GOOD deal of varied and interesting work can be done with pen and ink, with the aid of photographs, and winter evenings provide a suitable opportunity for such a pastime. In its simpler forms no great skill is required, but with practice it is possible to achieve something much more ambitious, with distinct artistic merit.

I will try to indicate how the beginner may make a start on this kind of work. He may be quite incapable of making a sketch of a lion from life, but with the aid of a photograph he could soon make such a drawing as Fig. 1, using simple bold lines without anything really difficult in the technique.

In such a case he should make two prints, one of normal strength and tone, and the other in a sort of high key, with all the detail visible, but no very dark tones. To get this he should over-expose, and stop development as soon as all details are visible. This print, which is the basis of his pen drawing, should be on smooth matt bromide (or gaslight) paper; glossy or semi-glossy surfaces are unsuitable.

Pens of different degrees of fineness may be used, but the ink must be of the "fixed" variety. The light print makes it easier to judge the effect of the pen work. This may be completed

on the print, or only the bolder parts done, and additional work added after the photograph has been removed. If desired, the outlines only may be drawn in pencil and the whole of the pen work done afterwards. The full-



Fig. 2.

but the silver has been turned into a form that will darken under the action of daylight. It is advisable, therefore, to do the bleaching by artificial light. Now rinse the print in several changes of water, and then fix it in the usual hypo bath for bromide prints. Wash in more changes of water, taking care not to touch the surface, and hang up to dry. The result is the drawing, in whatever form it may be, on plain paper. The photograph has vanished for ever.

Fig. 2 is a simple example made on a quarter-plate print, very much simplified, and largely conventional in treatment. Fig. 3 shows a method of getting a silhouette effect. The outline is drawn with a pen, and then filled in with a brush. Naturally, this is suitable only for certain subjects, but should be borne in mind.

In Fig. 4, the details of the font have been emphasised and the whole thing isolated from its surroundings; while Fig. 5 illustrates the idea of using only a small part of a larger subject.

It is evident that we have here a method of producing Christmas and other greeting cards, calendars and souvenirs, in a form that is a welcome

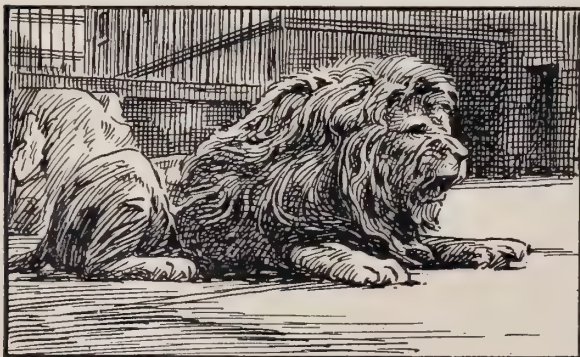


Fig. 1.

tone print is used as a guide for the effect to be secured. It need not be followed rigidly; details may be omitted, inserted or modified.

The photographic image can be removed in several ways. Here is a simple method. Crush to powder some crystals of copper sulphate, and dissolve in warm water so as to get a deep blue solution; then add some ordinary salt. Exact quantities are not necessary; if the solution does not work quickly, add more salt.

Lay the print in a dish and pour on the (cold) solution. The image soon disappears,



Fig. 3.



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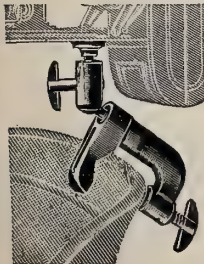
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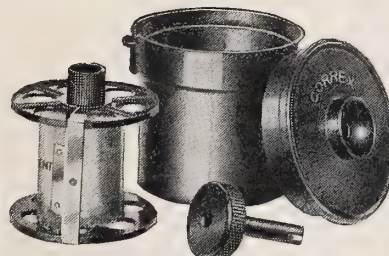
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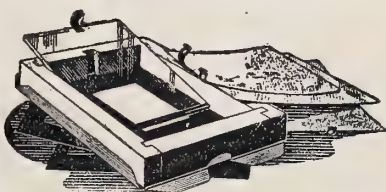
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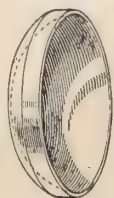
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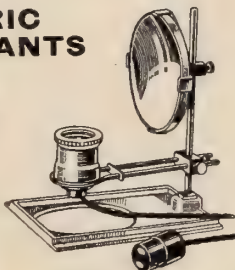
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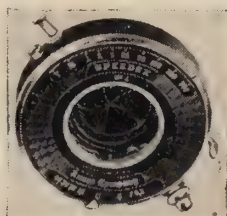
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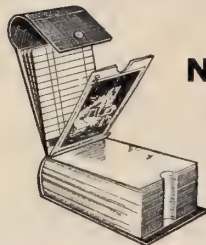
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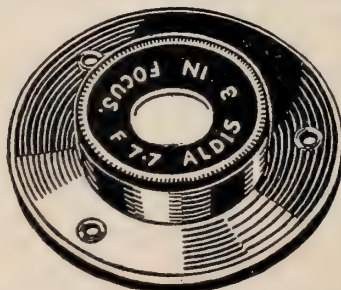
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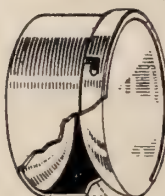
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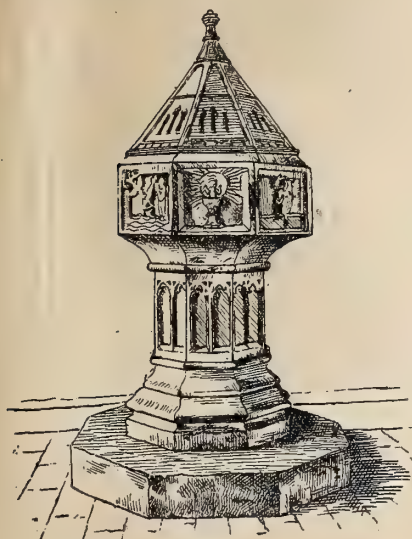


Fig. 4.

either in handwriting or printed letters.

The subject will depend on circumstances. Fig. 3 would be merely personal; Figs. 4 and 5 might be local objects of interest; Figs. 1 and 2 are of more general appeal.

It would take considerable time to turn out a number of such drawings, however simple their treatment; but when duplicates are required it is an easy matter to make them, and if properly done they should be indistinguishable from originals.

For such reproduction purposes it is well, if possible, to make the original rather larger than the copies are to be. The drawing is set up in a good even light, and photographed on a very slow plate or film, the grade known as "Process" being the best. With suitable exposure and development the negative will show the lines perfectly transparent, while all the rest will be opaque. On a vigorous bromide or gaslight paper the prints will look exactly like pen drawings.

With suitable subjects the effect can be greatly improved by tinting

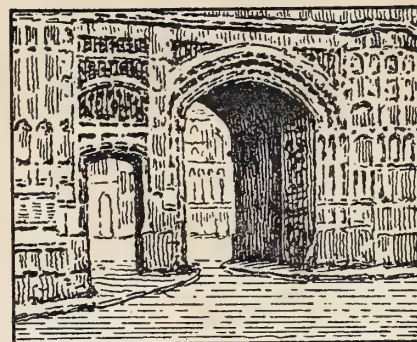


Fig. 5.

(not painting) with water colour. It is no easy matter to lay a large flat wash on any photographic paper, but this is seldom necessary. A few light and simple tints are all that is required. Some of the old tinted engravings, or modern tinted etchings suggest the idea.

These hints will, I hope, put a great many beginners on the track of a pleasant winter evening occupation, and lead them later on to investigate its further possibilities. W. L. F. W.

## "The A.P." Novices' Competition

### A RECORD ENTRY.

**A**LTHOUGH we are accustomed to very large photographic competitions running into many thousands of prints, we were overwhelmed with the vast number of entries in the competition specially for novices held during the past year and closing in the autumn. The novelty of the prizes probably had something to do with the enormous entry, which included snapshots from all parts of the world.

Judging such a competition has proved no easy task, but the final selection has now been made. We have delayed the publication of the award list until the present week so that it will come appropriately in the special "Christmas Presents" Number of "The A.P."

The awards are as follows:

**FIRST PRIZE** (two roll films every week for a year), awarded to N. Johnson Travers, Windmill Cottage, Mayfield, Sussex. (Title of Print, "Up so High.")

**SECOND PRIZE** (two roll films every week for six months), awarded to A. K. Byrne, The Elms, Pinner Road, Pinner, Middlesex. (Title of print, "Spirit of Sport.")

**THIRD PRIZE** (one roll film every week for six months), awarded to C. L. Clinton-Thomas, University College Hospital, W.C.I. (Title of Print, "Hill Top in Majorca.")

Twelve consolation prizes (one roll film every week for three months) have been awarded to:

Verona Roberts, Reversion, Toastreet Way, Harpenden. ("Playmates.")

Geoffrey Cox, 162, Beeches Road, West Bromwich ("Barbara.")

W. Lea Boynton, 62, Gerrard Street East, Toronto, Canada ("The Coquet.")

Mrs. Arnold Elliott, Glenbeigh, Colesdown Hill, Billacombe, Plymouth. ("Baby Want It?")

Miss Anne Brennan, 41, Courtney Street, Hull. (Portrait.)

C. O. Harvey, c/o P.O. Box 1048, Durban, Natal, South Africa. ("Preparing his Breakfast.")

S. N. Bose, Viceroy's Camp, India. ("The Bubble.")

Miss M. C. Clarke, Lake View, Mileford, Co. Donegal. ("R.S.V.P.")

A. L. Norman, High Street, Chatteris, Cambs. ("Marionette Mower.")

H. H. Snaith, 2/East Lancashire Regiment, Hong Kong. ("Mary.")

F. C. Smith, 66, Radbourne Road, Shirley, Birmingham. ("Tit-Bits.")

D. Eadie, Blackford, Wilmslow, Cheshire. ("Bedtime," the smallest print in the competition, measuring  $\frac{1}{4} \times \frac{1}{2}$  in.)

## "Photograms of the Year" 1936

**I**T would be difficult to name an annual whose appearance is so eagerly welcomed at home and abroad as "Photograms"; and here, in all its beauty and interest, is the 41st volume. Vast strides have been made in photographic art in those forty years, and the latest collection of representative international camera pictures is truly and literally wonderful.

The seventy-nine pictures included are of infinite variety in subject and treatment, and every plate demands careful examination and thought. There is nothing trivial. Many at once present themselves as profound, impressive, dramatic; others, in quieter or lighter vein, have to be pondered and analysed before their subtleties can be fully appreciated. "Art," in the truest and fullest sense, is the essence of the book.

The critical notes by Mr. C. J. Symes are helpful and interesting. They aid the uninitiated to understand and appreciate the various examples; while the more sophisticated will find it stimulating to compare the critic's vision and opinion with their own.

From a score of countries where photography flourishes come reports of the year's work and progress, the stories being told by narrators with special local knowledge. It is interesting to find a new name in this comity of nations—China. Japan has long had its "school"; India is rapidly developing one; and there can be no doubt that China, suddenly awake and alert, will soon achieve characteristic individuality in photographic art.

A special feature of the volume is a supplement containing particulars of the photographic and cinematograph societies in the British Isles, including the various Alliances and Federations, Record and Survey Societies and Postal Camera Clubs.

As usual, Mr. F. J. Mortimer has performed his difficult task with complete success, and his efforts have resulted in the production of a delightful book. "Photograms" has long been recognised as an ideal gift book for Christmas or any other season. It not only appeals to photographers but to all those whose culture and taste give them pleasure in a particularly attractive form of graphic art.

"Photograms" is obtainable from all booksellers, newsagents and bookstalls, or direct from the publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1. The price is 5s. in paper covers, and 7s. 6d. in cloth boards, postage being 6d. in both cases. W. L. F. W.



# Picture Points

## for Beginners, No. XXVII.

by  
RICARDO

### Cutting off the "Feet"

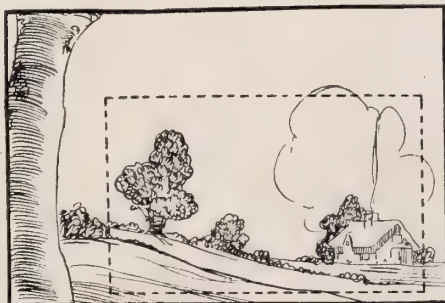
**I**N the snow scene in last week's "Picture Points" we saw the advantage of lowering the camera in order to include more foreground, which, in this instance, provided the main point of interest, the shadow.

There is, however, a great danger of doing so whenever the subject matter includes human figures, houses, and trees, etc., that will have their "feet" cut off by the consequent "rising" of the foreground planes. This is explained by the first sketch. This might be a tempting viewpoint to take because of the tree in the left foreground which helps to provide a lead-in to the picture, and if the camera were lowered so that the roots should be included, the objects in



the far distance would have their "feet" cut off the higher they were placed in the print. As they should provide greater pictorial interest than the foreground material, it is far better to take a closer viewpoint, so

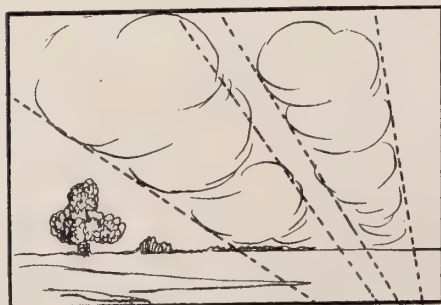
that they should be seen standing on their various supports on the ground and give a sense of stability to the general scheme, instead of seeing them apparently sitting on the edge of some closer plane.



### Cloud Perspective in Double Printing

**T**HIS is a point to be considered when employing a separate cloud negative for the purpose of filling up the blank sky in an otherwise interesting landscape or seascape.

It is concerned only with perspective, sometimes called the "vanishing point," that we see most clearly when out in the open. There is a line called the horizon to which all objects, on the ground, on our sides or in the sky, tend to "vanish."



They may all lead to different points on this level line but if they are parallel to the ground they never vanish to a point above or below this line.

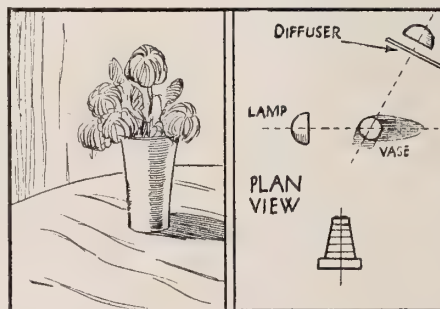
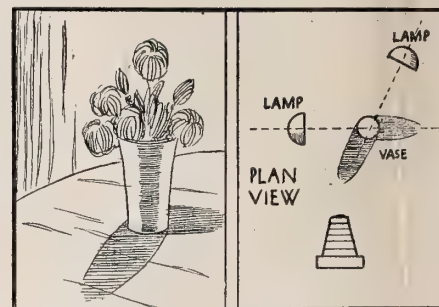
The two sketches illustrate this point quite clearly. The right-hand sketch shows the natural cloud perspective on the horizon, with the cloud formation purposely made very regular and directional for clarity's sake.

If we were to take the negative of this subject and use it in another landscape we should have to take care that this vanishing point, if at all definite, should come to rest on the horizon of the second landscape.

If it were printed as shown in the left-hand sketch, the tendency for the clouds to vanish below the horizon would condemn the picture as being unnatural and reveal the double printing.

### Double Shadows

**A**FTER some practice with artificial lighting, the novice, if he is at all experi-



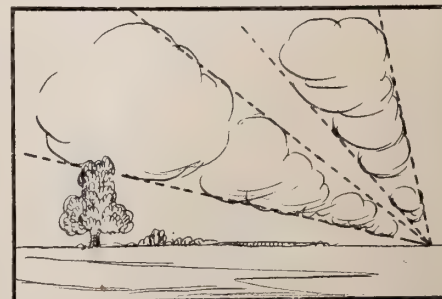
mental, tries his hand at back lighting as well as from the orthodox angles. This is excellent practice, but there are one or two points to be considered.

The first thing that should be remembered in all such subjects is that the lighting,

wherever it is placed, should only contribute to the general presentation, and very rarely should it call attention to itself and its position. That is why so many portrait studies are failures as portraits. The method of lighting seems to predominate instead of being employed *only* to show the characterisation and modelling of the face.

In the top sketch we can see what happens when a back light is included at an equal distance from the subject as the side light. Two shadows are thrown both of equal tones and shapes and in different directions. This draws too much attention to the shadows instead of the grouping of the subject and immediately detracts from the main point of interest.

If the front shadow is to be relieved, the back light must be weaker or else moved farther away, and preferably directed so that it illuminates only the flowers and not the vase. A diffuser, in the nature of thin white fabric, is a great help towards softening the hard light. This diffuser is particularly useful for both lights for portraiture.



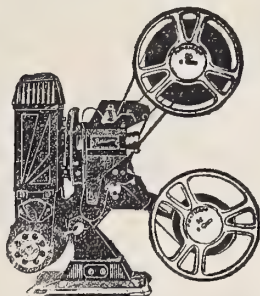


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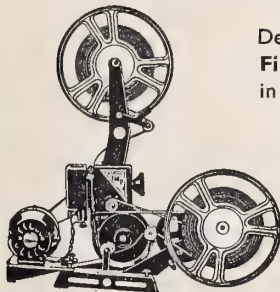
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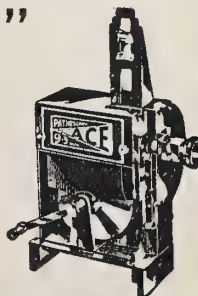
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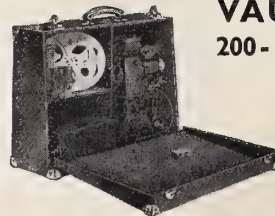
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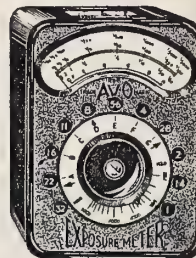
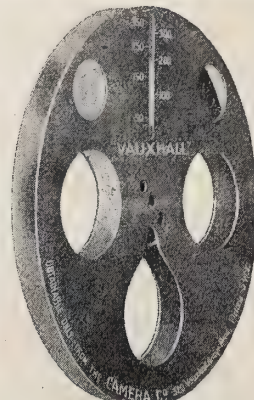


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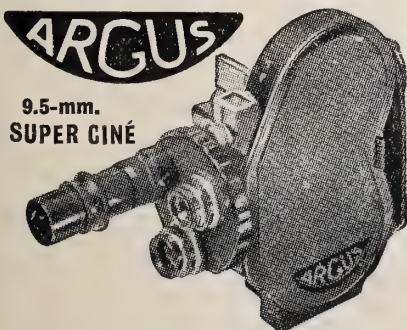
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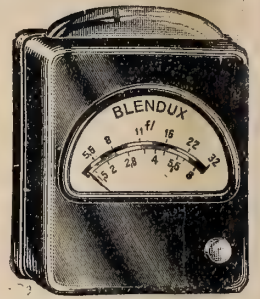
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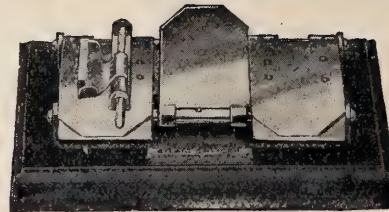
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# Photographing Amateur Theatricals

## A SEASONABLE SUBJECT FOR THE AMATEUR PHOTOGRAPHER

By RICHARD B. WILLCOCK.

**M**ANY of the difficulties which confront the new-comer to photography of amateur theatricals are due mainly to the fact that he is treading unfamiliar ground, rather than to a serious lack of photographic knowledge. The following well-tried methods should do much to remove such obstacles as may face the beginner at the outset.

The photographs are best taken during a full-dress rehearsal, at which time all costumes, make-up, scenery and other properties are available.

Decide with the producer beforehand the number of photographs required, and the exact nature of the scenes. It is advisable to avoid scattered groups of full stage width, since the tendency is to diminish the size of the players and give undue prominence to the scenery and properties.

Closing up of the characters to form a group to the proportion of the plate size, as in Fig. 1, is a more satisfactory arrangement which pleases all concerned. A group need not faithfully represent any particular scene, and may be amplified by the addition of players who are normally "not on" in the scene.

This was deliberately done in Fig. 2, with a corresponding increase of interest. Such a method is commonly resorted to when for publicity purposes the whole of the cast of players is required to be shown.

Although sometimes desirable, it is by no means essential that the different back scene for each act should be photographed; the players are the centre of interest, and any needed variation may be effected by changing the stage position and altering the position of stage furniture.

The size of camera for this work is immaterial, provided it is one that the worker is familiar with. What does matter, however, is that provision should be made for careful focussing to include the whole of the groups and settings on the plate or film. For this reason cameras of the reflex or field



Fig. 1.

type are admirable for the purpose as they permit the scene to be observed on a focussing screen. A firm ash tripod is also a necessity.

If a focussing scale only is available on the camera, the distance to the figures in the centre of the stage must be gauged accurately to get the sharpest result, and the outer limits of the group should be indicated by two lighted candles (or electric lights, if available). These can be seen easily on the finder, but must be removed before the photograph is taken. The photographs herewith were taken with a Kodak view camera with f/6.8 lens stopped down to f/11. S.S. panchromatic film was used.

Whilst auxiliary lighting in the form of "Photoflood" or "Nitraphot" lamps may be used, they form items not always found in an amateur's equipment, and the use of flashlight is recommended as an inexpensive substitute. Where a good flat stage-lighting already exists, an exposure of a fraction of a second to this light prior to the flash will produce softness and prevent any strained expression on the faces of the players.

The accompanying photographs were all taken in this manner, using 50 grains of flashpowder ignited by an Agfa flint lamp.

The lamp was placed slightly to the left and two feet higher than the camera, which was stationed in the auditorium, the lens being just over three feet above stage-level. Harshness is only avoided by guarding against under-exposure, and the beginner is advised to make one or two trial exposures at an early rehearsal, on an average group, basing his subsequent exposures on the results.

The shutter on the lens should be set to "B," and opened immediately before the flash is made and closed immediately after.

Soft, well-graded negatives should be aimed at, and with the exposure given above these can be secured with fifteen minutes' development, using the maker's metol-hydroquinone-pyro formulae and time and temperature methods. Developers, such as "Rytol," "Azol," "Certinal," "Kodol," etc., are also eminently suitable for this class of work.



Fig. 2.



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

A new photographic club has been formed in connection with Ardeen Recreation Club (Nobel's Explosive Co., Ltd.), Stevenston, Ayrshire. An attractive programme has been arranged for the winter, and dark-room facilities are available. Any one in the district who may be interested should communicate with the Hon. Secretary, Mr. W. Cameron, Glenetive, Stevenston, Ayrshire.

An exhibition of photographs by Dr. Erich Salomon is now on view at the Ilford Galleries, 101, High Holborn, W.C.1. These interesting pictures of well-known personalities taken in the intimate manner in which Dr. Salomon excels are well worth seeing. Readers should endeavour to pay the show a visit. It is open daily from 9 a.m. to 6 p.m. Saturdays, 9 a.m. to 1 p.m. Admission is free.

The Dresden branch of Zeiss Ikon are publishing a review entitled "Photographie und Forschung" (Photography and Research), dealing with the advantages of the modern miniature camera to scientists and others engaged in instructional and research work—particularly those attached to universities, colleges, hospitals, etc. At the moment the review is issued in German only, but the English branch is proposing to publish regularly an English translation. Readers of "The A.P." to whom this will be of special interest should communicate with Zeiss Ikon, Ltd., Mortimer House, 37-41, Mortimer Street, W.1, and a copy will be sent free when published.

Another attractive little book has been published dealing with miniature camera work and forming one of the

series already issued by the Fomo Publishing Co., of Canton, Ohio, U.S.A. It is entitled "The Fine Grain Negative," and is by Augustus Wolfman. It embodies all the practical matter that has already appeared on this subject, and much that is new. In addition many pages of developing and other formula are given which will appeal to the keen miniaturist. The book, which is well presented, costs 5s., and is obtainable from the sole agents, Sands Hunter and Co., Ltd., 37, Bedford Street, Strand, W.C.2.

The Camping Club of Great Britain and Ireland are holding an inaugural meeting this evening (Wednesday, December 11th), at the Club Headquarters, 38, Grosvenor Gardens, S.W.1, to consider the formation of a photographic section. Many members of the club are already amateur photographers, but it is desired to organise these with a view to increasing the interest in photography in the club and to raise the standard of production generally. Any reader desiring further information should communicate with the Secretary of the Camping Club, Mr. H. W. Pegler, at the above address.

The Service Company, Ltd., of 289, High Holborn, W.C.1, have issued a useful little booklet of considerable interest to every amateur cinematographer. It is titled "Home Movie World," and contains illustrated catalogue information regarding practically every ciné accessory and most ciné cameras and projectors on the market. Reels of film for hire are also listed. For handy reference it should prove of great use. A copy will be sent free on application to the above address.

We have already referred in terms of praise to that charming book for children, with photographic illustrations by Gilbert Cousland, entitled "My Little A B C," published last year. A second book by Mr. Cousland has now appeared. This is called "My Little Farm Friends," and, as the title indicates, deals with farm life and animals, presented in an intimate manner that will appeal to every child—especially the town child with happy memories of holidays on a farm. Twenty-six plates are given, and with each is a brief description suitable for readers of tender years. It is a most delightful gift book for a young child, and we congratulate the author again. The price is 3s. 6d., and it is published by W. Collins, Sons & Co., Ltd., 48, Pall Mall, S.W.1.

"The Leica Manual" is an attractive and informative handbook recently published, and although, as its name implies, it has been compiled principally for the Leica enthusiast, it is also a very complete handbook on photography suitable for all workers. A noticeable feature of the book is that each of its twenty-nine chapters has been written by a specialist in a particular line, so that the information given on each branch is sound and practical. It is profusely illustrated with no fewer than 350 pictures and diagrams spread over its 500 pages, making it both thoroughly interesting as well as instructive. It is obtainable from the Fountain Press, 19, Cursitor Street, London, E.C.4. Price 21s.

Solutions to the puzzle pictures given on page 570 are as follows:

- No. 1. Egg in eggcup.
- No. 2. Electric pylon from below.
- No. 3. Electric bulb in shade.
- No. 4. Row of books. Front view.
- No. 5. Glass tumbler.
- No. 6. Cream jug.
- No. 7. Soda-water siphon.
- No. 8. Kitchen oven door latch.

## Exhibitions and Competitions

### CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of November 27.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24–March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

Preston Scientific Society.—Eleventh Annual Open Photographic Exhibition. Monday, February 3 to Saturday, February 15, 1936. Entries close, Friday, January 10, 1936. Particulars and entry forms from the Exhibition Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

Scottish National Salon.—February 8–29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Ilford Photographic Society.—Annual Photographic Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing date for entries, Saturday, February 1, 1936. Particulars and entry forms from

E. G. Roughton, 63, Havering Road, Romford, Essex. Edinburgh Photographic Society.—74th Annual Open Exhibition. Open, February 22–March 7, 1936. Entries close, February 3, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Geo. J. Kennedy, 16, Royal Terrace, Edinburgh.

Birmingham Photographic Society.—45th Annual Exhibition. Open, February 29–March 14, 1936. Entries close, February 8, 1936. Particulars and entry forms from the Hon. Secretary, Eric H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.

City of London and Cripplegate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16–21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

London, Midland and Scottish (London) Photographic Society.—Eleventh Annual Exhibition of Pictorial Photography at Euston Station, London. Open, March 16–21, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Clarence Pursell, Chief Accountant's Office, L.M.S. Railway Co., Euston Station, London, N.W.1.

VIIe Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21–April 5, 1936. Entries close, February 25. Particulars and entry

forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels, 3, Belgium.

Hackney Photographic Society.—47th Annual Exhibition. Open, April 1–4, 1936. Entries close, March 10. Particulars and entry forms from the Hon. Secretary, Walter Selfe, 24, Pembury Road, Clapton, London, E.5.

Darwen Exhibition of Photography.—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.

Bristol Photographic Society.—Second Annual Open Exhibition, from May 2–19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.

Sunday Referee Weekly Photographic Competition.—£10 offered every week for the best picture published. See Sunday Referee for full particulars.

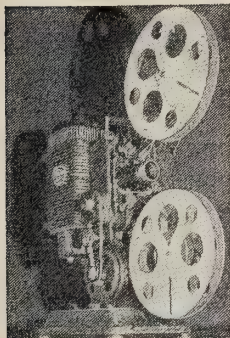
Seventh Chicago International Salon of Photography.—Open, July 23–October 4, 1936. Entries close, June 15, 1936. Further details and entry forms from Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.

I Internationale Kunstphotographische Ausstellung in Karlsbad.—Open from July 18–August 9, 1936. Entries close, June 18, 1936. Particulars and entry forms from Mr. Hugo Heyer, Schulgasse 26, Karlsbad.



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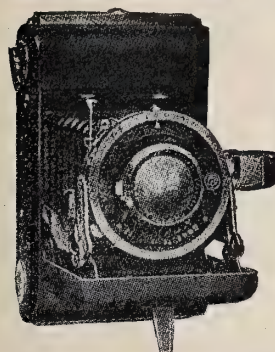
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Rolleiflex (Non-automatic) 6×6, f/3.8 Zeiss Tessar lens, ever-ready leather case, release £9 9 0

Rolleiflex (Non-automatic) 6×6, f/3.8 Zeiss Tessar lens, Compur shutter, set of Proxar lenses, leather case..... £11 11 0

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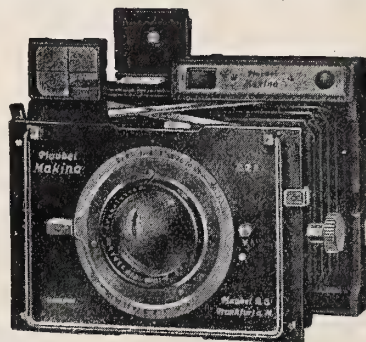
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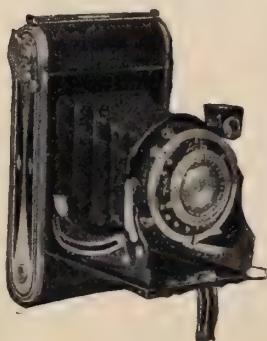
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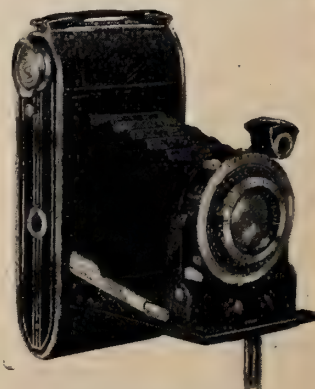


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# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## Making the Christmas Document Film

By "ACTINOGRAPHIST."

MANY amateur cinematographers—especially those whose experience is more casual than serious—appear to regard the word "documentary" as just a more dignified term for the rather aimless efforts which some of us are apt to favour in our early days of camera work.

Nothing, however, could be farther from the truth, for whilst those earlier efforts are little more than "straight" photography the true document is a serious effort involving: (1) the "construction" of effects; (2) the dramatisation of simple incidents; (3) the creation of suspenses and climaxes by means of special cutting.

This being so, our Christmas film should be commenced only after two or three days of careful planning upon these lines.

And here it becomes necessary to look around for "material" and to explore all possibilities for effective shooting. These should then be planned into some form of treatment that will imply a logical design; a rough shooting-script should be prepared and the actual shooting carried out round about the Christmas days.

Cutting and constructive assembly are matters apart from these—for always the object of editing should be to make the most effective use of shots supplied by the camera.

### Good Material.

In most cases there will be a shortage of good material—though some of us will be entertaining the special assembly of particular friends, whilst others will themselves be travelling away to an equally congenial gathering. In either case, there will be the festive dinner, the distribution of presents, the display of greeting-cards and a deal of other suitable material to be considered.

This, then should be kept prominently in mind—in order that selected incidents only may form the high-spots of our festive film. But, before this, the film must have a beginning; a beginning that is good, a beginning that will arouse stirring interest from the very opening shots.

The pun is not intentional, but what about the pudding-making? What about the preparations for Christmas, and what about the tireless energy they involve? Decidedly, we must not forget those who have worked "behind

the scenes" to make the Christmastide happy for us; and this is just the place for a permanent recognition of their spirited efforts.

After the mixing of the puddings, we may show the boiling of them; nor should we forget to include a short dissolve from each of these shots immediately before that showing the actual serving of this *pièce de résistance*. And the turkey; in his own way he is a greater hero than the pudding—but having decided to accentuate the latter, we must judiciously avoid including any shots of the bird prior to his arrival at table.

### Party Games.

At this point, it is advisable to include the first close-ups of the dinner-party (panning slowly and intermittently from one guest to another). The close-ups should not be assembled *en bloc*, as they are far more effective if inserted in groups of two or three pans—the continuity being established by having the

subject of one close-up turn to speak to the next subject as he or she is introduced.

It is at the dinner-table, too, that the ever-popular Christmas games have their real beginning. Some of us may be fortunate enough to take part in that old and exciting game of snapdragons. This, as well as the cracker frivolities, is always rich in incident and can be made the subject of close-ups, medium shots and even short tracks.

But care should be taken here to avoid turning our Christmas document into a mere record film. The one great essential is to include as many shots of a dramatised nature as possible. Thus, for example, suspenses should be created by the insertion of long close-ups of those guests only passively concerned with the incident of the moment, whilst briefer shots and even flashes should be used to heighten the effect of the high-spots and all characters connected with them.



The pavement toy-shop. This well-known and popular feature of certain London streets at Christmas offers an excellent action subject for the amateur cinematographer.



Before working up to the climax of the evening games, it is helpful to prepare a contrast by including full-footage shots of the less boisterous action. Such action is found in the annual showing-off of snapshots and Christmas cards from absent friends; and in special cases should be taken to include big close-ups of the cards or photographs as they are held in the hand.

Some rather amusing games are identified in the tricks played by practical jokers upon their fellow guests—usually at bedtime and after the more general amusements have come to an end. It is quite permissible in any documentary film to "prepare" incidents such as these; and full advantage should be

taken of any assistance that may be available for the preparation of "apple-pie" beds, "blind" pyjamas, and other such frivolities.

Other and suitable Christmas incidents will commend themselves to the majority of camera-men, though all may discover an original touch in the tipping of tradesmen and others—that event which is in most places general and which gives its name to Boxing Day.

#### Films and Materials.

Since most of our work will require to be performed within doors, only the fastest films and equipment should be selected for the work of shooting. Super-speed panchromatic is, of course, eminently suitable here, whilst wide-aperture

lenses and possibly the half-speed intermittent will also have an opportunity of proving their worth.

Lighting is likely to present certain difficulties to those not accustomed to indoor working, but here again much valuable assistance is available in the form of home lighting accessories which are provided at moderate cost by the manufacturers. In this connection, it is well to remember that long shots—which are not very effective in this type of film—require a tremendous amount of light by comparison with that required for other shots.

And always it may be assumed that efficient reflectors can do much to compensate for a real shortage of brilliant illumination.

## Two Shows for Christmas

By  
SIGURD MOIR.

AT this time of the year the energies of all amateur projectionists are more or less concentrated upon preparing to give "the show of the year." Old friends and honoured guests will be assembled, too, to bestow their plaudits or temper their criticisms in the true spirit of the festive season.

Not that it is in the best interests of the hobby to have all criticisms stifled. Far from it. But at this period of the year we can afford to indulge our guests by relinquishing several of the things that in normal times would be good for us.

One of the most important things we can waive is our desire always to show films which, *as films*, are worth showing. Quite a number of people (apart from film writers) have yet to be enlightened as to what constitutes a good film. Certainly many of the professional boosted "triumphs" are not good films; but they are easy entertainments—and for this reason we can do worse than book one of these for display to our Christmas guests.

#### Library Films.

The professional library reductions are, however, very much of a sameness, it being difficult to prefer some over a great number of others. Nevertheless, recent additions are usually better made than older films—if we exclude such masterpieces as "Dreigroschenoper," "The Blue Light," "Caligari," and "Vaudeville," and it is therefore reasonable to suppose that the new releases will generally give greater satisfaction than the earlier numbers.

With regard to the arrangements for this first of our two shows, it is not desirable for the display to occupy the whole evening. The time for giving the real Christmas show should surely be on Boxing Night, and it may be better to regard this preliminary exhibition not so much as a show as the ciné amateur's contribution to the evening's games and variety entertainment.

To this end, no film other than the selected library feature should be put on. Most guests will appreciate the

arrangement, and, in any case, the projection of popular rubbish will be no great fun for the amateur who likes to regard filming as something more than the mere photography of transcribed novels and stage-plays.

#### The Big Show.

For the real and major display of films most enthusiasts will want to show the best of their own and their fellow cinematographers' work. And there is a fair amount of this good work (far more than the recent exhibitions would suggest) available.

The show should commence with a one- or two-reeler "documentary"—which should not be difficult to obtain, since the Kodascope and other libraries possess several of the right kind which have been acquired from amateur and other enthusiasts. Nor should it be forgotten by members of the serious societies that their organisation will probably possess copies of certain exclusive documentaries that have never been offered to the libraries. As an example of the value of this service, the writer need only mention that he was once able to secure 16-mm. copies of "Moana" and "House of Usher" in this way.

It is tolerably certain that great difficulty will be encountered in obtaining the loan of recent amateur documentaries. These films are extremely popular in advanced circles, all the available copies of "En Fête," "Farm Documentary," "Element" and the best of the 1935 vintage being booked out for weeks ahead.

And even the lesser productions will enjoy to capacity the Christmas favour of their fond sponsors.

#### Other Films.

Second on the big show list may come a Chaplin comedy. Chaplin was able to impart some of his brilliance to the content of mute "slapstick" films; and brilliance in film creation is definitely the chief aim of those whom the B.F.I. regards as the *avant garde* section of the amateur movement.

Next to the comedy should come the "high spot" of the evening—the selection of family films. The fact that these have always an insuppressible appeal to Christmas guests tends rather to nullify any cinematic excellence that the films may possess. At the same time, all but obvious faults are prone to be overlooked. For this reason—particularly if many of the guests have not seen them before, films of a quite early vintage, if they are not too bad, can be successfully shown at this juncture.

After the family appeal in these films, good titling is most effective. It is advisable, then, as early as possible, to run through the selection and see that this is brought into continuity and made more attractive through the addition of suitable titles.

The show may be rounded off with the finished version of last year's Christmas film or the best production from the worker's own camera.

#### Final Note.

Where the amateur does not yet indulge in any camera activities, the main and concluding films will have to be borrowed. In this case, an early visit to the library is suggested—for, despite the heavy duplication of good subjects, many films are entirely booked out long before the last-minute rush. In fact some of the most popular subjects are booked for Christmas as soon as they are announced earlier in the year.

Provided it falls within the category of good cinema, any subject likely to appeal to our guests may be selected as the main feature. Here the silly photoplay should be avoided—not merely because it may have been exhaustively shown at the public theatres, but rather because every effort should be made to keep the quality of the show as high as possible.

The "Felix" and other cartoon animations are frequently in the highest category of film—and one of these may safely be selected to conclude the performance.

For the rest, good screening—and . . . no breakdowns!



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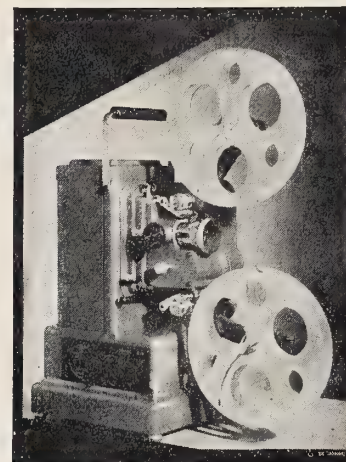
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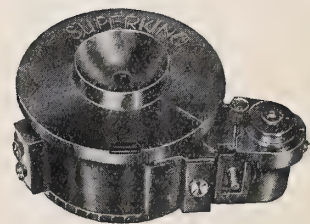
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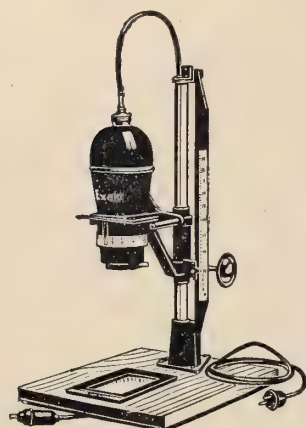
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# The Week's Meetings

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

## Wednesday, December 11th.

Birmingham P.S. (Ciné Sec.). Films Taken on East Indian Cruise. J. C. Harris.  
Brighton and Hove C.C. "Radiography." Beresford L. Earle.  
Bristol P.S. Members' Exhibition of Folio Pictures.  
Chorley P.S. "A Chat on Pictorial Photography." Mrs. W. Madeley.  
Coventry P.C. "The Coast of Cornwall." Bernard Moore.  
Croydon C.C. "Photo-engraving, History and Methods." A. J. Bull.  
Darwen P.A. Practical Evening: Oil Reinforcement.  
Dennistoun A.P.A. Visit to *Daily Express* Office.  
G.E. Mechanics I.P.S. Institute Prize Distribution.  
Ilford P.S. "Fesagol Products." L. A. Leigh.  
Kodak Works P.S. "Far-famed Golconda." Arthur Pereira.  
Loughborough P.S. Whist Drive.  
Northallerton and D.P. and C.S. Annual General Meeting.  
Partick C.C. G.D.U. Slides and S.P.F. Colour Slides.  
Phoenix C.C. G.D.U. Portfolio.  
Portsmouth C. and Ciné C. Concert and Social Evening (Rechabite Hall).  
Scarborough A.P.C. Ciné Show by Mr. Dixon.  
S. Suburban and C.P.S. Competition Evening.  
Stockport P.S. Criticism of Exhibition Prints and Slides. C. J. Unsworth.  
Worcestershire C.C. Whist Drive.

## Thursday, December 12th.

Accrington C.C. General Meeting and Potato Pie Supper.  
Armsley and Wortley P.S. "From Venice to Constantinople." Rev. J. S. Hollingworth.  
Ashton-under-Lyne P.S. Criticism of Exhibition Lantern Slides." C. N. Fenton.  
Aston P.S. "Mounting." G. Morrell.  
Bethnal Green C.C. Social.  
Bolton C.C. "Pinhole Photography." W. Duxbury.  
Bromley (Kent) C.C. "St. Albans." F. T. Jones.  
Bury P.S. "Titles—Suitable and Unsuitable." J. White.  
Camberwell C.C. Reminiscences.  
Cardiff C.C. Portrait and Figure Study Competition Criticism.  
Derby R.I.P.S. "Photographic Adventures in Philosophy." F. W. Lawton.  
Gateshead and D.C.C. Print Night. Discussion and Advice.  
Greenock C.C. S.P.F. Monochrome Lantern Slides.  
Hammersmith H.H.P.S. "Discussion on One-Man Show." V. H. Stott.  
Hull P.S. "Across America with a Leica." George H. Kimble.  
Isle of Wight C.C. Lantern Lecture by A. S. Moorman.  
Keighley and D.P.A. Members' Night.  
Letchworth C.C. E.A.F. Portfolio.  
Liverpool A.P.A. "Tales of the Trawler Patrol." Rev. S. Bradford.  
N. Middlesex P.S. "Bromoil." N. K. Phillips.  
Oldham P.S. "A Chat on Making Exhibition Prints." S. Bridgen.  
Singer C.C. G.D.U. Slides and S.P.F. Colour Slides.  
Tynemouth P.S. "Technical Perfection of Negatives and Prints." K. G. Heslop.  
Wimbledon C.C. Animal Studies (with Criticism of Animal Competition). C. S. Coombes.

## Friday, December 13th.

Bristol and W. of E.A.P.A. "Enlarging." Mr. Mellen. "Making Slides." J. Foster.  
Chelsea P.S. Visit to *Daily Sketch*.  
Colne C.C. "Bird Hunting with a Tramp." R. Woods.  
Desborough and D.P.S. Competition Prints of Local Interest.  
Harrogate P.S. "A Tour with the Vagabond." C. F. Walker.  
Huddersfield N.P. and A.S. Y.P.U. Circulating Folio of Prints.  
Ilkerton Arts Club. "Highland Customs, Habits and Romance." J. A. Macdonald.  
John Ruskin C.C. Chloro-Bromide Papers.  
King's Heath and D.P.S. Inter-Club Competition.  
Leytonstone and Wanstead C.C. "The Order of St. John of Jerusalem." H. W. Fincham.  
Newcastle and D.A.C.A. Dance.  
Richmond C.C. Members' Evening—Lectures.  
Royal P.S. "Exposure Meters for Colour Photography." E. A. Bierman.  
St. Helens C.C. "Enlarging." G. Ashcroft.  
Southend-on-Sea and D.P.S. East Anglian Federation Slides.  
Wimbledon Ciné C. "Title-Making and Faking." (Cinecraft Supplies.)

## Saturday, December 14th.

Hackney P.S. Outing—Kensington Gardens.

## Sunday, December 15th.

Todmorden P.S. "The Amateur Photographer" Prize Slides.

## Monday, December 16th.

Bath P.S. "Pot-pourri of Spanish, French and English Journeys." By Mrs. A. Emonet.  
Blackburn and D.C.C. Alliance Competition Slides with Criticism and Annual Supper.  
Blackpool and Fylde P.S. Mounting Prints and Binding Lantern Slides.  
Bournemouth C.C. Selection for the Hants Slides.  
Bournville C.C. "A Warwickshire Medley." Lewis Lloyd.  
Bradford P.S. "Chloro-bromide and Bromide Printing." W. H. Womersley.  
City of London and C.P.S. Portraiture in the Small Hall.  
Derby P.S. Competition and Discussion.

## Monday, December 16th (contd.).

Dewsbury P.S. Members' Lantern Evening.  
Erdington and D.P.S. Christmas Whist Party.  
Finchley A.C.S. Holiday Films. Projection and Prize Presentations.  
Glasgow and W. of S.P.A. "The Exhibition Print." James Thompson.  
Ipswich and D.P.S. Ladies will Entertain Members.  
Kidderminster and D.P.S. "Bruges, City of the Seven Wonders." J. E. Hall.  
Kingston C.C. "A Chat on Making the Exhibition Print." S. Bridgen.  
Leek P.S. "Chloro-Bromide." H. Plant.  
Lancaster P.S. "Eyes or No Eyes." C. L. Clarke.  
Leeds C.C. Annual Print Competition. Haywood Memorial Trophy.  
L.C.C. Staff C.C. Lecturettes by Members.  
Newcastle (Staffs) and D.C.C. Monthly Competition—Slides.  
Oldham E.P.S. "English Cathedral." T. Burton.  
St. Helens C.C. L. and C.P.U. Competition Slides.  
Singer C.C. "Photograms of the Year."  
Southampton C.C. Annual Lantern-Slide Competition.  
South London P.S. Portraiture Evening at the Ciné Group's Studio.  
Southport P.S. "By Highways and Byways to Land's End." G. Wheelton.  
Walsall P.S. "Enlarging and Reduction." C. G. Wheeler.  
Walthamstow and D.P.S. "Autolycus in East Anglia." G. E. W. Herbert.  
Wolverton P.S. "Still Life and Table Top." W. Adams.

## Tuesday, December 17th.

Ayr A.P.S. Portraiture.  
Barnsley P.S. "Infra-red Photography." (Ilford.)  
Basingstoke C.C. Selection of Slides for Hampshire Collection.  
Beckenham P.S. "How I make My Pictures." B. Leedham.  
Bedford C.C. "Gadgets and Wrinkles." Members.  
Birmingham P.S. Annual General Meeting.  
Blackpool and Fylde P.S. President's Night.  
Cambridge P.C. "The Services of the Post Office." G. W. Harding.  
Doncaster C.C. Ciné Evening.  
Dunfermline P.A. Portraiture Night. M. B. Jackson.  
Exeter C.C. Members' Evening—Prints.  
Grimsby P.S. Portraiture with Photo-flood Lamp (Bring Cameras).  
Hackney P.S. Print Selection and Criticism.  
Halifax P.S. Christmas Social.  
Harrow C.C. Competition, 3: Technique in Textures.  
Kilburn and Willesden P.S. "The Amateur Photographer" Prize Slides.  
Leamington and D.P.S. "Troubles of an Amateur Film Maker." S. B. Carter.  
Leeds P.S. Y.P.U. Prints and Slides.  
Leicester and Leics. P.S. "The Amateur Photographer" Prize Slides.  
Manchester A.P.S. Competition. (Mr. Shaw.)  
Monklands P.S. Enlarging (Chloro-Bromide). E. C. Shaw.  
Morecambe and Heysham and D.P.S. Ciné Night.  
Nelson C.C. Inter-Club Prints.  
Newcastle and Tyneside P.S. Development of the Photographic Lens.  
Norwich and D.P.S. Members' Slides.  
Norwood C.C. Lantern-Slide Competition.  
Nottingham and Notts P.S. Society's Outings Lecture, 1935.  
Peterborough P.S. E.A.F. Portfolio.  
Pontefract P.S. Whist Drive.  
Portsmouth C. and Ciné C. Third Print and Slide Competition. Criticism of Second by Major Whittle.  
Royal P.S. "Street Light Installations." Ralph G. Hopkinson.  
Rugby and D.P.S. Competition Evening—Landscape.  
St. Bride P.S. "Bromoil." G. W. Carter.  
Sheffield P.S. "Flashlight Photography." F. Sirett.  
Small Heath P.S. Monthly Competition—Prints.  
South Shields P.S. Beginners' Night.  
Stafford P.S. Cinematograph Night.  
Streatham and D.P.S. "Clouds by Combination Printing." W. E. Ginger.  
Swindon and N. Wilts F. and C.C. "Enlarging." Mr. Faning.  
Warrington P.S. Question and Answer.  
Whitehall C.S. Criticism of Members' Films.  
Wood Green P.S. Lantern Lecture by E. E. Perry.

## Wednesday, December 18th.

Bayswater and Paddington P.S. Competition: Best Picture taken Outdoors in Paddington.  
Birkenhead P.A. Social.  
Birmingham P.S. (Ciné). Films taken at Home and Abroad. A. T. Ratcliff.  
Borough Polytechnic P.S. Discussion—The Exhibition.  
Brighton and Hove C.C. "They all used the same negative!"  
Carlisle and County A.P.S. "Experiments in Three-Colour Carbro." A. Ashby.  
Chorley P.S. L. and C. Prints.  
Coventry P.C. "Eyes and No Eyes." C. L. Clarke.  
Croydon C.C. Season's Outings Print and Transparencies Competition.  
Darwen P.A. "Snowdon and its Pictorial Possibilities." J. Ainger Hall.  
Dartmouth L. and D.S. (P.S.). Photographic Alliance Portfolio of Prints.  
Dennistoun A.P.A. "Enlarging and Slide-Making. Hints and Helps." W. S. Crockett.  
Edinburgh P.S. "A Talk on the West Indies." V. L. Alexander.  
G. E. Mechanics' I.P.S. "Book Illustration by Photography." H. W. Bennett.  
Ilford P.S. "The Choice of a Lens." J. Ainger Hall.  
Kodak Works P.S. "Polarised Light and the Polar Screen." E. E. Jelley.  
Partick C.C. Print and Slide Competition.  
S. Suburban and C.P.S. "Sea Land Seen Again." G. H. Dannatt.  
Tunbridge Wells A.P.A. Members' Slide Competition.  
York P.S. "A Talk on the Leica Camera." H. L. Kettle.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

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## Development for Under-Exposure.

What is the best developer and treatment to use on a negative that is known to be greatly under-exposed?  
J. G. (Norton-on-Tees.)

There is no real remedy for serious under-exposure. The best plan is to use a soft-working developer, such as metol, without bromide, or such a concentrated developer as Azol. With a diluted solution sufficient time should be given to bring out all possible detail, and it would then probably be necessary to intensify the negative. Development should be conducted in the dark to avoid any possibility of fog, which would be fatal where the developing action is forced. The temperature of the solutions should not be below 65° Fahr.

## Making an Enlarger.

Can you give me details on how to make a vertical enlarger suitable for miniature negatives?  
D. L. (Edgware.)

We frequently have to point out to readers that it is quite impossible to give any useful details about making an enlarger within the limits of a reply. We are publishing information on points connected with this matter from time to time in our weekly beginners' article.

## Camera for a Beginner.

I would like to purchase a folding roll-film camera suitable for a novice but am perplexed by the big differences in prices. Can you advise me on a type that is not too complicated?  
F. E. H. (York.)

The question you put does not admit of any definite answer. We had a series of beginners' articles recently in which it was clearly explained that some of the best pictures are made with quite simple and cheap cameras. Of course, there is a great difference in the price of even similar cameras, and you may take it in a general way that higher

price represents better value, but it does not follow that in inexperienced hands an expensive camera will take better pictures than a cheaper one. As you say you know very little about photography we think you would do well to start with a fairly simple, reasonably priced camera, say a  $3\frac{1}{2} \times 2\frac{1}{2}$  roll-film camera with an  $f/4.5$  lens and a speeded shutter. You should get a thoroughly good one for a price round about £5.

## Duplicates of Lantern Slides.

How can I best make a duplicate slide from another lantern slide?  
C. R. (London.)

If you like to unmount the slide you can make a negative on an ordinary plate or film by contact printing, and from this negative you can afterwards make a slide also by contact. The only difficulty will be to retain all the gradations of tone of the original slide.

## Projectors as Enlargers.

Is it possible to use a lantern-slide projector as an enlarger? If so, are there any alterations to make?  
G. G. (Surrey.)

Many optical lanterns can be used quite successfully for enlarging, and without any great alteration. The diagonal of the negative must not be greater than the diameter of the condenser, and you must make a carrier for your negative that will keep light from leaking out around it. Whether the lens will give sufficiently good definition without stopping down is a matter that can only be ascertained by experiment.

## Valuation of Apparatus.

Could you advise on an approximate price for a camera that I propose to buy? The details are appended.  
L. M. (Oxford.)

In no circumstances do we attempt to value apparatus. Moreover, no valuation would be reliable except after careful personal examination of the apparatus.

## Dry-Mounting.

Can you give some hints on using an electric flat-iron for dry-mounting enlargements?  
F. S. (Golders Green.)

The important point about dry mounting with an electric iron is to keep the temperature right. It should be about that of boiling water. You should take care that the print is quite dry before applying the iron, and it is well to cover the print with a sheet of clean paper while applying pressure. The adhesive tissue between the print and the mount is melted by the heat of the iron when pressure is applied in one place at a time, and not by sliding the iron about with the action usually adopted in ironing.

## Acid Fixing Bath.

Does the use of an acid hardening fixing bath have any adverse effect on any after-process that may be applied? Does the metabisulphite used for removing the bright green bleaching colour in the chromium intensifier also have any after-effect?  
E. B. (Camberley.)

Such a bath as you name hardens the negative as well, and this will somewhat slow down any future treatment. If you wash the negative thoroughly before using chromium the colour of the bleached image is yellow and not green, and this stain can be removed by sufficient washing, even in plain water.

## Focussing Distances on the Camera.

Do the focussing marks on the camera scale indicate the distance from the object to the lens or to the focal plane of the lens?  
W. E. W. (E. Dulwich.)

It is usually understood that the distance you refer to is measured from lens to object, and this is invariably the case when so-called magnifiers for specified distances are put on the lens. When a range-finder is fitted it is adjusted specially to the camera.

## Lens Deterioration.

The back cemented component of my anastigmat lens appears misty by transmitted light, and cannot be cleaned. Does this indicate that the cementing compound used is deteriorating?  
R. S. (London.)

It is quite possible that it is the cement of your back lens that has deteriorated, and, if so, the only course is to send it to the makers or a reliable optical firm to have the glasses separated and recemented. You will find at least one such firm advertising in our columns. We are not in a position to quote the price, but the firm will no doubt do this on request.

## Keeping Qualities of Developer.

For economy reasons, I divided up the powders of a concentrated developer for bromides before mixing, but find that the solution has not kept fresh in colour after only slight use, as it is advertised to do. Will this affect further use?  
L. A. (Southsea.)

Developers of the class you mention change considerably in colour when in solution, but, within reason, their activity is not impaired. Although we have used the developer we have not had occasion to keep it for any length of time, and so cannot speak with knowledge of its keeping qualities. Perhaps it would be well for you to put the case to the agents for this developer, and ask for their guidance as to keeping quality.

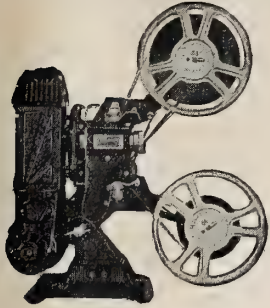


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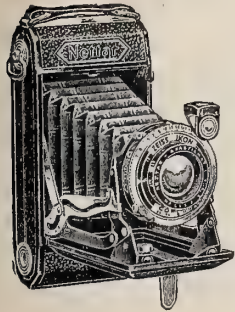
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With scientifically placed 200-watt lighting. Brilliant picture 10 ft. wide obtainable. Flickerless projection, sprocket fed. Single nut tilting device. Works off any voltage. Complete with lamp, plug, flex, two-way adapter and one empty 300-ft. super reel and variable resistance.

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### NEW HIGH-SPEED NETTAR

By ZEISS IKON.

For 3½×2½ roll film. Self-erecting front, f/3.5 Nettar anastigmat lens in focussing mount, Compur delayed shutter, 1 to 1/4000 sec., T. and B., D.V. and brilliant finders.

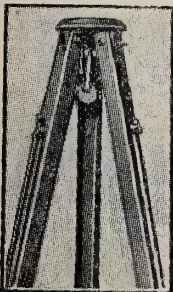
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### "SERVICE" REFLECTOR For Home Portraiture.

For screw-fitting lamps.  
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State voltage.



### "SERVICE" WOOD TRIPOD

53 in. high.

Ideal for Reflex or Cine Cameras. Adjustable sliding legs, with clamping screws and T-screws. Post 4d.

Price, each..... 4s. 9d.

### "SERVICE" PROFESSIONAL TRIPOD AND TOP

Cine-head Pan., Tilt, etc., 16s. extra. For half or whole plate cameras. Three-fold, 58-in. high, 18 in. closed

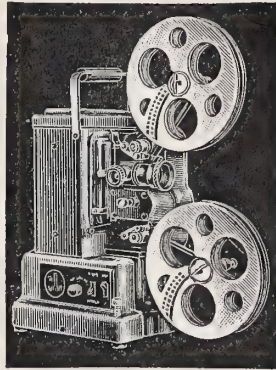
Price 18s. 6d.

### TO CINÉ ENTHUSIASTS

"HOME MOVIE WORLD," sent post free. Obtainable only from The Service Co.

SECOND-HAND—BUT IN GOOD CONDITION.  
All known makers.

16-mm. 400-ft. REELS. Partly used.  
3 for 4/6. Post 6d. extra.



### BOLEX NEW "G.3"

Will project with equal efficiency all three sizes of films, i.e., 8-mm., 9.5-mm. and 16-mm. One hundred per cent gear driven. Rock-steady and absolutely flickerless pictures. Enormous intensity of screen illumination (500-watt lamp). Ready for 110-volt mains .... **£60**

Resistance for high-voltage ..... **£2 10 0**

### THE YEAR'S BEST 9.5-mm. 15/- Cine Film BARGAIN, per reel

PATHE 9.5-mm. SUPER FILMS  
COMPLETE ON SUPER SPOOLS

All in condition equal to new. Obtainable only at the Service Co.  
Negretina Does Business. Philip and Philip Fishing Comp. Felix Knight Errant. Charlie on the Boards. Take the Air. The Green Cat. Charlie on the Links. Mystery of the Lone Castle. For Daisy's Bright Eyes. Sunday Calm. Doing, Doing, Done. Do Your Stuff. Shop. A Gallant Fireman. Gipsy Life. Movie Making. The Water Cure. Easy Street. The New World. Freedom for Ever. Good Dog. The Air Pirates. The Wonderful Lamp. Billy Gets Married. At all Costs. Fortune Hunters. Hurrah for Holidays. Michael Stragoff (3). Law of the Far West. Out West (2). Captain Blood (2). Leghorn Hat (2). Road to Glory (2). Carmen (2). Black Bess. Trapper (2). Mad Train. Vandetta (2). Show Life (4). Noland Rise. Love Game. Caligari (3). Capistrano (3). Siegfried (4). Vanderville (4). Maron Lescoat. Tale of Griehous. The Count. Furax. Old Soldiers. Kisses for Sale. Emerald of the East (2). Balacala (2). Week-end Wives (2). Monty's Honeymoon. Gallant Hussar (2). White Cargo (3). Tom Boy. Luck of the Navy (2). Nolan's Rise.

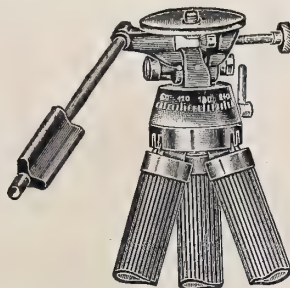


### SOMETHING NEW! The 'Collapso' Cine Screen Silver Surface.

30×24 in. Rolls up and stand folds into small space. Metal stand, adjustable in height 56 to 72 in. Struts and springs to ensure a flat surface..... **£1:0:0**

### 'Service' PARTY Screens

First-quality Silver Surface, size 4×3 ft., on rollers ..... 24s. 6d.  
First quality Silver Surface, size 6 ft.×4 ft. 6 in., on rollers ..... **£2 2 0**



### "SERVICE" CINÉ TRIPOD

Made of duraluminium. Light and compact. The legs are stout and rigid. Fitted with screw clamping device and panning and tilting device. Remarkable value.

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Or 12 equal payments of 10/- per month.

Phone: Holborn 0664 (3 lines) Established 1889.



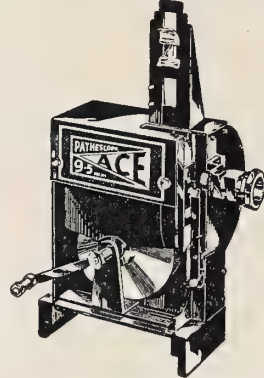
289, HIGH HOLBORN, LONDON, WC1

### "ACE"

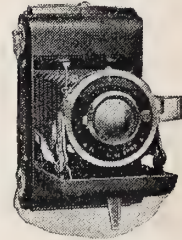
#### THE NEW 9.5-mm. PROJECTOR

Gives real home movies—not a toy, but a splendid projector for the juvenile. Suitable for any voltage. For 30 ft. and 60 ft. of films. Makes a splendid gift. Only

**37/6**



### "SERVICE" GEM



New Improved Model in Unbreakable Bakelite. Fine-grain Black Finish.

Takes 16 pictures on standard 2½×3½ roll films, fitted with 1/2.9 Steinheil Casar Anastigmat. delayed-action Compur shutter, speeded from 1 to 1/2500 sec., T. and B., direct optical viewfinder, leather bellows, focussing adjustment. Price **£6:15:0**

Or 12 equal payments of 11s. 9d. per month.

Velvet-lined Leather Case, 7s. 6d. Ever-ready Case..... 12s. 6d.

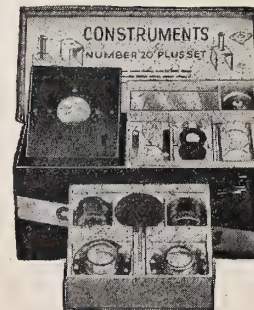
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Make your own  
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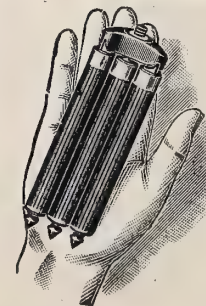
Prices from :  
**10/- to 39/6**  
per set.

Write for Descriptive Price List.



**15/- SET.**

### THE 'LILLIPUT' MIDGET TRIPOD



7 in. closed, 54 in. open.  
Weight 10 oz., in Stout  
Duraluminium. Spring  
catches.

Price **22/-** Post Free.

### A LIMITED NUMBER ONLY

PATHE 9.5-mm. BABY STANDARD PROJECTORS, hand cranking, each supplied with variable. All in good working condition. PRICE **£4:10:0**



# The Amateur's Emporium

## Business Notices

### Publishing

OFFICES.—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Waterloo 3333 (50 lines).

PUBLISHING DATE.—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

SUBSCRIPTION RATES.—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/8 per annum, post free.

REMITTANCES.—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

"The Amateur Photographer" can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

SALE AND EXCHANGE: AMATEURS ONLY—

12 words or less ..... 1/-  
1d. for every additional word.

PROFESSIONAL AND TRADE:—

12 words or less ..... 2/6  
2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post FRIDAY for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 266, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to ILIFFE AND SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

BOX NUMBERS.—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## IMPORTANT NOTICE

Owing to the Christmas Holidays, the issue of "THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER" for December 25th must be closed for press earlier than usual.

MISCELLANEOUS ADVERTISEMENTS for insertion in that issue can be accepted up to FIRST POST, WEDNESDAY, DECEMBER 18th.

## CAMERAS AND LENSES

LEICA III, new condition, f/3.5 Elmar 5-cm., also ever-ready case and table tripod, £20.—Napier, 158, Norbiton Hall, Kingston, Surrey. [1597]

ZEISS 520 Ikonta 3½×2½. Novar f/4.5 lens, Compur shutter; a perfect hand camera, as new; cost £10; accept £5/5.—Robins, High St., Tring. (Phone 67). [1630]

3½×2½ Reflex, T.P., Aldis f/3.4, 2 double slides, F.P.A., interchangeable 12-in. Popular Telephoto lens, magnifiers, K screen both lens, tan case, perfect condition; Aldis f/4.5, focussing mount, 8-in.; offers invited, separately or together.—F. Cragg, Staveley, Chesterfield. [1669]

3½×2½ T.P. Junior Special Reflex, Cooke f/2.9 lens, 5-in., filter, F.P.A., R.F.H., 9 slides, leather case, magnifiers, 11 guineas; callers invited especially.—Bertram, 45, St. Lawrence Rd., Brixton, S.W.9. [1684]

V.P. Piccoletta, Zeiss Tessar f/4.5, in Compur, 1/300th sec., in good condition, with leather case, £4/15; Bewi Senior Meter, in case, as new, 20/.—BM/TKCP, London, W.C.1. [1687]

25/- 1a Folding Autographic Kodak, single lens, Kodex shutter; unused, list £2/2; recently won in a competition and not required.—Robinson, 64a, High St., Bideford, N. Devon. [1692]

## CAMERAS AND LENSES

CAMEO, D.F., 3½×2½, Aldis f/4.5, Compur shutter, 12 slides, F.P.A., leather case, carefully used, £3/10.—Ilett (Scholmaster), 59, Lindum Rd., Cleethorpes. [1695]

VOIGTLANDER Perkeo 3×4. Skopar f/4.5 delayed speeded shutter, accessories; as new, £3.—Vignes, 14, Downside Crescent, London, N.W.3. [1698]

LEICA I, Elmar f/3.5, non-interchangeable, Leitz range-finder, good condition, leather sling case, £7.—Millerott, Sunnyside Drive, South Shields. [1699]

MIROFLEX, Zeiss, 2½×3½, Tessar f/3.5, film-holder, 6 unused slides, leather case, perfect condition, cost £60, bargain £25, no offer; also T.P. Junior Special Reflex, 3½×4½, Cooke anastigmat 6-in. f/4.5, leather case, good condition, £5.—Box 6257, c/o "The Amateur Photographer." [1702]

BABY Sibyl, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A. and leather case, also Telephoto f/6.5, made by Dallmeyer for camera; cost £31; bargain, £11/10; deposit system.—Box 6258, c/o "The Amateur Photographer." [1703]

EXCEPTIONAL Bargains, 3½×2½ Goerz Manufoc Tenax, Goerz Dogmar f/4.5, Compur, double extension, rise, cross, 6 slides, F.P.A., filter, hide case, £5; Baby Ikonta, Novar f/6.3, £2; both perfect condition; seen London.—Box 6259, c/o "The Amateur Photographer." [1704]

ROLLEICORD, Triotar f/4.5, with case, £8; also Ensign Midget, 30/- model, with purse, 15/-; both are as new and in first-class condition.—Telfer, Havelock St., Hawick, Scotland. [1706]

ROLLEIFLEX 6×6 Automatic, perfect in every way, £17/10; Ajax Folding, 3½×2½, anastigmat lens f/6.3, 25/-; 2½ square Watch Pocket Carbine, A.B. f/4.5 lens, Compur shutter, splendid condition; cost over £8, for £3/5.—Box 6260, c/o "The Amateur Photographer." [1714]

ROLLEIFLEX, Latest Automatic 6×6, Tessar f/3.5, Compur, 1/500th, E.R. case, lens hood, filter, Rolleiflex book; perfect condition; cost over £25 in June, £19.—Box 6261, c/o "The Amateur Photographer." [1715]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

SOME Good Bargains in cameras and accessories; stamp for particulars to—White, Senlac Gardens, Battle, Sussex. [1721]

ROLLEICORD, f/4.5, Compur, leather case; R brand new condition, £7.—Blake, 39, Mellows Rd., Wallington. [1722]

NETTEL Focal-plane Camera, 13×18 cm., without lens, complete with 4 D.D. slides, F.P.A. and carrying-case; condition perfect; equal to new; will sacrifice for £4/10, or nearest offer.—Below. [1723]

THREE 4-pl. Tropical Double Slides for Tropical Model Soho Reflex, in new condition; offers.—Ormod, Grid Cottage, Upton, Nursling, Southampton. [1724]

2½×1½ Contessa Plate Camera, focussing screen, 24 Citonar f/6.3, 6 slides, perfect, 70/.—Harrison, 12, Purley Hill, Purley. [1724]

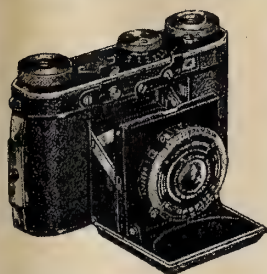
LATEST Zeiss Trona 3½×2½, Tessar f/3.5, D.A. Compur, all movements, small and compact, 6 slides, F.P.A., hide case; condition as new, £14; deposit system.—Box 6263, c/o "The Amateur Photographer." [1725]



Every Apparatus  
an Achievement!

# Dollina

(CERTO)



For 36 exposures  
24x36 mm. on  
cine film of stand-  
ard width. Exter-  
nal focussing  
control to set  
camera ready for  
focussed while still  
closed. Tubular  
in-built optical  
viewfinder.  
Practical hori-  
zontal size. Fully  
erected at a single  
pressure.

High-class optic  
Leather shoulder  
straps. Counting device which locks the spool after  
each exposure. Reverse spooling, etc.

With Schneider f/2.9, Compur, 1/300th.....£9 5 0  
With Zeiss Tessar f/2.8, Compur, 1/300th £13 17 6

## Super-Sport

(CERTO)



The only mini-  
ature camera of  
such universal  
use. Takes 12  
pictures 2 1/2 x 3 1/2  
on standard  
3 1/2 x 2 1/2 roll film.  
Takes also plates  
2 1/2 x 1 1/2 (6 x 4.5  
cm.). Focussing  
screen. Inter-  
changeable optic  
f/2.8 in Rapid  
1/400th sec. Com-  
pur, delayed action. Telephoto lens 21 cm. Extension  
tube for close-ups to 12 in. Reverse spooling.  
Counting dial, for 12 exposures 2 1/2 x 3 1/2.

With Meyer Trioplan f/2.9, Compur.....£10 10 0  
With Schneider Xenar f/2.8, Compur.....£12 17 6  
With Zeiss Tessar f/2.8, Compur.....£15 7 6

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THE ONLY  
ENLARGER

of such  
compactness  
and with

EXPOSURE  
and PAPER  
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Sharpness indicated by  
Arrow Focussed  
with Negative

Same effect as a 75-WATT LIGHTING obtained  
with a lamp of 25-WATT only.

£9:9:0 (with f/4.5 lens, helicoidal  
focussing).

For negatives 2.4x3.6 cm., 3x4 and 4x4 cm.

Ask your dealer for catalogue, or write to Sole Importers  
for CERTO CAMERA-WERKE (Dresden 46/445)

**ACTINA LTD.**  
29, Red Lion Sq., High Holborn,  
(Phone: Chancery 8541). W.C.1

### CAMERAS AND LENSES

**EN**SIGN Auto-Range, 3 1/2 x 2 1/2, Ross Xpres f/4.5,  
D.A. Compur, hide case; as new; exposed  
3 spools only, £9/10.—Beasant, 17, Havelock Rd.,  
Tonbridge, Kent. [1729]

3 1/2 x 2 1/2 Ensign Roll Film, f/4.5 Ensar, Trichro  
shutter, leather case, £2.—Below.

**EN**SIGN Speed Film Reflex, f/4.5 Aldis, focal-  
plane shutter, flexible release, new last year,  
£8/10, bargain, £4/10; would exchange with  
Modern 3 1/2 x 2 1/2 T.P. Reflex, fullest particulars,  
mentioning age.—166, Wantage Rd., Reading. [1730]

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ever-ready and plain leather cases, lens hood,  
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first £28.—Dr. N. Temple, Knockdolian, Comrie,  
Perthshire. [1738]

1-PLATE Roll Film, plate back, 3 slides, Ross  
4 Xpres f/4.5, Ilex shutter, leather case; perfect,  
90/-—Mack, Apsley Villas, Bradford. [1739]

5 x 4 Goerz Anschütz Press, f/4.5 Celor, 1 D.D.  
slide, F.P.A., Mackenzie adapter, 6 envelopes,  
case, £7/10; 7-in. Condenser, old Ross Portrait  
lens, excellent enlarging, offers.—Mead, Littlegarth,  
Whitby. [1741]

1-PLATE Shew Kit, Goerz f/7.7 lens, Compound  
4 shutter, 6 double slides, aluminium-bound  
leather case, £1/17/6.—Below.

**V**EST Pocket Fernman, Zeiss Tessar f/3.5, focal-  
plane shutter, 12 slides, lens hood, colour  
screen, F.P.A., leather case, in perfect condition,  
£8.—Brelsford, 16, Ashburn Rd., Heaton Norris,  
Stockport. [1743]

3 1/2 x 2 1/2 Double Extension, f/2.9 Xenar, detach-  
able D.A. Compur, rise, cross, 8-in. f/8,  
interchangeable, 12 slides, F.P.A., £6/6, or  
exchange good focussing Telephoto, about 10 in.—  
Roberts, 20, Capon Close, Southampton. [1744]

3 1/2 x 2 1/2 Agfa Speedex, f/4.5, delayed-action Compur,  
case; new, £4/4.—19, Frenchay Rd., Weston-  
super-Mare. [1746]

**PL**AUBER Makina I, 3 1/2 x 2 1/2, Anticomar f/2.9;  
filter, 3 slides, latest roll-holder, leather case;  
unscratched, £10.—Below.

**T**.P. Reflex 3 1/2 x 2 1/2, Cooke f/3.5 6 slides, latest  
model, leather case; three weeks old, £8/10;  
both cameras make excellent Xmas presents.—  
Allen, Queen's Rd., Sale, Nr. Manchester. [1748]

**D**ALLMEYER 4 1/2 x 6 Speed, f/2.9 Pentac, f/4.5  
Zeiss Tessar, filter, 6 D.D. slides, F.P.A.,  
case, developing tank; excellent condition, £8.—  
D. J. How, 109, Thurlow Park Rd., S.E.21. [1753]

**Z**EISS Ikonta 520/IT, 16 on 6x9, Tessar f/3.5, in  
Compur speeded shutter, as new, in leather  
case; listed, £11/7/6; a nice Xmas present, £6.—  
J. T., 27, Silverdale Gardens, Hayes, Middlesex. [1754]

**L**EICA III, Elmar 5-cm., ever-ready case, perfect  
condition, £20; No. 3 Supplementary Lens,  
with reproduction device, Elpet, unused, £2, list  
£3/10.—2, Weaponness Valley Rd., Scarborough. [1755]

**L**EICA II, Elmar 5-cm., in ever-ready case,  
indistinguishable from new, £16/10; Metro-  
nome, for timing enlargements, etc., 15/-; Practos  
Exposure Meter, 5/-.—6, Newborough, Scarborough. [1756]

**A**GFA Standard 3 1/2 x 2 1/2 Roll Film, f/4.5 lens,  
shutter 1 to 1/100th, 45/-, or near offer.—Lee,  
53, Birch Rd., Berry Brow, Huddersfield. [1759]

**EN**SIGN Film Carbine 3 1/2 x 2 1/2, Aldis Uno f/4.5 lens,  
Mulchro shutter, 1 to 1/100th, morocco pocket  
case; condition as new, £3/5.—Underwood, 28,  
Wald Avenue, Fallowfield, Manchester. [1760]

**L**EICA III, latest model, new condition, f/3.5  
Elmar, £20.—5, Cambridge Gardens, Winch-  
more Hill, N.21. [1763]

**R**OR Sale.—Rolleicord, f/4.5, in ever-ready case,  
as brand new, £7/10.—Pickford, 38, Beach  
Rd., Gorleston-on-Sea. [1764]

**L**EICA III, new condition, unscratched, f/3.5  
Elmar 5-cm., ever-ready case, £20; deposit  
system.—Box 6267, c/o "The Amateur Photo-  
grapher." [1766]

**S**LX 20 Kodak Duo, 16 on 3 1/2 x 2 1/2, f/3.5, Compur;  
S perfect condition; deposit system, £5/12/6.—  
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Amateur Photographer." Deposit system. [1770]

**R**OLLEIFLEX 2 1/2 x 2 1/2, as new, Zeiss Tessar f/3.5,  
Compur shutter, 1/500th sec., £15.—Box 6275,  
c/o "The Amateur Photographer." [1775]

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**D**RY-MOUNTING Outfit wanted.—98, Church Rd. Bexleyheath. [1595]

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**W**ANTED.—Pathe SB Films, 9.5, good condition, cheap.—Cochrane, 91, Promenade, West Kirby, Cheshire. [1683]

**W**ANTED.—9.5 Cine Camera, focussing lens, Dekko preferred; please write full details and price.—Freeman, 60, Wellington Rd., S.E.7. [1685]

**W**ANTED.—Hektor 13.5-cm. Lens, also large universal finder for Leica, lowest price; cash.—Cooper, Lelant, Cornwall. [1688]

**W**ANTED.—6½-in. Condenser (or larger).—Lloyd, 21, Sweet Briar Walk, London, N.18. [1689]

**W**ANTED.—3½×2½ Enlarger, with lens, also acetylene fittings, cheap.—Roper, Casterton, Carnforth. [1694]

**W**ANTED.—Iford Oleobrom Outfit 15×12, complete, must be new condition and cheap.—Smirnoff, 11, Palace Gate, W.8. [1696]

**W**ANTED.—Cooke Telephoto for ½-pl. T.P. Junior Reflex.—Jones, 75, Cornwall Rd., Bishopston, Bristol. [1697]

**W**ANTED.—3-in. square K 2 Filter, and holder, expanding to 2½ in.—William Smith, Kennedy St., Kilmarnock. [1700]

**W**ANTED.—Super Ikonta 530LCP and case, cash waiting for best offer; inspect in town; deposit system outside.—Box 6256, c/o "The Amateur Photographer." [1701]

**W**ANTED.—Envelopes size 3½×2½ for Mackenzie-Wishart Daylight Slide; must be perfect.—Cooper, 382, Amulree St., Sandyhills, Glasgow. [1705]

**W**ANTED.—Baby Sibyl, must be cheap for cash, also accessories.—Junor, Barclays Bank, Coyse, Smethwick, Staffs. [1709]

**W**ANTED.—½-pl. Reflex, f/4.5 lens, Zeiss preferred, cheap for cash.—J. Hines, 245, Bramford Rd., Ipswich. [1711]

**W**ANTED.—½-pl. Stand or Press Camera, with f/4.5 anastigmat and shutter; give all details.—Hutchinson, 139, Grimshaw Lane, Ormskirk. [1718]

**R**OLLEIFLEX wanted, non-auto.; exchange 3½×2½ T.P. Special Reflex.—Lynwood, Spencer Avenue, Bewdley. [1719]

**W**ANTED.—4½×6 cm. Voigtlander Tourist (Berg-hiel), Heliar f/4.5, cheap for cash.—Coleman, Linford, Burton Rd., Littleover, Derby. [1720]

**W**ANTED.—Large Merrett Print Trimmer; exchange Zeiss Range-finder.—Price, South View, Chester-le-Street. [1732]

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**W**ANTED.—Pathe 200-B Projector, Small Roll Film Reflex or Brilliant; for sale or exchange for above, Pathe £8/15 Projector, super reels, films, etc., Cine Camera, Folding Film Camera; Ferranti A.C. Superhet.—Wyer, Greevegate, Hunstanton. [1747]

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WANTED.—12-in. Telephoto Lens f/4.5; good condition; deposit.—Box 6266, c/o "The Amateur Photographer." [1765]

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PATHESCOPE Kid Projector, resistance, super attachment, 47/-; Various 30-ft., 60-ft. Films, details.—Roper, Casterton, Carnforth. [1693]

PATHE Supers, SB 743 (4), SB 753 (4), SB 30074 (2), SB 803, SB 30070 (2), SB 30080 (2), SB 30031, SB 30081, SB 30084 (4), SB 30090, SB 809 (2), SB 804, News Reels, SB 40001 to SB 40012, 16/6 per reel; one day's approval deposit to value.—Advertiser, Wakefield House, Camberley, Surrey. [1731]

BOLEX 9.5 250-watt Projector, new condition, 2 super reels, mahogany case, £14; approval.—Lough, Higham Place, Newcastle-on-Tyne. [1734]

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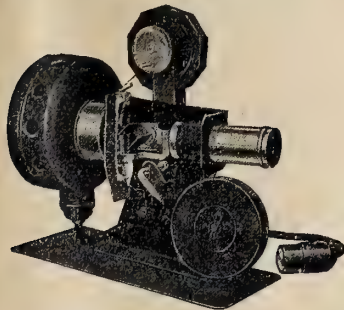
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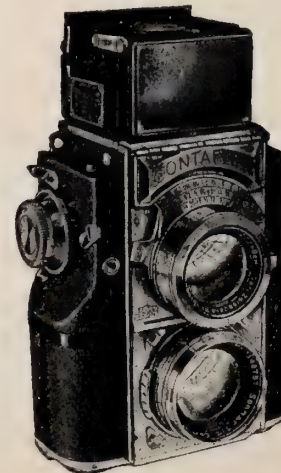
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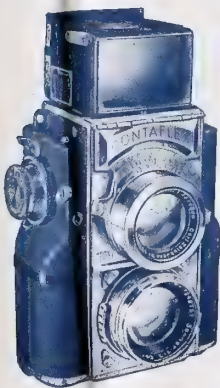
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## NEW "CONTALEX"

The first real twin-lens miniature reflex camera taking perforated cine film, and the first with built-in photo-electric exposure meter. Focusing screen shows picture twice the size recorded on negative. With interchangeable Zeiss lenses. Picture size 24 x 36 mm. See it now at Bond Street. With Zeiss Tessar F/2.8 2-in. **£64:12:6**

Nine monthly payments of £7 10s. 10d

## EASY TERMS

Nine equal monthly instalments. First payment secures the goods.

## ZODEL LENS HOOD

A helpful accessory all the year round. Protects the lens from rain and prevents internal reflections for against-the-light pictures. State size of lens when ordering .....7s. 8d.

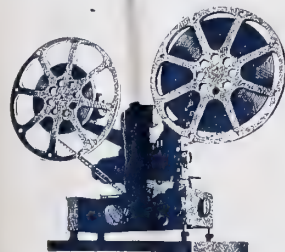
## ZEISS 'MOVIKON'

Distance meter coupled with lens focussing. Delayed - action release. Footage indicator. Single picture action. Speeded from 1/25th to 1/200th sec., Zeiss Sonnar f/1.4 lens .. **£98:10:0**

Nine monthly payments of £11 9s. 10d.

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All the latest apparatus, guaranteed bargains and film library lists. Be in time for Xmas. Send 2d. postage now.

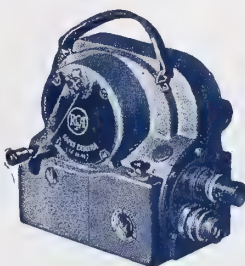


## FILMO '130' 1,000 WATT PROJECTOR

The most powerful 16-mm. projector on the market. Has 1,600 ft. film capacity, but can be extended to 2-hour programmes.

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## R.C.A. 16-mm. S.O.F. CAMERA

Takes two types of film. The news reel type; also the talkie film with music by means of a studio attachment.

Camera... **£130**  
Studio Attachment **£90**

## 'FILMOSOUND' 16-mm. Sound-on-Film

For theatre-quality sound pictures. Incorporates every refinement known to sound movies. The projector is the 750-watt Filmo Model J.S. Gives pictures big and bright enough for large audiences. Hear it at Bond Street.

**£200**



## ROLLEIFLEX

The roll-film mirror reflex that took the *Daily Herald* £2,500 prize picture. The easiest manipulated camera you could buy. Shows your picture full size and right way up on ground-glass screen. Fitted with Compur shutter, speeded to 1/500th sec., T. and B., and Zeiss Tessar f/3.5 lens ..... **£25**

Nine monthly payments of 58/4.



## NEW WESTON METER

Giving lower light values. Simpler to use. Thinner, and has expanded instruction book. Incorporating the famous Weston photonic light cell, and narrow angle of view. For still and cine **£5:19:0**

Leica Meter ..... £5 19 0  
Case 10/- extra.



## 16-mm. SILENT AND SOUND-ON-FILM LIBRARIES

All the latest productions are here ready for your Xmas festivities. Customers are regularly informed of any latest releases. Get in touch with us now.



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If he is a beginner a suitable present will be the

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Profusely illustrated — there are chapters on the correct choice of a camera—the right roll film or plate to use—correct exposure, developing, printing and enlarging, and many other notable features.

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## ILFORD MANUAL OF PHOTOGRAPHY

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# The AMATEUR <sup>3<sup>D</sup></sup> PHOTOGRAPHER & CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXX.

Wednesday, December 18th, 1935.

No. 2458.

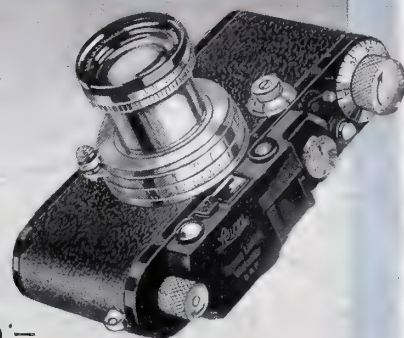


## WINTER PHOTOGRAPHY.

WITH THE

*Leica*

WHETHER IT IS CLEAR  
AND SUNNY, OR DULL  
AND MISTY, THE LEICA  
TAKES PHOTOGRAPHS  
IN ANY WEATHER  
DAY AND NIGHT.



ASK ANY GOOD CLASS PHOTOGRAPHIC DEALER  
FOR A DEMONSTRATION, OR WRITE FOR LITERATURE TO:-

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON. W.1.



# "You must snap Bobby with his new engine"

—said Bobby's Mother

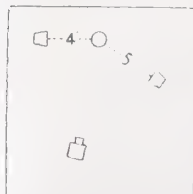


**S**O, on Christmas Eve, his father went to the nearest Kodak Dealer, and got some spools of **Kodak Super Sensitive Panchromatic Film** and some simple inexpensive **Kodak Lighting Aids**. Then, in the evening of Christmas Day, he was able to get some perfect pictures without even stirring out of the dining-room.

**X** Put down **KODAK "S.S. PAN" FILM** and the **KODAK LIGHTING AIDS** on your Christmas Shopping List

## How this picture was made.

Two "Photoflood" Lamps in "Kodaflector" Reflectors provided the light, as shown in diagram. The exposure was  $\frac{1}{15}$ th second at 14.5 on Kodak Super Sensitive Panchromatic Film.



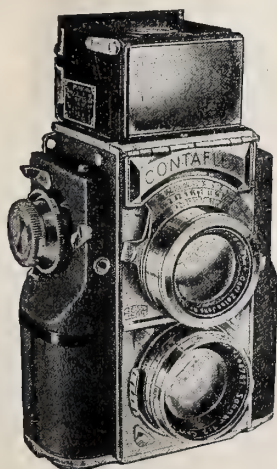
Ask your Kodak dealer or write to Kodak Limited, Kodak House, Kingsway, London, W.C.2 for free illustrated booklet entitled: **"HOME SNAPSHOTS AFTER DARK THE EASY KODAK WAY"**

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## ENGLAND'S BUYING CENTRE for MINIATURE CAMERAS

We are the only firm in Great Britain specializing exclusively in miniature cameras such as the Leica and Contax. Every miniature camera of distinction, together with a full range of enlargers and accessories, is to be seen at our showrooms. Where miniature apparatus is concerned, we give the highest part-exchange allowances and pay the highest cash prices in the trade. Any type of modern high-class apparatus taken in part exchange.



### THE "CONTAFLX"

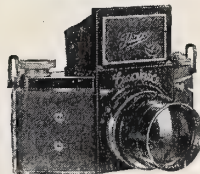
#### PRICES:

With f/2.8 Tessar.....	£64 12 6
With f/2 Sonnar.....	£71 17 6
With f/1.5 Sonnar.....	£87 2 6

PART-EXCHANGE.—If you are contemplating trading in your present apparatus for a Contaflex, why not write for our quotation? Part of our success is attributable to the fairness of our part-exchange allowances.

### More Gift Suggestions

- 1.—THE NEW VACUBLITZ SYNCHRONISED PHOTOFLASH, for use with Leica, Contax or any camera fitted with Compur shutter. Price, with aluminium reflector.....35s. 0d.
- 2.—NEGATIVE FILING SYSTEMS for Leica negatives. We have a complete and exclusive range of negative filing albums and cabinets. Prices from 6s. 6d. to £2 10s.
- 3.—SUPERKING DAYLIGHT DEVELOPING TANKS for Leica films. A long-awaited accessory that will infinitely simplify Leica photography. Rapid in use, simple, absolutely foolproof, this tank takes ordinary daylight-loading cassettes. Price.....£3 3 0
- 4.—NEW ENLARGERS for Leica and Rolleiflex negatives. We make a point of stocking every available miniature enlarger. We recently introduced the Vertex enlarger for Leica and Rolleiflex owners (reviewed in *The Amateur Photographer* of Dec. 4th). We are now able to announce the new Ensign automatic enlarger to take the Leica lens. Price .....£8 10 0



### The Lever-wind Multi-speed EXAKTA

Fitted with the redesigned Dallmeyer Super-Six lens. Price.....£36 0 0

We have just taken delivery of the first model of this famous miniature reflex camera with this latest lens equipment.

### Enlarger Bargains

- Valoy Enlarger, fitted 40 in. upright. Cost £10 0s. 6d. As brand new.....£7 10 0
- Magniphot Enlarger, for Contax negatives (latest improved model). As brand new £7 10 0
- Foth Enlarger, for Leica, half vest-pocket or 4×4 cm. negatives, f/3.5 lens, orange swing filter. As brand new.....£6 5 0
- Praxidos Enlarger, for negatives up to 4×4 cm. f/4.5 lens. Cost £8 10s.....£5 15 0
- Zeiss Miraphot Enlarger, 3½×4½, f/4.5 Tessar. Cost £14 15s. As new.....£9 15 0
- Ensign Miniature Magnaprint, f/6.3 lens.....£3 5 0

Space prevents us from including our usual list of second-hand miniature bargains, but we shall be pleased to send full particulars of these on request.

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(HOLBORN 4780.)

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"Photograms of the Year" for 1936 is now on sale and makes a most attractive volume for all who are interested in pictorial art.

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# CHOOSE YOUR GIFTS FROM ONLY A FEW SHOPPING DAYS BEFORE CHRISTMAS—ACT



## PATHE 'B'

A popular movie maker with f/3.5 lens and clockwork motor. Simple to use  
**£6:6:0**

Nine monthly payments of 14/9.



## 9.5-mm. DEKKO

Three speeds—half, normal, slow. For snapshots, time exposures, single and animated.  
**£6:6:0**

Nine monthly payments of 14/9.



## KODAK "RETINA"

Daylight loading with Kodak 35-mm. film cassettes. F/3.5 lens and Compur shutter  
**£10:10:0**

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## ROLLEICORD

The twin-lens camera which makes a popular Xmas gift. Has Compur shutter and Zeiss Triotar f/4.5 lens  
**£11:15:0**

Nine monthly payments of 27/5.

*I can recommend any of these..*



## 'BRILLIANT'

Takes the standard 3 1/2 x 2 1/4 8-exposure roll film. With Compur shutter, f/4.5 Skopar lens  
**£5:15:0**

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## ROLLEIFLEX

With f/3.5 Zeiss Tessar and Compur shutter. The fastest roll-film mirror reflex  
**£25:0:0**

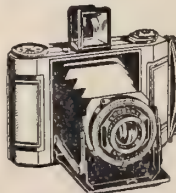
Nine monthly payments of 58/4.



## "IKOFLEX"

12 pictures on 8-exposure 3 1/2 x 2 1/4 roll film. Large finder lens. Novar f/4.5 lens and Ikoflex shutter  
**£7:15:0**

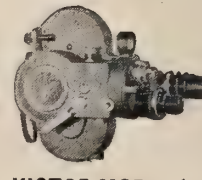
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## KODAK 'DUO'

Takes 16 pictures on 3 1/2 x 2 1/4 roll film. With Pronto shutter and f/4.5 lens..  
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Nine monthly payments of 14/1.



## VICTOR MODEL '5'

A splendid ciné camera with 4 speeds and slow motion. With 1/2.9 Dallmeyer lens  
**£45:0:0**

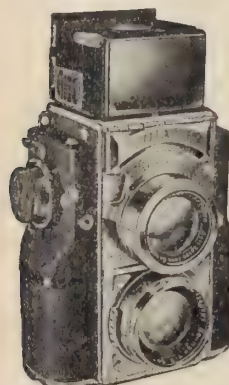
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## SALEX TRIPOD

A first-class job for cine-users. Get one for your friend...  
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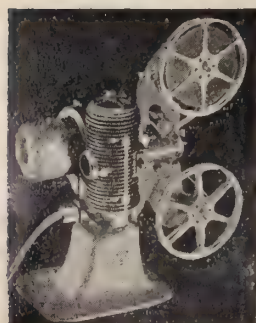
## NEW 'CONTALEX'

The first real twin-lens miniature reflex camera taking perforated ciné film, and the first with built-in photo-electric exposure meter. Focusing screen shows picture twice the size recorded on negative. With interchangeable Zeiss lenses. Picture size 23 x 36 cm. With Zeiss Tessar f/2.8 2-in. lens  
**£64:12:6**

Nine monthly payments of 27 10 10.

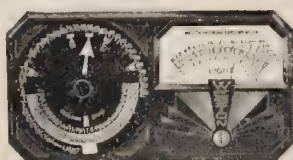
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ON YOUR PRESENT APPARATUS.

## FILMO '8' PROJECTOR



Traditional Bell-Howell quality in the 8-mm. field. Has 400-watt lamp. Fitted with fast f/1.5 projection lens. Takes 200-ft. films. For all voltages  
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## NEW WESTON Meter

Gives lower light values. Simpler to use, smaller, and has expanded instruction book. It includes the famous photonic light cell, and narrow angle of view. Universal for still and ciné work  
**£5:19:0**

Leica meter, specially for Leica users  
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Case 10/- extra.



## SUPER IKONTA

Model No. 530/16.

Takes 12 pictures on 3 1/2 x 2 1/4 8-exposure roll film. Distance meter coupled with the focusing. Direct built-in view-finder. Compur Rapid shutter, speeded to 1/400th sec.

With f/3.5 Zeiss Tessar lens.....  
**£25:5:0**

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16-mm. Bronze Kodascope Model B, reverse, rewind and still picture movement. As new. List price £35.....  
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Kodascope Model A Projector, and resistance, complete. Perfect.....  
**£14 10 0**

9-mm. Bolex Model P.A., resistance and case. As new.....  
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Pathe Kid Projector.....  
**£35s. 0d.**

Pathe Home Movie Projector, type C motor, super attachment and case  
**£7 10 0**

Voigtlander Bessa Roll Film, f/6.3 Voigtar anastigmat, speeded shutter, 1/25th to 1/100th, self-erecting front.....  
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3 1/2 x 2 1/4 Zeiss Ikonta, f/6.3 Novar anastigmat, speeded shutter, 1/25th to 1/100th, self-erecting front.....  
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1-pl. T-P. Reflex, f/2.9 Plaubel anastigmat, rack focus, self-capping shutter, 1/10th to 1/1,000th, reversing back, 6 slides and case  
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Quantity of Leather-covered Loose-leaf Paste-on Albums, with tooled leather cover. Postage 6d.....  
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1-pl. New Ideal Sibyl, f/4.5 Ross Xpres anastigmat, lens, fully-speeded shutter, Time and Bulb, reflex finder, 13 slides and case  
**£9 9 0**

3 1/2 x 2 1/4 New Special Sibyl, f/4.5 Cooke anastigmat, lens, rising and cross front, reflex finder, 6 slides, F.P.A.....  
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3 1/2 x 2 1/4 Mentor Folding Reflex, f/4.5 Zeiss Tessar lens, shutter speeded to 1/1,000th daylight-loading F.P.A., leather case  
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P.C. Ensign Reflex, 6-in. f/4.5 Cooke anastigmat, lens, S.C. shutter, speeded from 1/15th to 1/1,000th, Mackenzie-Wishar slide, 9 envelopes, leather case. First-rate condition.....  
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1-pl. Ross Panos Focal-plane, f/4.5 Ross Xpres lens, 6 double plate-holders, leather case.....  
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3 1/2 x 2 1/4 D.E. Folding Plate, f/4.5 Zeiss Tessar lens, in latest D.A. Compur shutter, rising and cross front, 6 slides, F.P.A. leather case.....  
**£8 5**

1-pl. D.E. C.B. Field, suitable for making up an enlarger, complete with 1 D.B. slide  
**£12s. 6**

3 1/2 x 2 1/4 Ensign Tropical Model Speed Roll Film Reflex, f/4.5 Aldis Uno anastigmat, lens 9-in. f/6.5 Dallon Popular Telephoto lens, interchangeable, the whole outfit in perfect condition.....  
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5-in. f/4.5 Lukos Anastigmat. Lens, Compur shutter, 1 to 1/200th. New condition  
**£2 5**

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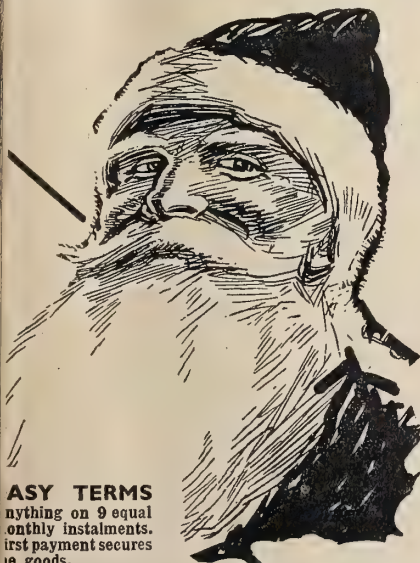


# THIS SPLENDID SELECTION

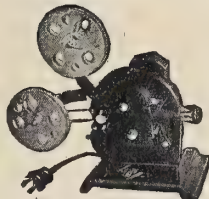
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Fully illustrated and with all specifications of Cameras, Ciné Cameras, Home Cinés and lots of very useful accessories which make ideal Xmas gifts. Free and post free!

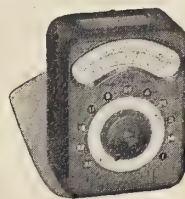


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Anything on 9 equal  
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First payment secures  
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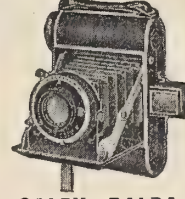
### AGFA MOVECTOR DOMESTINO

Takes 400-ft. reels of 16-mm. film. Built-in resistance. 100-watt lamp. 50-mm. £17 lens ..... £17  
Nine monthly payments of 39/8.



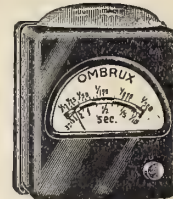
### THE 'AVO' METER

Gives direct reading for still and cine cameras. ONLY 57/6  
Case 5/- extra.



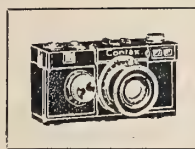
### SALEX BALDA

16 pictures on 3½×2½ roll film. 1/4 F/2.9 Meyer lens, delayed-action Compur sector shutter, 1 to 1/3000th sec. £9 : 5 : 0  
Nine monthly payments of 21/8.



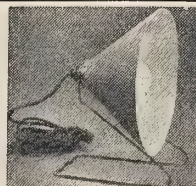
### OMBRUX METER

The photo-electric light-cell exposure meter. Gives dead-accurate exposures. For still cameras £4 : 4 : 0  
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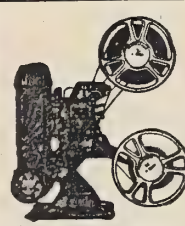
### CONTAX

The famous Zeiss Ikon miniature camera with Zeiss Tessar 1/3.5 lens and focal-plane shutter ..... £31  
Nine monthly payments of 72/4.



### KODAFLECTOR

For taking movies at the Xmas Party. With reflector and wire stand for standing it on chair or table or suspending from picture-rail. With 9-ft. flex and adapter. 7/6



### Pathoscope 200-B

The finest 9.5-mm. projector available. 200-watt lamp. Complete with accessories £15  
Nine monthly payments of 35/-.



### KODASCOPE 'EIGHT-80'

Complete with two 200-ft. reels, splicing outfit and accessories ..... £25  
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Pathe 200-B Cine Projector, adjustable resistance ..... £13 10 0  
Pathe Home Movie Projector 9.5 mm., type C motor, group resistance, super attachment. Perfect condition. £9 17 6  
3½×2½ All-metal Ica Ideal, double ex., 1/4.5 Carl Zeiss Tessar, D.A. Compur, 3 slides, F.P.A., L/case. Cost £19. £7 10 0  
Several Good Microscopes at bargain prices. Details on application.  
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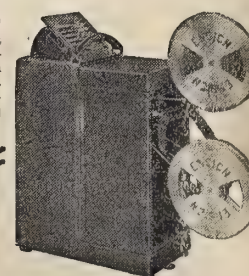
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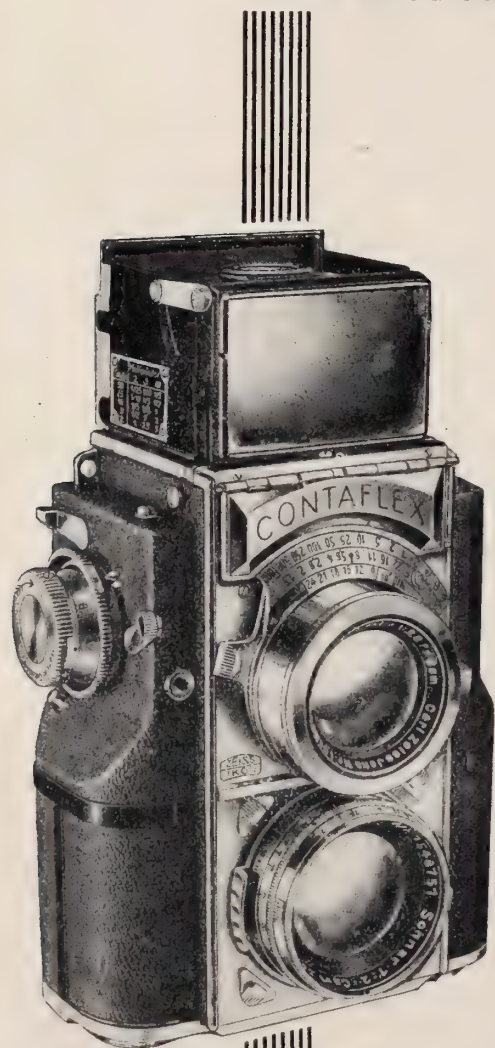
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# THE AMATEUR PHOTOGRAPHER

## & CINEMATOPHIL

EDITOR  
R.J. MORTIMER

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WILL our readers please note that the next issue of *The Amateur Photographer* (dated Wednesday, December 25th, Christmas Day) will be published and on sale on Tuesday, December 24th. We hope that in spite of the counter-attractions of Christmas itself the topical contents of the issue will not be overlooked. In any case, as indicated in our Special Number last week, there will be plenty of work for the camera during the great winter holiday, and we have every reason to believe that many thousands of our readers will turn their hobby to good account on this occasion. The present issue contains further suggestions.

### Lightning Quickness.

That wizardry has not departed from photography was effectively shown by Mr. A. C. Banfield at the Royal Photographic Society the other day when he took some exposed film, asked his audience to count up to ten, not too slowly, and, presto! there was the transparency developed, fixed, dried, and in the hands of the chairman, who pronounced it very good. Unfortunately, the chemicals or processes used are not yet sufficiently patented to be divulged, but it is understood that this ultra-rapid work is being used in connection with television. Mr. Banfield was asked whether there was any reasonable prospect of this sort of thing being available for the amateur. Will he be able to carry out all his manipulations within a matter of a few seconds? The questioner asked this because, he said, one of the drawbacks to amateur photography—though some would say its particular advantage—was its long and messy operations in the dark-room. The large slice

## TOPICS of the Week



A CHRISTMAS SHOP WINDOW AT NIGHT.

*An attractive subject for the night photographer. An article on Shop Window Photography appears on another page in this issue.*

out of one's leisure time put many people off amateur photography, he said, and if the finished result could appear within a moderate time it would attract crowds more people to the pursuit. Mr. Banfield said in reply that there was some chance of this great boon for the amateur, though he could not promise ten seconds. What would the amateur consider a reasonable time? Would he consider it frightfully slow if developing, fixing, and so on, took up to one minute? The questioner said that he thought amateurs could endure it for one minute, and it seems possible, again when those patents are all right, that a minute may be the maximum that an amateur will have to spend in his dark-room.

### Paying a Debt.

Mr. Kenneth Baker, in his recent discourse to the Pictorial Group, took a rather pessimistic line when he said that there was little demand for the goods produced by the pictorial photographer. He cited the sales record of the major exhibitions in proof. Perhaps the pictorial photographer would rejoin that he is not producing goods for sale, but for his own enjoyment. However that may be, in Mr. Baker's view the pictorialist has either got to find some useful place for himself in the scheme of things or stop producing. The question is what sort of useful place shall the pictorial photographer occupy. A very practical course would be, says Mr. Baker, if the pictorialist would come down from his pedestal, for him to use his knowledge and abilities to improve the deplorably low level of what stands for art in the eyes of the Press and the advertising public. To do so, of course; he would have



to choose his subjects to suit his patrons, who might not care for the sort of subjects with which pictorial photography has exercised itself hitherto. It may be asked why one should assist the Press in this way, but here Mr. Baker has his answer. The amateur photographer must not think that the wonderful materials at his disposal would be there if it were a case of himself alone. He owes them to the Press, the commercial photographer, the professional portraitist, and, above all, the cinema.

### Limelight.

Going to the meeting of the voluntary euthanasia people the other evening we expected an atmosphere of appropriate gloom, but in fact the hall was the most brilliantly lighted we have ever been in. Rows and rows of lamps were installed, and someone informed us in a hushed voice of the power represented. Everything was about ten times brighter than day, and Hollywood and Elstree were outshone. Then it proved that the

proceedings were being recorded for sight and sound, and the speeches were accompanied by the subdued grumble of the cinematograph apparatus. "Light! More light!" exclaimed Goethe on his death-bed. The enthusiasts for painless death evidently mean to have the subject well illuminated.

### Going one Better.

The enthusiastic cinematographers who have been exhibiting in Russell Square had a hard nut to crack at a Saturday afternoon discussion when amateur work was rather severely criticised, not from any narrow point of view of technique, but from that of picture-planning. For example, one picture was shown of the circus at Olympia, and it looked extraordinarily good, too. One felt oneself at the circus and following with interest the various turns. One humorous interlude was due to a pair of wrestlers, who combined the clown and the acrobat so that one laughed nearly all the time. But here came the cold

water of the critic. He said that what made us laugh was not the photography at all, but simply Mr. Bertram Mills—a very big difference. He said that no photographer ought to be satisfied unless in a humorous picture he made people laugh more than they would laugh on seeing the original. That is something to do, and no mistake. We must do better than our original subjects every time. It is a case of out-lauding those who laugh, and out-weeping those who weep. Not easy to do, but in the case of the circus the critic explained what he meant. The photographer had concentrated on the arena, but he would have got bigger laughs and bigger thrills if now and then he had directed his lens upon the gaping audience, picking out perhaps one spectator who was absent-mindedly doing some comic thing. That would have provided the background to the studies of the circus proper, and have made the spectator at one remove—that is, the man who sees the pictures afterwards—enjoy it with a keener sense than those who were there.

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Duplicating a Negative.

*I have a (to me) valuable negative with over-dense high-lights, and as I have never used persulphate I am afraid of spoiling the negative. What is the procedure for improving matters by duplicating the negative?*

J. E. (Tring.)

It sounds as though your negative is a suitable case for ammonium persulphate reduction. This process is reasonably safe in experienced hands, but you are wise to avoid it in the case of a negative you value.

We should ourselves have advised you to take the course you suggest, and make a new negative by copying. This will almost certainly mean sacrificing a few plates, but with care you should succeed in getting exactly what you want, and the experience will stand you in good stead for future proceedings of a similar kind.

First get a box of plates of the size of your negative, of the "ordinary" brand, with an H. & D. speed round about 150 or 200. The general lines of procedure are similar to those in making a bromide print, but less exposure is necessary, and a suitable exposure must be found by trial and error. The first plate should be exposed in, say, four strips, giving increased exposure from one strip to another, and being careful about the exact times given, and particularly about the distance of the printing-frame from the light.

Development times should also be carefully noted. After fixing and rinsing, the resulting positive is examined, both by transmitted and reflected light, to decide which strip is the most satisfactory. In this case your aim is to reduce contrast, so you must carefully study the high-lights to see if they show proper gradation.

When you have secured a good complete positive it is washed and dried. Remember that you can reduce contrast, and

secure a sufficiently "soft" result by full exposure and short development, but this must not be overdone.

You now repeat the operations by exposing another plate behind the positive transparency, this giving you the new negative. Here again you can exercise control by adjusting exposure and development. Should you want more contrast, you decrease exposure, if necessary, and prolong development. Your new negative is not, of course, an exact "duplicate" of the original, but should be an improvement on it.

### Diffusing Materials.

*How are bolting-silk and chiffon used for enlarging purposes?*  
R. E. A. (Milford.)

Each of the materials named can be used in several ways according to the effect desired.

Bolting-silk is sometimes plated in actual contact with the bromide paper, contact being secured with a sheet of glass. The image is then not so much diffused as broken up by fine light lines. If the silk is stretched on glass, and separated from the paper by the thickness of the glass, no lines are visible but the image is moderately diffused. If the silk is placed farther from the paper, or moved about during exposure, diffusion is increased.

Chiffon is generally used on the projection lens itself. A cardboard ring, made to fit the lens, has one or more thicknesses of chiffon stretched over it, and is put on the lens like a cap. Black chiffon is generally preferred. The degree of diffusion depends on the number of thicknesses and the fineness of the mesh. Exposure is of course increased, sometimes very considerably. If this method is carried to extremes, the edges of dark masses spread into adjacent high-lights, and this should be avoided.



# Photography in Winter

Now that photography is practised all the year through, the photographer has to regard seasonal conditions which may affect his results adversely. In the following article some technical points which should have attention by all workers are dealt with.

**P**HOTOGRAPHY knows no close season. Rapid lenses, highly sensitive material, handy apparatus, and improved means for making exposures by artificial light, all combine to induce the amateur photographer to carry on operations throughout the year. It is a fact that there are more opportunities for the production of original pictures at this season than at any other.

There are one or two essentials that should be observed by the photographer who is intending to continue operations under conditions that will prevail during the winter months.

## *Temperature.*

The first consideration is the lower temperature at this time of the year. For example, developers which contain hydroquinone need to be used at a temperature of not less than 60° Fahr. for safety, as this chemical ceases to function at low temperatures, and the developing formula containing it will not be properly balanced. Other developers become slower in action, and need longer time in order to produce negatives of satisfactory printing density.

While on the subject of temperature the photographer should be aware of bringing the temperature of the solution to the right degree by the addition of hot water, because it will speedily fall to the same temperature as that of the apartment where the work is done.

The best course is to place a stove in the dark-room for a few hours before the work is to be done, or, if this is impracticable, to conduct operations in a room that has already been warmed.

The effect of developers working at low temperatures is the production of negatives flat and lacking in contrast, in spite of longer development. Prints on bromide or chloro-bromide papers will be of

poor colour. Imperfect fixation is also to be guarded against. The only safe course at this time of the year is to use a thermometer.

If the suggestion made with regard to warming the dark-room, or working in a warm apartment, cannot be carried out, the photographer may adopt either of the following methods of keeping solutions at a sufficiently high temperature. A couple of bricks may be heated in an oven, or warmed near a fire. The developing dish may be placed upon them, and it will be found that the bricks will retain their warmth and maintain their heat for a long time. Another way of attaining the same object is to place a hot-water bottle near the dish.

## *Atmosphere and Damp.*

The winter photographer will do well to be on his guard against the effect of winter atmosphere or damp. It is well known that if a lens is brought from a colder atmosphere into a warmer one, moisture will at once form upon the glasses. If this is not noticed the effect will be that the negatives will be lacking in good definition, and may in bad cases suggest under-exposure.

The photographer who uses a camera fitted with a focussing screen will at once see the effect of this, but in the case of miniature or roll-film cameras the condensation of moisture will escape notice until too late unless the photographer is on the watch for it.

Another point with regard to the lens is that in the case of cameras used for outdoor work the glasses should be frequently inspected. A dullness will appear over the surface which will impair fine definition. This is especially likely to happen when the camera is used in large towns or in a smoke-laden atmosphere. It is quite an easy matter to remove this film from the lens elements, but if neglected the task is less easy. All that is necessary

is a wipe with an old piece of soft, well-washed cambric—such as an old, clean handkerchief. Hard rubbing must be avoided, as the glass used for many of the best anastigmats is soft, and easily abraded.

## *Contrast in Winter Subjects.*

The photographer who is not familiar with winter work out of doors may find that his results are lacking in contrast, and especially in the case of negatives of subjects photographed on dull days. A little longer development is sometimes called for, and in some cases when the plates or films are made to produce negatives of soft gradation, it is better to change over to one of more vigorous type. For outdoor subjects upon dull days a plate of the "press" type will be found useful.

When the subject will permit, and it is necessary to make a bright picture, apart from pictorial considerations in which mist or atmosphere play a necessary part, the photographer will find that panchromatic material, used in conjunction with a deep filter, will have a surprising effect upon the contrasts of the subject.

Another point respecting plates and films for winter use must be mentioned. The photographer should be on his guard against the results of exposing sensitive material to the effect of damp atmosphere, when in the camera. After removal from their protective packing, plates or films do not keep so well, and after a week or two in the camera they should not be regarded as certain to be perfect, unless the camera has also been stored under good conditions.

It is a good plan in the case of roll films to load the camera, and to wind the film to the point indicated by the warning hand, if an exposure is not to be made at once. The film will be afforded additional protection, and to wind it to No. 1 is but a matter of a moment.





*Christmas illuminations of West End store. 3 secs., f/4.5, Selo Hypersensitive pan. film.*

# CHRISTMAS

## Shop-Window Displays

An Attractive Night Subject for the Camera at the present time.

By ROBERT W. NEWBY.

**D**URING the past few years the advent of extremely fast films and plates has enormously increased the interest taken in night photography, and by now keen photographers are beginning to tire of what might be called the more common subjects, such as floodlit buildings, illuminated cinemas and neon signs, and are constantly searching round for new material.

The brilliantly-lit Christmas shop-window displays, to be found in all large towns at this time of the year, can form very pictorial subjects for the photographer who is keen enough to take his camera out of doors on winter evenings.

Photographs of shop windows themselves are perfectly easy to take on any film, and even with the simple lenses of box cameras, provided you have a tripod or other firm support for the camera, and can persuade the shop gazers to keep away from the window for a few moments while you are making a time exposure. With a brightly-lit display as your subject good photographs can be secured with exposures of 4 to 5 seconds at f/11, using one of the "chrome" films.

However, in this, as in so many photographic subjects, human interest can play a vital part in transforming a dull and lifeless photograph (which nevertheless may be technically excellent) into a real picture. If you have a lens aperture of f/4.5 or larger, it is quite possible to take snapshots at 1/5th or even 1/10th second, using hypersensitive panchromatic films or plates. You can then include a crowd of shop gazers in the photograph without having to make them pose.

When photographing people walking, 1/10th second is about the slowest speed that can be given to arrest movement during exposure, and even then care must be taken to avoid having moving pedestrians too close to the camera.

If cars or buses are to be included, they should be taken approaching or going away from the camera, rather than proceeding across the picture. Their movement, except at high speeds, will not then be noticeable.

In shop-window photography, however, the problem of accommodating moving objects in the photograph does not usually arise, since close-ups of the display are generally required in which the spectators, if any are included in the picture, will be standing still and looking into the window. Of course, if a wider aperture lens than f/4.5 is available it is best to use it, and cut down the exposure to 1/25th second, provided a great depth of focus is not essential.

If the camera has to be held in the hand for an exposure of 1/10th or even 1/5th second, you will find that risk of movement during exposure may be minimised by pressing the camera firmly against the body and holding your breath.

The only trouble about using a camera on a tripod outside a shop in a busy street, apart from getting it accidentally knocked over, is that either you will not get the chance of a "look in" at your selected window, or else the shop gazers will stand clear of it, thinking that they will be in your way. The latter is, of course, the very effect it is desired to avoid. However, by exercising a little patience and pretending that you are not yet ready for the photograph, people will forget your presence and by keeping your eye on the view-finder you can snap them at the most opportune moment.

Usually the best pictures can be obtained from the side, as you then have your "audience" illuminated by the bright lights of the window. This has the added advantage that you and your camera will be less in the way of passers-by. If you wish to photograph from behind the crowd, choose a window near a street lamp, and the people's backs will then not be in complete shadow. On the other hand, silhouette effects, with the people shown up in relief against the brightly-lit window, can often yield very pleasing results.

With a modern miniature camera, and the great depth of field given with its short-focus lens, it is frequently possible to get all the necessary planes in focus at the same time, even with a large aperture.



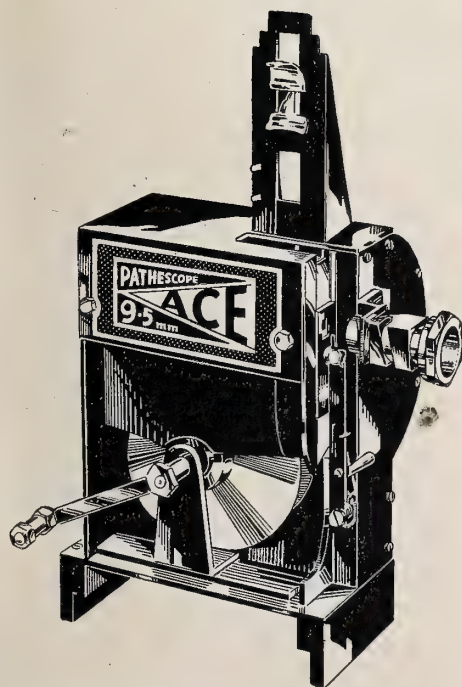
*A window of a London store at night. 1/5th sec. at f/4.5, Selo Hypersensitive pan. film.*



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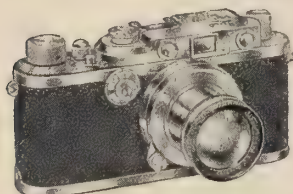
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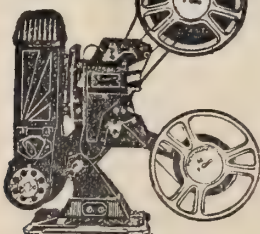
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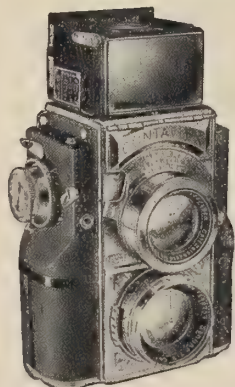
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4 1/2 x 6 cm. 18-on-2 Brownie Film Super Ikonta, with 2 1/2-in. f/3.5 Carl Zeiss Tessar lens, Rapid Compur shutter, latest model. As new. List **£16:12s. 6d.** **£13:15:0**  
3 1/2 x 2 1/4 and 4 1/2 x 6 cm. Super Ikonta, fitted 4 1/2-in. f/4.5 Carl Zeiss Tessar lens, Rapid Compur shutter. As new. List **£19:13:17:6**

Very Latest Super Nettel, fitted 2 1/2-in. f/2.8 Carl Zeiss Tessar metal focal-plane shutter, 1 to 1/1,000th sec., as fitted to the Contax. 36-exposure films. List **£24:15s.** As new. **£18:7:6**

6 x 6 cm. (2 1/2 square) Super Ikonta, fitted f/3.5 Carl Zeiss Tessar anastigmat, coupled focussing. Rapid Compur shutter. List **£23:5s.** As new. **£18:10:0**

6 x 6 cm. Super Ikonta, fitted f/2.8 Tessar lens, Rapid Compur shutter, coupled focussing. Listed at **£28:5s.** In original carton. Unsold. **£21:0:0**

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2.8-cm. f/3.5 Hektor. List **£10:18s. 6d.** As new. **£8:2:6**

3.6-cm. f/3.5 Elmar. List **£9:5s.** Like new. **£6:17:6**

5-cm. f/2 Summar. List **£17:14s.** **£13:2:6**

9-cm. f/4 Elmar. List **£11:17s.** **£8:15:0**

9-cm. f/2.2 Thambar. List **£21:19s.** **£0:0:0**

10.5-cm. f/6.3 Elmar. List **£10:3s.** **£7:5:0**

13.5-cm. f/4.5 Hektor. List **£18:12s.** **£13:17:6**

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The ideal camera for Autumn photography.

F/2.9 Schneider Radoniar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B.

**£6:15:0**

Nine monthly payments of 15/9.

18 pictures 2 1/2 x 1 1/4 on standard 2 1/2 by 3 1/2 roll film.



Ditto, Rapid Compur, 1 to 1/400th sec., T. and B. **£7:19:6**

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Body of camera is moulded from practically indestructible plastic material, the surface being attractively finished. Leather bellows are fitted and the metal parts of camera are plated.

## THE NEW PATHESCOPE “ACE” 9.5-mm. PROJECTOR

### 37/6 BRITISH MADE

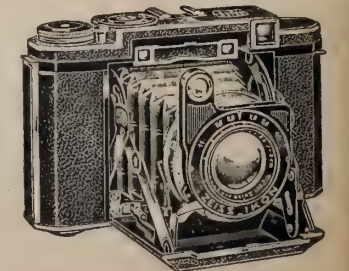
The “Ace” is sturdily built, being made throughout of solid high pressure die castings. Can be run off any house current from voltages 110 to 250, or from accumulators. Will give a brilliantly illuminated picture—2 ft. wide at a distance of 8 ft. from the screen. Takes the 30-ft. or 60-ft. film. Supplied complete with lamp, flex and resistance.



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Body of hard aluminium alloy, with hinged back leather covered, leather bellows. Weighs only 19 oz.



Special device to avoid double exposures, latest pattern distance meter coupled to lens focussing, f/2.8 Zeiss Tessar anastigmat, Rapid Compur shutter, speeds 1 to 1/400th sec., T. and B. **£28:5:0**

Nine monthly payments of 65/11.



# Calendars for Christmas

By D. Y. GOODERSON and H. F. TAYLOR.

**N**EXT to the Christmas card a small calendar makes the best greeting for Christmas and the New Year. Photographers have an advantage in being able to make their own calendars, as they can use their prints for the purpose. Not only can money be saved, but calendars are readily saleable, and may be made a source of profit.

They are easy to make, and the little "tear-off" calendars for affixing to the card are obtainable at all stationers, stores, etc., very cheaply in all shapes and sizes. If the same size and type of calendar card is being made the calendars can be bought all alike by the dozen more cheaply still.

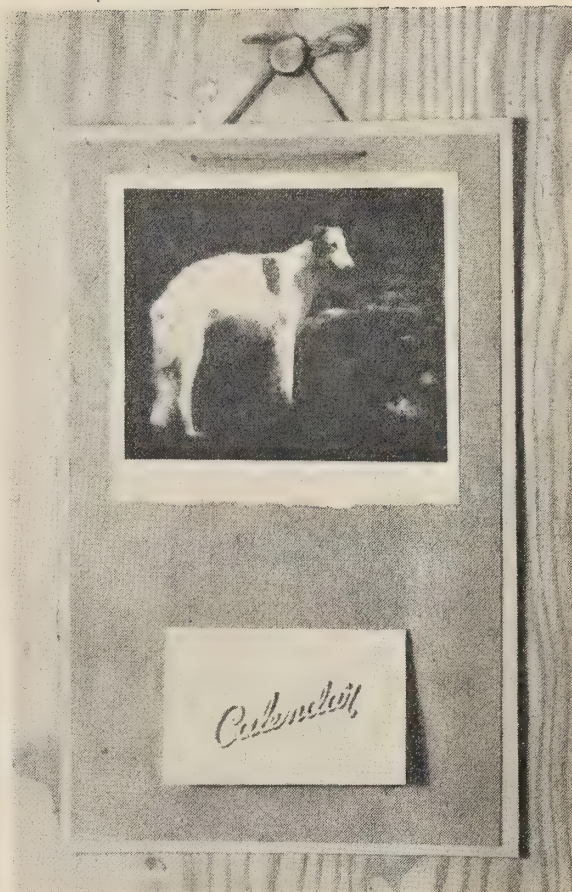
The tools required are few and simple. Mounting boards of various tints cut to useful sizes can be obtained from any artists' shops. A hollow punch is required for cutting clean holes through which the ribbon is threaded for hanging the calendar. The selection of tinted boards, calendar tabs and general arrangement is a matter of individual taste. Whether the photograph has a border or not a line ruled round the edge of the print with a soft pencil will add to the appearance and finish of the print. Elaborate decoration should be avoided. It occupies time, and usually takes interest away from the print itself. A grey pencil line on a rough cream board looks very effective and is neat and clean.

If you are exhibiting at a church bazaar take a few snaps of the church and use them on your calendars. Cheap, small

pictorial calendars will be useful here. Contact prints not less than  $2\frac{1}{2} \times 3\frac{1}{2}$  in. can be used for this purpose. A fair number of medium size calendars should be prepared and a few of larger size and better finish for the benefit of the wealthy patrons. Always supply envelopes; it is annoying to buy a calendar and then have to go somewhere else to buy an envelope.

During the year the photographer collects a number of good contact prints which cannot be used for exhibition purposes but are too good to throw away. What better use is there for these than to use them for calendar work?

The accompanying illustration gives a good idea of a typical and easily prepared calendar. Here three pieces of mounting paper were used. A white stout piece for the base, a thinner grey piece cut to show a white margin and pasted on to the base, and finally the print itself mounted on another small, thin light mount and stuck down on the other two. The little calendar is stuck down in the space below. A ribbon through



*A typical simply-made Calendar.*

holes at the top completes the matter. If necessary a greeting can be written or drawn on the front, but it is better to let the sender write his or her own greeting and signature on the back. The calendar can then be hung up by the recipient, and serves a useful purpose during the whole of next year without the greeting obtruding all the time. About June or July the constant sight of a calendar wishing you a merry Christmas is apt to pall.

As a variation of the usual straightforward stuck-on print, the cut-out calendar is worth trying. A suitable figure or figures may be chosen, and a few whole-plate prints made, so that the figure is about six inches high. These are then pasted on three-ply wood and cut out in outline by means of a fretsaw, leaving the base and a place for the calendar. The calendars are fixed in position by a little gum on the back page.

To make the figure stand upright, a piece of wood, one-inch cube or so, is glued to the base at the back.

The whole process is extremely easy, and the finished product most attractive. Every amateur doubtless has suitable negatives in stock, though the more ambitious will possibly make special exposures so that a person may be depicted holding or pointing to the date, or even the family mongrel indicating it with his paw.



*A batch of Cut-out Calendars.*





*The Snowclad Countryside—a Christmas landscape.*

**W**INTER-TIME is often termed by many a camera owner as the "off period." When the leaves fall and Nature assumes the stark cold bareness of her winter's rest the camera is put away like the hedgehog, to whom the shortened days and long nights are the signal for a prolonged sleep until the breath of spring stirs and warms the earth once again.

Such a procedure is quite wrong for any amateur photographer worthy of the name. Pictures galore, both indoors and out of doors, are awaiting the keen worker. In the country, even if the glory of the leafy raiment of the trees has departed they bear in their nakedness the charm of wonderful tracery and graceful form. Against a suitable sky the winter-time trees will weave intricate patterns that in themselves are pictures. These beautiful subjects can only be secured at the present time.

Snow, of course, is the photographer's loadstone, and lucky are the pictorialists of the north who see it in generous falls every winter while the southerner frets his spirit in fruitless hope; for snow comes rarely to the south, and even when it does the poverty of its fall is usually insufficient to fill the hollows and give that unbroken stretch of vivid whiteness that turns the most commonplace scene into a picture of ethereal beauty.

But have your camera always ready and

# Seasonable

By F. READ.

loaded throughout the winter in case the snow does come. It may arrive in the passing of the night, and if the morning finds your slides empty or you are without a film the opportunity for picture-making may be gone for ever this season. Here, although snowscapes are apparently lacking in actual colour, panchromatic films or plates will always give the best rendering of such subjects if all the subtle gradations are to be secured.

If we cannot all be sure of snow there are other aspects of nature belonging to winter that are pictorial and will often make a good study. Everyone can reasonably hope to see frost, and though Jack Frost paints with an icy hand in the biting stillness of the night and photographing his creations is cold work, his pictures in the early morning on the hedgerows and windows, before the sun has time to thaw them out, are of an entrancing delicacy and refinement.



*A Corner of the Kitchen. An artificial-light genre subject.*



*The New Doll.*

Fog and mist can also be used to good effect. Both soften the harshness of winter's severe outlines, and give the view mellow distances, the planes receding with an elusive charm.

For the same reason winter street scenes have a character of their own worth recording; while in this country the activities on the farms, in the woods, and the unforgettable glamour of a hunting morning as the hounds move off will stir the most indifferent camera user.



# Subjects for the CAMERA

If an attempt were made to outline the limits of indoor photography during the present time of year, this article would hardly be without an end, for here indeed is a vast field bounded only by the worker's enthusiasm. Portraiture and figure studies must take pride of place, and it is fascinating work experimenting with various lights and poses with models drawn from the family circle.



*December Trees and Mist.*

There is every facility to-day for the amateur to make a success of artificial-light photography. Panchromatic emulsions should be used, as their effective speeds are increased enormously in artificial light; thus the 700 plate becomes 2,000 and the hypersensitive 8,000. The writer has taken exposures on the latter plate of 1/10th second at f/4.5, in an ordinary light-papered room, the illuminant being magnesium ribbon, an impossible performance but a few years ago.

Flash-bulbs are also of great use for indoor portraiture and give complete security against fire, a very important con-



*The Woodman in Winter.*



*Christmas Eve.*

sideration when taking party photographs when there is usually an amount of inflammable material about.

Still-life and genre subjects are also attractive. Many workers think still-life photography so simple as to be beneath their notice, but the production of a good picture is no easy task and will be found to be a severe test of the worker's technical ability. The obvious advantage of this type of work is that one can repeat exposures until a perfect result



*The Hounds moving off—a typical December shot.*

is secured. There are countless objects and incidents in the home that can be used for subject matter.

It is hoped that the suggestions contained in this article will be of use to other readers of "The A.P.," and instead of the camera being treated like the hedgehog it will be kept in use the whole winter through. A final advantage is that when the spring does come again one's faculties will be in touch with photographic technique and there will not be any doubt or delay in making the most of spring exposures, as is often the case when the camera is not used at all during the dark months.



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The new "Roland" Miniature Camera which has just been introduced into this country by R. G. Lewis, of 202, High Holborn, London, W.C.1, has many novel features. Designed to give sixteen exposures on a  $2\frac{1}{4} \times 3\frac{1}{4}$  spool, it has the new 7-cm. f/2.7 "Miniature Plasmat"



lens designed by the celebrated Dr. Rudolph for optical equipment, fitted in the Rapid Compur with delayed-action device. Perhaps its most interesting feature is its coupled range-finder. Unlike all other previous types, it is fitted inside the view-finder so that both the focussing and the composing of the picture can be effected without moving the eye. A tiny prism can be seen in the middle of the view-finder which reflects a portion of the image seen through the other range-finder window. When this small image is displaced from the general view a large knurled ring round the base of the lens barrel is rotated until the two images are synchronised. At the same time the en-

tire lens and shutter has been moved by means of an enclosed helical screw and automatically focussed on the subject. The lens and shutter are mounted on a metal barrel, which is brought out into position and locked by a quarter turn. An exposure meter of the extinction pattern is also included in the equipment. Reflected from the range-finder window on to a step wedge, a number of small bars can be seen according to the intensity of the light reflected from the subject. By comparing the number of bars seen with a dial calculator fitted to the side of the camera, the exposure time for any aperture can be seen. An automatic depth-of-focus scale for any stop at any distance is also included on this calculator. It is finished throughout with black leather and dull chromium fittings on a die-cast body. Altogether, it is a high-class precision instrument capable of first-class work. Price £28 15s., complete with neck-strap, wire release and lens cap. Ever-ready case extra.

For simplicity of operation and compactness the new "Prinsen" Meter is an interesting development of the now popular photonic exposure indicator. With the exception of the emulsion speed scale, which must be set to its equivalent H. & D. number, there are no calculations to make or dials to rotate. The photo-cell glass is pointed in the usual way at the subject to be photographed, and the value which is engraved on the meter pointer itself is read off and followed along the particular coloured band on which it rests, to its equivalent

shutter speed on the right; or vice versa, from the shutter speed necessary to suit the subject, to the stop value. The shutter speeds range from 1/1,600th second to 60 seconds, and the lens apertures on the indicator from f/1.4 to f/16. It is equally suitable for all cine cameras. As this meter does not employ a variable resistance to facilitate measuring weak light values, all exposure times are doubled if the indicator moves no farther than a small line at the lower end of the scale. Its portability will appeal to many, as measuring only  $3 \times 2 \times 1$  in. it can be carried comfortably in the waistcoat pocket. It is obtainable from the sole distributors in this country, Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, London, W.C.2. Price 3 guineas, with leather case 5s. extra.

At a meeting of the Council of the Royal Photographic Society on Monday, 9th December, the Fellowship of the Society was conferred upon G. Marshall Smith, under Article of Association 9. The Fellowship was also conferred upon the following Associates: C. W. Bradley (Gatley, Cheshire), F. P. Beyne (Wood Green, London, N.), R. H. Cricks (Selsdon, Croydon), C. C. Davis (Portsmouth), J. Dixon-Scott (London, W.C.1), H. Flower (Ilford, Essex), H. E. Gaze (Hamilton, Waikato, N.Z.), H. J. Grayson (Childeritch, Essex), A. G. Greaves (Gosforth, Newcastle), N. H. Griggs (London, W.C.2), H. S. Hayden (McGill University, Montreal), D. S. Herbert (Weymouth, Dorset), J. T. Hibbert (Kidderminster), G. S. Moore (Brentwood, Essex), R. E. Owen (Stanmore, Middlesex), F. J. Pittcock (University College, Gower Street, W.C.1), Mrs. H. D. A. Sanders (New York City, N.Y.), F. H. Smith (Hove, Sussex), J. Tunbridge (London, W.1), D. P. Woosley (Brentwood, Essex).

## Exhibitions and Competitions

### CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of November 27.

Leicester P.S. International Exhibition.—Entries January 24, 1936; open, February 24—March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

Preston Scientific Society.—Eleventh Annual Open Photographic Exhibition. Monday, February 3 to Saturday, February 15, 1936. Entries close, Friday, January 10, 1936. Particulars and entry forms from the Exhibition Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

Scottish National Salon.—February 8–29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

The 40th Annual Exhibition of the South London P.S.—Open, February 15–March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Ilford Photographic Society.—Annual Photographic Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing date for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

Edinburgh Photographic Society.—74th Annual Open Exhibition. Open, February 22–March 7, 1936. Entries close, February 3, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Geo. J. Kennedy, 16, Royal Terrace, Edinburgh.

Birmingham Photographic Society.—45th Annual Exhibition. Open, February 29–March 14, 1936.

Entries close, February 8, 1936. Particulars and entry forms from the Hon. Secretary, Eric H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2.

Birkenhead Photographic Association.—Annual Exhibition. Open from March 4–7, 1936. Entries close, February 12, 1936. Particulars and entry forms from R. Greenwood, Four Chimneys, Irby, Frankby, Cheshire.

Pittsburgh Salon of Photographic Art. The Twenty-third Annual International Salon of Pictorial Photography.—Open, March 13–April 12, 1936. Entries close, February 15, 1936. Particulars and entry forms from C. E. Leshner, Secretary, Pittsburgh Salon, Box 146, Pittsburgh, Pa., U.S.A.

City of London and Cripplegate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16–21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

London, Midland and Scottish (London) Photographic Society.—E'eventh Annual Exhibition of Pictorial Photography at Euston Station, London. Open, March 16–21, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Clarence Pursell, Chief Accountant's Office, L.M.S. Railway Co., Euston Station, London, N.W.1.

Ville Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21–April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Markelbach, at Brussels, 3, Belgium.

Hackney Photographic Society.—47th Annual Exhibition. Open, April 1–4, 1936. Entries close,

March 10. Particulars and entry forms from the Hon. Secretary, Walter Selve, 24, Pembury Road, Clapton, London, E.5.

Bolton Camera Club.—Annual International Exhibition. Open, April 18–25, 1936 (inclusive). Entries close, March 25, 1936. Particulars and entry forms from T. Trevor Potts (Joint Hon. Exhibition Secretary), 167, Chorley New Road, Bolton.

Darwen Exhibition of Photography.—April 20–May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Bolton Road, Darwen.

Bristol Photographic Society.—Second Annual Open Exhibition, from May 2–19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.

Fifth Syracuse International Salon of Pictorial Photography.—Open, May 15–June 15, 1936. Entries close, April 15, 1936. Particulars and entry forms from Kent C. Haven, Salon Director, Camera Club of Syracuse, N.Y., U.S.A.

Sunday Referee Weekly Photographic Competition.—£10 offered every week for the best picture published. See Sunday Referee for full particulars.

Seventh Chicago International Salon of Photography.—Open, July 23–October 4, 1936. Entries close, June 15, 1936. Further details and entry forms from Alex. J. Krupny, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.

I Internationale Kunstphotographische Ausstellung in Karlsruhe.—Open from July 18–August 9, 1936. Entries close, June 18, 1936. Particulars and entry forms from Mr. Hugo Heyer, Schulgasse, 26, Karlsruhe.



# how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXII.

Mr. D. V. T.  
TAYLOR.

From information communicated to our Special Representative.

"SUNSHINE I regard as practically essential to pictorial photography, and most of my pictures are made when the sun produces striking lighting effects, and often makes a picture out of very mundane material. I seldom venture out with a camera when the sun is completely hidden.

"My favourite negative materials are Agfa Isochrom films, and Ilford S.R. Pan. plates, both usually in conjunction with a two-times filter. Standardisation of negatives is most important, and having found the correct

exposure by meter or reckoner, I invariably develop by the time and temperature method and aim to produce a negative which, with a normal subject, is printable on medium bromide paper; any variation from normal can be remedied by the use of soft or contrasty paper.

"I prefer bromide paper to chlorobromide, because I work with a condenserless enlarger, and bromide paper is definitely the faster. Also chlorobromide does not give the necessary contrast unless a more contrasty nega-

tive is used, and this naturally entails longer exposure still.

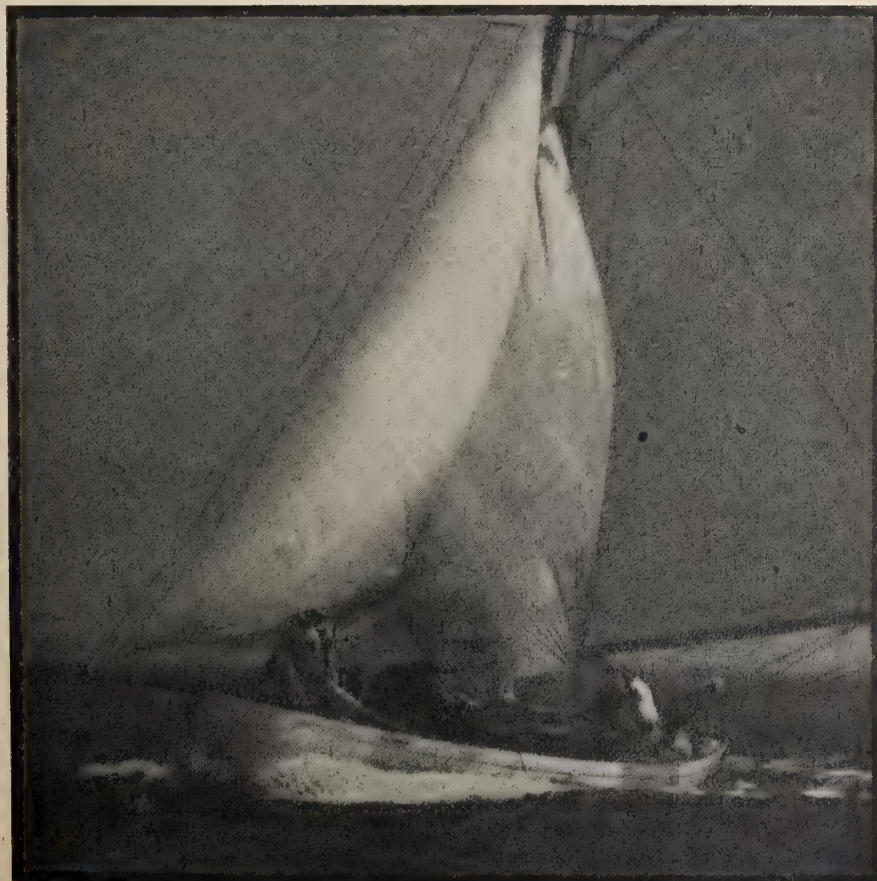
"To get the maximum quality from bromide prints, it is important not to underdevelop, and my minimum development time is three minutes at 65° Fahr.; this ensures that the print loses little quality when dried, and on the application of the usual varnish the original quality, as seen when the print was wet, returns.

"Most of my prints consisting of sunlit subjects convey the impression of sunshine better if of a warm tone, and, if the colour obtained by direct development is not sufficiently warm I usually tone by one of several methods, according to whether I wish to modify the contrast or not. My two favourite methods are silver-mercury-sulphide or chromium intensification. The former method gives a range of tones from warm-black to warm sepia, according to the proportions of the two solutions used, and is useful if a print needs clearing a little in the high-lights. The chromium method gives a pleasing warm colour and intensifies the print at the same time. To get the maximum warmth by this method the developer used for redevelopment should be warm.

"The so-called laws of composition should be studied by every pictorial photographer, and once learnt they should be forgotten, except subconsciously, and made subservient to the motive. Otherwise, if one goes out with a camera and starts measuring on the ground glass, either the subject will have been lost when the time comes to make the exposure, or the composition will look stiff and formal; and there must be something besides mere formality to raise a photograph to the realms of pictorialism. But, in any case, these rules are made to be broken, and nine times out of ten if a subject looks right it is right compositionally.

"Control I regard as quite permissible, as the perfect subject is like the perfect negative, very elusive, and to get them both together is in the realms of impossibility. I regard control on the print as one of the most enjoyable processes in making a picture."

(A further example of Mr. Taylor's work is reproduced on one of the centre Art pages.



TROUBLE FOR'ARD.

D. V. T. Taylor.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

## "THE TRYST," by S. J. Kharegat.

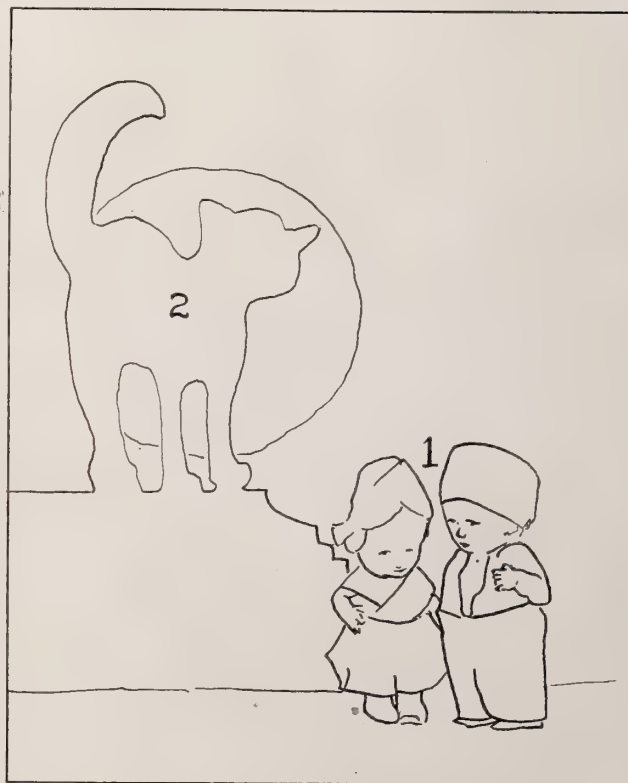
THERE is quite a considerable scope for the exercise of ingenuity in the making of pictures, such as this, with various combinations of the small figurettes and grotesqueries now available as material. Many of them are exceedingly realistic, and can actually be employed as substitutes for the real thing; others are comic, and amusing studies or caricatures can be created with their aid; and there is yet another type of fanciful exaggerations of human figures or animals that lend themselves to the making of designs of an imaginative and decorative character.

In the latter class, the work of Drtikol will, no doubt, be remembered, for several have been shown in the London Salon in recent years, and many of us will be able to recall examples of table-top photography which so closely approximate the real thing that detection is difficult. In this instance, however, there is no attempt at disguise, and the intention is, frankly, of a humorous nature. It is very well done, and the idea is fully expressed, but, as in all work in which the subject and lighting are under perfect control, a very high standard of arrangement and technical achievement is expected. The full range of tone and the quality of the print afford ample evidence of the latter, and the placing of the two diminutive figures; the way they are emphasised by the introduction of the silhouette of the cat as a supporting accent; and the inclusion of the circle of light to simulate the moon and its romantic associations disclose a clever sense of arrangement.

Naturally enough, the interest centres in the two figures (1). Their importance in the scheme is indicated by their strength of placing, and additional emphasis is derived from the strong contrasts of tone within their outlines. Both the most brilliant lights and the deepest darks are placed in this neighbourhood, and,

in view of the attraction exercised by the great concentration of interest so excited, their supremacy is rendered unquestionable.

Chiefly on this account, the arrangement pulls together remarkably well, and there is no doubt but that a high degree of unity has been achieved. It is, however, appreciably enhanced by the figure of the cat (2). This is



a feature that is necessitated by the fact that the figures are placed rather more towards the right-hand side than usual. It serves as a secondary point of attraction; helps to fill the picture space satisfactorily; and, in so doing, creates the illusion that the figures are more forcefully placed than, in actual fact, they are. As is the case with the figures, the contrast of the silhouette against the light of the setting stresses its function, but, having regard to its lack of internal modulations, it has not sufficient pull to compete with them for the prime attraction.

The moderate depth of tone of the background is admirably calculated to display the grouping effectively, and a measure of concentration is attributable to the slight darkening towards the corners. Nevertheless, the simple cross lighting, by exerting its effect mainly on the two little figures, is more responsible for the contrast of tone which ensures their principality, and no little judgment has been exercised in the choice of the angle and direction from which it comes.

No technical data are available, nor is the method of obtaining the circle of light in the setting explained, but it is a simple matter to arrange a like effect, providing the setting is of a semi-transparent character, by placing a low-powered spotlight behind it and focussing it to the size required. Its strength could be controlled either by distance or by the introduction of a diffusing medium between the source of light and the back of the setting, but, so long as its light is weaker than the source illuminating the figures, the precise method is immaterial.

The picture is interesting, and illustrates a type of work that can well be undertaken in the long evenings of the winter-time. Opportunities for daylight photography are considerably limited, but subjects of this nature are more easily dealt with by artificial lighting, mainly for the reason that it is well under control.

It is, too, highly instructive to work out different schemes of arrangement; to try the effect of increasing or reducing the number of elements; to see what can be done with material of widely different nature; to experiment with varieties of lighting; and to exercise the inventive or imaginative faculty in devising new and original themes. A start might be made with similar material, and, as experience accrues, it could be extended in such directions as fancy may dictate.

"MENTOR."





THE TRYST.

*(From the Advanced Workers' Competition.)*

By S. J. KHAREGAT.





TOUCHED BY THE NOONDAY SUN.

(See article, "How I make my Exhibition Pictures.")

By D. V. T. TAYLOR.



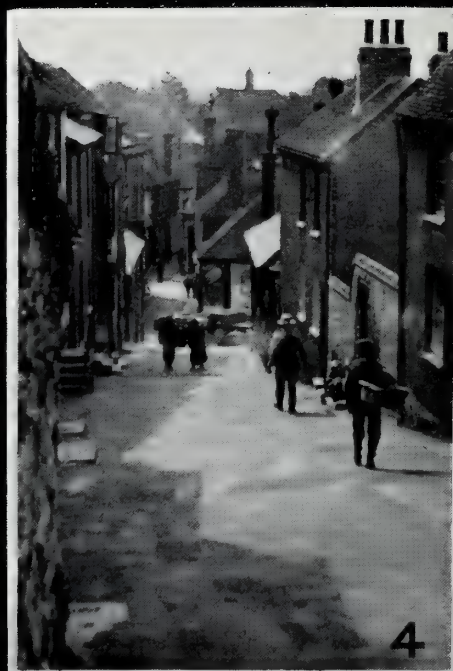
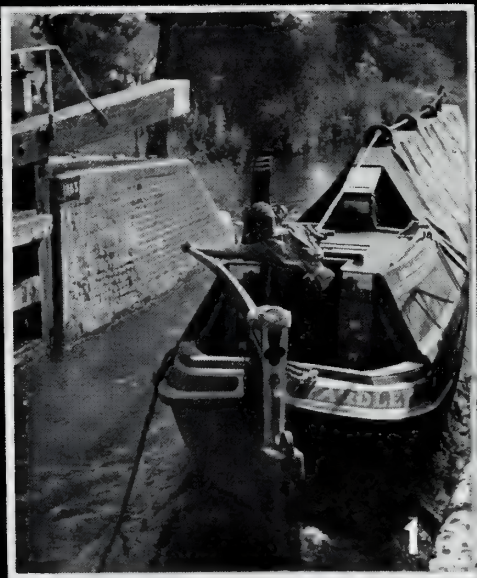


WILL IT BE FINE FOR CHRISTMAS?

*(From the Advanced Workers' Competition.)*

BY A. JAMES SOYE.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION

1.—"Lock Exit."  
By C. Wells.

2.—"Emsworth, Sussex."  
By Francis H. White.

3.—"Sunlit Stern."  
By Joan Wales.

4.—"Church Hill, Hythe."  
By J. A. Holdcroft.

5.—"A Morning Call."  
By Una Wildman.

6.—"A Loiterer."  
By R. R. Skemp.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

"SUNLIT STERN," by Joan Wales—No. 3 of the prints reproduced on the opposite page—is an excellent essay in design, and, in this respect, is more finished and complete than any other on the page. The composition is remarkably well balanced; the pictorial motive of sunshine is nicely expressed; and the only thing that calls for comment is the scale in which the stern is shown.

### Relative Proportions.

It is not that too much of the boat is included, but that what is shown is out of proportion in relation to the other boats in the rear. The scale is too big. It makes the size of the more distant craft appear insignificant, and its shape, too, is somewhat uncompromising and lacking in grace.

The choice of a more distant viewpoint, assuming that it was feasible, would enable more of the vessel to be included, and, as its scale would be relatively less, the apparent disproportion existing at present would be counteracted, while, as far as can be seen, no disability seems likely to arise. The shape of the increased proportion would, in all probability, take up a more acceptable form, and, on the whole, the expedient seems one that would be wise to adopt.

It is possible, of course, that no alteration of the viewpoint is practicable, or that any change would involve the inclusion of a feature that might be considered undesirable, and, if so, the present choice of arrangement can only be commended.

The scale and shape of the boat may not be all that could be wished, but, if it should have been a case of having to take it as it was or leaving it alone, it would have been a pity to have missed the subject for what is a more or less academic objection.

### Promising Work.

Having regard to the class in which it was entered for competition, it shows considerable promise, a feature which it shares with No. 1, "Lock Exit," by C. Wells.

Here, the subject has the advantage of including a well-caught figure, but, unfortunately, it is somewhat obscured by being shown against a setting of almost equivalent tone, and the way the barge is disposed, with most of

its lines leading to the right, tends to direct the attention out of the picture on that side.

Whether any change in the line of sight would lead to an improvement or not is problematical, nor does it seem at all likely that deferring the exposure a trifle would be any more effective. If the camera were directed more towards the right, it might be that the running-out tendency would be stopped, but it appears to be highly probable that a part of the lock wall would make an unwanted intrusion, and, if the exposure were delayed, the position would be worse, for, by then, the vessel would have swung over in the same direction.

It may be that, did another barge follow this, it would take a course more to the left, and, if so, the opportunity would be offered for a more favourable placing, but, in the present circumstances, nothing better could be obtained.

### Effects of Sunshine.

At all events, the picture has this much in common with No. 3—it shows an appreciation of the value of sunshine as an effect, and, in this, it deserves a measure of praise.

No. 2, "Emsworth," by Francis H. White, is not without a similar suggestion, but the value of the light on the cottage on the left would be enhanced were there a greater depth of tone in the sky, and the present feeling of restriction would have been avoided had more been included at the top and less at the base.

The use of a sky filter would probably afford a better rendering of the sky, but, to cut down the foreground and increase the proportion allotted to the upper part of the print, it would be necessary to bring the rising front into action. In this connection, it may be mentioned that many experienced workers adopt the expedient of having their lenses placed above the centre on a reversible panel, so that, in the usual run of subjects, an excess of foreground is avoided, while, if it should happen that an opposite arrangement is required, the panel is turned upside down and the lens then comes below the centre line.

An increased scope and wider range of movement is thus provided, and, particularly when the image can be

viewed on a focussing screen, may be found most useful.

### The Moving Front.

It would have been of service, in the reversed position, in a subject like No. 3, or, possibly, in such a case as No. 4, "Church Hill," by J. A. Holdcroft, where the foreground shadow patterns are an essential feature of the design, for, while it is not unusual for a rising front to be fitted, it is seldom that it permits the lens to be lowered.

In this latter print, the interest is mainly in the foreground, the attention being attracted to the figures and shadows, while the upper part is less significant and only acts as a setting. Its function, in this respect, would be more effectively carried out if the whole of the sky were removed, and a trim of half an inch from the top is necessary. If the reproduction be masked accordingly, it is easy to see how much greater is the attraction of the lower portion, and by how much the removal of the competition of the sky enhances the attraction of the elements—figures and shadows—contained in that lower section.

Similarly, with No. 5, "A Morning Call," by Una Wildman, the sky introduces a competitive note that prevents the quite well caught figure from exercising its full attraction.

### Concentration of Interest.

Owing to the exigencies of the subject matter, it is not practicable to remove the sky by trimming, for to do so would also involve the loss of essential parts of the subject; but a concentration of interest that would be almost as great could be achieved by masking the landscape portion of the print during exposure, and allowing the sky to attain an appreciably greater depth.

A like difficulty is avoided in No. 6, "A Loiterer," by R. R. Skemp, by arranging for the sky to be excluded. The value of the sunshine is thereby considerably enhanced, as it is, again, by the extra emphasis imparted by the darks of the figure and shadow tones of the arch. The result would have been better, however, if it had been found possible to have secured the figure without his knowledge.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### POINTS ABOUT SIMPLE ENLARGERS.—III.

OTHER questions frequently asked about enlargers, in addition to those with which I have already dealt, are: What sort of lens is required? What are the distances from lens to negative and from lens to easel? How much space is required for working an enlarger?

Such questions cannot be answered, even approximately, without having particulars of the various factors that affect the answers; and this is one reason why I am dealing with these points in a general way, so that the beginner should be able to work out the answers himself.

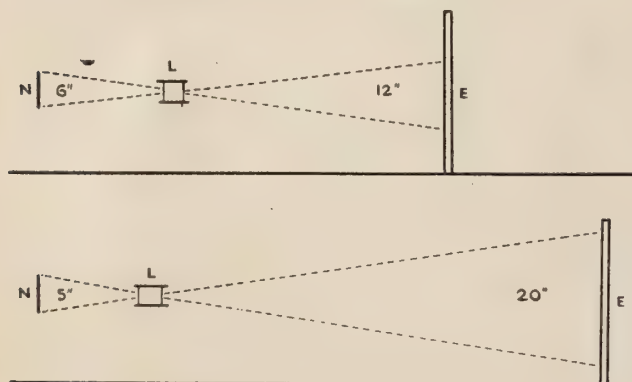


Fig. 1.

For several reasons a "single" lens is not suitable for enlarging, especially by artificial light. Formerly it was usual to equip enlargers with a "portrait" lens, which had both advantages and disadvantages, but which on the whole was efficient. A rectilinear lens will also answer, although it may need more or less stopping down to get good definition over the whole field.

The best form of lens is an anastigmat, working at  $f/4.5$  or  $f/6.3$ . It has a flat field, which is a benefit inasmuch as we are enlarging from a flat negative on to a flat paper. Moreover, it should give satisfactory definition over the whole field, even at full aperture, and this large aperture passes plenty of light, and so shortens exposures.

Whatever type of lens is used it is imperative that it should "cover" a negative at least as large as the largest negative from which it is intended to enlarge.

Its focal length must also be considered, especially when a condenser is used. The focal length of the lens and the focal length of the condenser must approximate to each other. There is considerable latitude, especially with diffused light, but there are limits. It must be possible to bring the light to a focus so as to suit the different positions the lens will occupy for various degrees of enlargement; and this cannot be done properly if there is too great a difference between the foci of lens and condenser.

Now I showed that the diameter of the condenser must

be a little greater than the diagonal of the negative. Such a condenser will have a focal length approximating to the diagonal of the negative. It also happens that the "normal" lens for photographing has a focal length equal roughly to the diagonal of the negative for which it is used.

So, broadly speaking, the normal condenser and the normal lens will just suit each other; and trouble arises only when we use a condenser much larger than is necessary, or a lens with a much longer focus than that generally used for the negative. If we have a large condenser we should use a longer focus lens to suit it.

As to distances and space required we may look first at Fig. 1. The lens, L, has a focal length of 4 in., and in the upper illustration it is enlarging the negative, N, two diameters on to the easel, E. The distances in this case are 6 in. from lens to negative, and 12 in. from lens to easel.

In the lower illustration the enlargement is to four diameters, and now the respective distances have become 5 in. and 20 in. In all cases the distances depend on (a) the focal length of the lens, and (b) the degree of enlargement. In all cases, too, allowance must be made for the space occupied behind the negative by the condenser and the lamphouse. Given all the necessary particulars it is an easy matter to calculate the over-all bench-room required.

Here are four sets of "conjugate foci" for a 4-in. lens when enlarging 1 (same size), 2, 3 and 4 diameters, the upper figure being the lens-easel distance, and the lower the lens-negative distance.

8	12	16	20
8	6	5½	5

And here are the same figures for a 6-in. lens:

12	18	24	30
12	9	8	7½

It will be seen that the second figures are all  $1\frac{1}{2}$  times

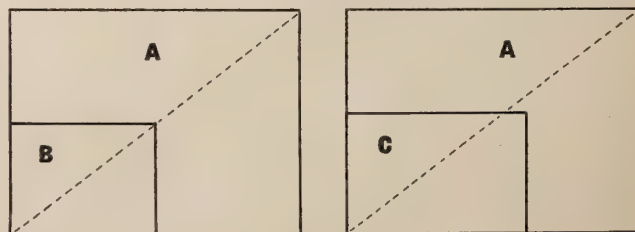


Fig. 2.

the first, because 6 in. is  $1\frac{1}{2}$  times 4 in. The distances are always proportionate to the focal length of the lens, so that if we worked out a table for one lens we could easily adapt it for another lens.

It is better not to depend on tables, but to learn how to work out the calculations. It is very easy if the focal length of the lens is known. Take the "diameter" of enlargement (two times, three times, etc.) and add 1.



Multiply the focal length of the lens by this, and you get the lens-easel distance. Next, divide this distance by the diameter of enlargement (without adding 1) and you get the lens-negative distance.

For example, enlarging 3 diameters with a 4-in. lens. Add 1 to 3 (=4) and multiply 4 in. by 4. The 16 in. is the lens-easel distance. We are enlarging 3 diameters, and  $16 \text{ in.} \div 3$  gives  $5\frac{1}{3}$  in., the lens-negative distance.

Such distances are only a rough guide, as we do not generally know the exact point in the lens from which to measure. Final focussing must be done by sight.

There is a more serious snag. Far more often than not we do not enlarge to an exact number of diameters. We may enlarge from only part of the negative, and, moreover, there is no definite relation, in most cases, between negative sizes and paper sizes.

In Fig. 2, the large rectangle, A, represents a whole-plate sheet of paper, B is a quarter-plate negative, and C is a post card negative.

The corner of B falls on the diagonal of A, and this shows that the sizes are proportionate. The length of A is twice the length of B, and the width of A is twice the width of B. It is exactly two diameters; and a two-diameter enlargement of the negative B will exactly fill the paper A.

It is different with the post card negative. Two diameters of enlargement will be about right for the width, but too much for the length. So it is with the great majority of negative and paper sizes, and the result is that we have to sacrifice part of the negative or part of the paper. And that is why the rule for finding conjugate foci is of only limited use. We seldom have a definite "diameter."

W. L. F. W.

## Letters to the Editor

*The Editor is not responsible for the opinions of his correspondents.*

### SMALL STEREO CAMERAS.

SIR,—For thirty years past I have been an enthusiastic stereoscopic worker, and have used cameras for several sizes,  $4.5 \times 10.7$  cm.,  $6 \times 13$  cm. and post card.

After all these years of stereo work, I am now of opinion that the best camera for the amateur would be one taking the generally popular  $3\frac{1}{4} \times 2\frac{1}{4}$  roll films. The great advantages would be the cheapness of the films, both ordinary and colour spools, and the compact size of camera for a reasonable size of picture.

Some stereo workers may object that the small separation of the lenses (about  $1\frac{1}{8}$  in. instead of the usually accepted distance of  $2\frac{1}{8}$  in.) will not enable sufficient stereoscopic relief to be obtained, but a trial will speedily show this argument to be a fallacy.

I believe there is already one stereo camera on the market built on these lines, made by the Thornton-Pickard Co., but something rather more expensive and of better quality is required, and I should be glad to know where I can have my two 3-in. Zeiss Tessar lenses fitted into such a camera, or where suitable cameras and shutters for  $1\frac{1}{8}$ -in. separation can be obtained.—Yours, etc.,

B. H. LOMAS.

### SECOND-HAND CAMERA PRICES.

SIR,—For some time past I have studied with interest the trade advertisements for second-hand cameras in your journal, and have been struck with what would appear to be the complete lack of knowledge of the values of various cameras (or is it sheer prevarication?) displayed by some firms.

To give two recent examples:

(1) Contax,  $f/2$  Sonnar, focal-plane shutter, speeds  $1/25$ th to  $1/1,000$ th sec. Cost £41. As new, £34 10s.

(2) Piccochic,  $f/2.9$  Vidanar, Compur shutter, speeds  $1$  to  $1/200$ th sec. Cost £9 10s. As new, £7 10s.

Regarding the Contax, the model advertised originally cost £32 10s., and was superseded two years ago by the slow-speeds model costing £35 10s. (now £41). Hence the marketable value of the original model would now be about £20.

The Piccochic advertised is the original model as sold two years ago for £5 17s. 6d. It has now been superseded by the Meyer-Trioplan model, priced at about £7 new. The original model is now generally sold (second-hand) for about £3 10s.

The object of this letter is to warn intending purchasers against being inveigled into buying expensive second-hand goods without first ascertaining the original prices.—Yours, etc.,

"FAIR PLAY."

### EVEN ILLUMINATION WITH GAS ENLARGER.

SIR,—Your correspondent "W." in your issue of December 4th complains of being unable to secure even illumination when using a gas enlarger.

I would like to suggest that he is adjusting the mantle too near to the condensers, or that the condensers do not coincide.

Using a bijou mantle with  $4\frac{1}{2}$ -in. condenser, I have fixed the mantle in my enlarger 5 in. from the condensers, and apart from making sure that same is central when commencing work I have no difficulty whatsoever.

The lens used in my case is one of  $5\frac{1}{2}$ -in. focus at  $f/8$ , and my average exposure on normal bromide with an average negative (at  $f/8$ ) is in the region of 15 seconds when enlarging from  $2\frac{1}{4} \times 2\frac{1}{4}$  to  $9 \times 9$ —four diameters.—Yours, etc.,

S. CECIL HOWLETT.

### FOLLOWING INSTRUCTIONS.

SIR,—It would appear that in these days of amateur wisdom insufficient attention is paid to the instructions printed on or issued with all photographic material. I have met several cases where a certain brand of desensitiser has been used for the development of "pan" films and the result has been hopeless fogging through disregard of the instructions. In some cases a red light has been left on during the desensitising and in others the unshaded electric light switched on immediately after. Personally, I find that the makers' instructions, if followed out correctly, give the best results.

This does not only apply to desensitiser, as I am only taking this as a hypothetical case. It will generally be found that the makers' instructions with, perhaps, a few slight variations, give the amateur every opportunity for perfectly processed films, etc., as well as a considerable saving of material and time.—Yours, etc.,

"COMMONSENSE."

### ROLL-FILM DEVELOPING TANKS.

SIR,—Some short time ago there appeared quite a number of letters in the Correspondence column relative to developing tanks for roll films. A summary of the letters would appear to show that a really satisfactory apparatus which did not cause markings on the gelatine backing of the film due to contact with the paper backing had still to be found.

My own experience is confined to but two makes of tanks, but the specifications of others (which were too expensive to warrant purchase as an experiment) did not seem to indicate that they would eliminate this fault. I have now found that the Ensign "Carbine" Film Tank really fulfils the description of the really perfect tank, being one of the simplest to operate and leaving the film absolutely free from any blemishes. In operation, the makers' instructions should be followed, with, however, an additional operation designed to eliminate a small blemish which occasionally appears on the back of the negative which rests against the roller during development. This merely consists in relieving the pressure against this negative by momentarily withdrawing the sliding rod immediately after the commencement of development and once more five minutes or so after. As an additional precaution I perform the same operation during fixing, but it is quite possible that the first single withdrawal of the roller from contact with the negative, thus permitting of early wetting of the gelatine back of the film and backing-paper simultaneously, is sufficient to prevent "paper marks" at this point.

When Azol is used at a dilution for stand development, the rather large capacity of the V.P. size tank (about 700 c.c.) is compensated for by the small quantity of developer used (7 c.c.).—Yours, etc.,

A. W.



# Picture Points

## for Beginners, by RICARDO



### Pictures at Home

AS many beginners will, no doubt, be trying their hand at indoor work at Christmas, one or two hints will be useful.

The variety of subjects possible at this festive season are too numerous to mention, but if there is a Christmas tree, a few toys and a youngster available, one can make many attractive pictures. Novices usually make the great mistake of trying to include too much, similar to that seen in the first one. Although the tree laden with toys, lamps and tinsel looks gay, it seldom looks so attractive when all of it is included and reduced in a small

print; much better show only a branch or two and simplify it. If flashlight is to be used, let the youngster see a weak flash or two first to enable him to get accustomed to it, and so help him to lose camera-consciousness. Next place the tree well away from any intrusive background and decide on a simple motif.

The second sketch supplies a suggestion and one that is almost sure to work. Place the child in a pictorially strong position and select a toy that will attract his attention and give it also good prominence. The attraction, and perhaps a promise of the toy in question, should simplify matters considerably and help to result in a good interesting picture.



### In Conclusion

CONCLUDING this series of "Picture Points," we close with a device that will be of considerable help to all photographers, beginners and advanced workers alike. It is very simple, consisting merely of a piece of stout card with the middle cut out as shown in the left-hand sketch, yet it is remarkably useful in composing, or selecting the subject matter before the exposure is made.

No dimensions are given since it can be made to suit any size or proportion of negative, but the essential thing to bear in mind when making it is that all the margins are comparatively wide, as it is the width of these margins that covers up all the distracting surrounding details and leaves the eye clear to concentrate on the essential subject matter inside the frame. It can be held at any distance from the eye, and when the selected view or suitable composition is made, all that is necessary is to bring the camera to include exactly, or preferably a little more all round than that seen in the inside rectangle.

This device can, of course, be used for every branch of photography, and the novice is strongly advised to make one of these simple viewing frames, for it provides a most instructive way of mastering pictorial composition. It is also an incentive for continual practice—the only road to success in pictorial photography.



### No. XXVIII.

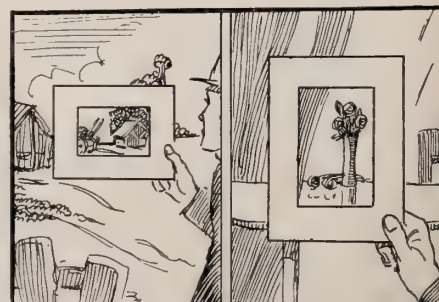


### A Seasonable Night Subject

ANOTHER seasonable subject that will appeal to many workers is to employ a few carol singers for an outdoor night scene.

Several things have to be considered here, and perhaps the most important of all is that of grouping the figures.

Remembering that in our previous grouping experiments we found that three and all successive odd numbers were more adaptable than the even numbers, three figures will be ideal. If they are left to group themselves, without instruction, something like the sketch at the top will be the result. Avoid all soldier-like arrangement and aim at a less formal group, not only in their positions of two and one, but in their directions and "lines." This is best understood by comparing the two sketches, and noting the alterations made in order to secure variety in grouping, placing in the picture space and in the massing of the tones. Should they be of equal height, variety can be obtained by placing them on different planes, the one nearest the camera made to appear the largest. There is no reason why they should all be facing the camera, but if one is placed with his back to the lens, it is better to put him in the foreground, as shown. Although the effect of a single source of light is desired, a weak flash will be of considerable help in defining the contours in the shadows as well as to relieve the excessive tone contrast.





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## The Film Lecture By E. APPLEBY.

THERE are certain types of amateur film which are the better for being explained verbally, but, unlike the lantern lecture, the lecturer cannot rely on the next slide to give him the clue or the idea which he may have forgotten. With the ciné film the action is moving all the time, so alertness and an ability for filling in, if required, are essential.

There are, of course, lecture films where the lecture is recorded on the film itself and reproduced by loud-speaker. This solves the problem very nicely, the person responsible speaking into a microphone while the scenes are being shot.

But few amateurs can afford talkie films as yet, although there are some very good sub-standard ones to be had just now, and we must consider the man who has to deliver the talk verbally while the film is being projected.

There is much to be said for reading a script in this case, the composition having been carefully accomplished beforehand, and by sundry cuts or additions timed to fit exactly to the projected film. Even here the lecturer must set his reading to a certain pace. A metronome is a useful accessory for acquiring a steady pace, and after a little practice the orator will find himself able to memorise the regular beat of the little instrument, and to read accordingly at that pace.

In the case of a small show it is quite satisfactory if the lecturer is seated near the projector; his voice will deaden the sound of the instrument, and his light will not affect the screen, which may be an important consideration if the projector is not a very powerful one.

Given a man who knows his subject thoroughly, and who, preferably, assisted in the taking of the scenes in the film, it is quite possible to deliver a lecture without notes. In this case, of course, the speaker is able to stand by the screen and use a pointer where necessary to give special emphasis.

In this case the lecturer should give one or two practice lectures before the real one with the film running; it does not necessarily follow that he must say the same words, but he must get an idea of how much time he can allow for each detail, and restrict himself accordingly.

Clues for the changing of scenes can always be fixed by certain points in certain frames. Thus when one sees a ragged errand-boy coming round the corner of the street on the screen one knows that the scene is very shortly changing to the market square, and the

change of topic must gradually be effected.

It is a great mistake to say too much. The film should be telling its own story, and the lecturer is only an "accessory after the fact," just adding those little spots of explanation where they are needed.

Splendid instruction in this art can be obtained from the news reels shown at most picture theatres. The pithy remarks of the man describing the events not intruding one bit upon the actual picture, but, nevertheless, adding greatly to its interest.

The voice should be somewhat subdued, except, perhaps, if there is some little event working up to a climax, when it can be gradually heightened to fit the scene, but always subsidiary to the screen action. This is quite an art, and one well worth cultivating.

If humour is introduced it must be remembered that should the audience laugh aloud a pause will have to be made in the talking, and due allowance for this should be made, since the picture will go on its way while laughter is proceeding.

One big advantage of the lecture is

that it reduces the number of titles to an absolute minimum, and where the amateur is not very adept at making titles this is an expedient worth the trying. A man or woman trained in elocution should be chosen, preferably, since such people can make every word tell even though they pronounce their words scarcely above a whisper. Such voice control is invaluable in this branch of ciné work.

If the projector is a noisy one, everything possible should be done to reduce this. Rubber mats are effective, or even the expedient of boxing-in the instrument can be tried, as it is very distracting to listen to both speaking and "clicking" at the same time, especially if people are seated fairly close to the projector.

A ciné lecture can be most enjoyable, especially if the film deals with a phase of life with which the audience is unfamiliar, but it is essential, first, that the lecturer knows his subject; secondly, that he can talk to keep pace with the film, and, thirdly, that his lecture does not outshine the film itself.



*The last of Waterloo Bridge. For those amateur ciné workers who have during the past year recorded the demolition of Waterloo Bridge month by month, the present time is appropriate to secure a film of the last phase.*



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<p>"The Amateur Photographer." <b>INTERMEDIATE COMPETITION</b> This Coupon to be affixed to back of print. Available till Tuesday, December 31st.</p>	<p>18/12/35.</p>
<p>"The Amateur Photographer." <b>BEGINNERS' COMPETITION</b> This Coupon to be affixed to back of print. Available till Tuesday, December 31st.</p>	<p>18/12/35.</p>
<p>"The Amateur Photographer." <b>PRINT CRITICISM</b> This Coupon to be affixed to back of print. Available till Wednesday following date of issue.</p>	<p>18/12/35.</p>
<p>"The Amateur Photographer." <b>ENQUIRY COUPON</b> This Coupon to be affixed to each query. Available till Wednesday following date of issue.</p>	<p>18/12/35.</p>



# An Easy Method of Producing "Stills"

## from 9.5-mm. Films

By  
R. Y. HOLMES.

**M**OST owners of a 9.5-mm. ciné camera and projector have at times wished to possess permanent prints ("stills") of incidents depicted in the films they have taken. There may be a portrait or a record of an interesting occasion which it is desired to include in the family album of snapshots or to send to friends who were present.

Sometimes a series of films has been taken during the summer holidays, and those people who are included in it may not have the opportunity of seeing the film projected until another year has passed, and possibly may never see it. It is pleasant then to be able to send some "stills" from the film to these friends, and although it will not be quite the same as seeing the moving picture the little photographs will perpetuate happy memories of past events.

They can be very easily produced by any amateur photographer who is in the habit of doing his own developing and printing. There are very few requirements necessary apart from the projector itself. A packet of dry plates,  $3\frac{1}{4} \times 2\frac{1}{4}$  (or, of course, larger if wished, but the small size costing 1s. 8d. per dozen make excellent little contact pictures), an ordinary printing frame to take the size of plate, a piece of white cardboard the same size, a lens cap, a focussing-cloth or any piece of dark material, and the usual dishes and chemicals necessary for developing.

The white cardboard is inserted in the printing frame in the usual manner as for printing from a negative, but, of course, no negative is included with it, and it is then placed upright on its side on a box or on books which rest on the table on which the projector stands. Another larger box or other convenient flat surface forms a back for the frame. The outside of the printing frame containing the white cardboard must face the projector and be parallel with it, forming a miniature projection screen.

The projector and printing frame are now adjusted for position and focussed until the required picture just fills the space occupied by the cardboard screen. At this distance the image will be extremely bright and sharp. It may be necessary to build up the improvised screen-stand with books of various sizes in order to obtain the correct position.

It is a good plan to have one end of the printing frame coinciding with an edge of the topmost book, so that when it is replaced (in the dark or in a red light) with a plate inserted the correct position for it may be easily obtained again.

Now put the lens cap on the lens of the projector (it will hang on it quite comfortably), throw the black focussing-cloth over the entire instrument in order to exclude any extraneous light which might fog the plate, taking care, however, not to cover the front of the

lens with the cloth, light the dark-room lamp and put one of the unexposed plates in the printing frame, having first removed the piece of white cardboard. Replace the printing frame, with plate, in the same position as before, using the edge of the top book as a guide.

The plate should have been placed in the frame with the glass side facing outwards (the thickness of the glass will, at this distance, make no difference to the sharpness), otherwise the resulting print will show everything left-for-right as in a looking-glass.

Make the exposure by taking off the lens cap for the required time. I find that, using a 6-volt accumulator or a dry battery, an exposure of about one second is correct for an ordinary well-exposed "still" on Special Rapid plate of a speed round about 350 H. & D. It may, however, be necessary to make one or two experiments in exposure, but once the correct exposure is found for the particular plate which is in use, negatives can be made very rapidly.

The plate, when exposed, is taken from the printing frame, developed, fixed and dried. This negative is then printed from by contact in the usual way.

Those who have not tried this method will be surprised and delighted at the charming little pictures that can be produced, and it is an especial advantage in the case of close-ups of a person to be able to select the exact expression which it is desired to record as a portrait.

## The Week's Meetings

Wednesday, December 18th.

Bayswater and Paddington P.S. Competition: Best Picture taken Outdoors in Paddington.  
Birkenhead P.A. Social.  
Birmingham P.S. (Ciné). Films taken at Home and Abroad. A. T. Ratcliff.  
Borough Polytechnic P.S. Discussion—The Exhibition.  
Brighton and Hove C.C. "They all used the same negative!"  
Carlisle and County A.P.S. "Experiments in Three-Colour Carbro." A. Ashby.  
Chorley P.S. L. and C. Prints.  
Coventry P.C. "Eyes and No Eyes." C. L. Clarke.  
Croydon C.C. Season's Outings Prints and Transparencies Competition.  
Darwen P.A. "Snowdon and its Pictorial Possibilities." J. Ainger Hall.  
Dartmouth L. and D.S. (P.S.). Photographic Alliance Portfolio of Prints.  
Dennistoun A.P.A. "Enlarging and Slide-Making. Hints and Helps." W. S. Crockett.  
Edinburgh P.S. "A Talk on the West Indies." V. L. Alexander.  
G.E. Mechanics' I.P.S. "Book Illustration by Photography." H. W. Bennett.  
Ilford P.S. "The Choice of a Lens." J. Ainger Hall.  
Kodak Works P.S. "Polarised Light and the Polar Screen." E. E. Jelley.  
Partick C.C. Print and Slide Competition.  
S. Suburban and C.P.S. "Sea Land Seen Again." G. H. Dannatt.  
Tunbridge Wells A.P.A. Members' Slide Competition.  
York P.S. "A Talk on the Leica Camera." H. L. Kettle.

Thursday, December 19th.

Armley and Wortley P.S. Slide-Making Competition for Members.  
Ashton-under-Lyne P.S. L. and C.P.U. Travelling Exhibition.  
Aston P.S. "A Warwickshire Medley." Lewis Lloyd.  
Ayr P.S. Council Meeting.  
Bolton C.C. Lectures by Members.  
Bury P.S. "Home Portraiture." T. C. Egan.  
Camberwell C.C. A.G.M.  
Cardiff C.C. Christmas Social.  
Coatbridge P.A. G.D.U. Slides and S.P.F. Colour Slides.  
Greenock C.C. Members' Gallery Night.  
Hammersmith H.H.P.S. Criticism of Slide Competition. J. Staples.  
Huddersfield N.P. and A.S. "Some Yorkshire Rambles." C. E. Lawson.  
Hull P.S. "Wentbridge and Wentvale." W. E. Gundill.  
Keighley and D.P.A. "On the Beaten Track in Switzerland." W. Haggas.  
Letchworth C.C. "A Technical Mitchellany." V. Mitchell.  
Newcastle and D.A.C.A. Judging Entries in 9.5 and 16 mm. Film Competitions.  
N. Middlesex P.S. Nominations—Auction.

*Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.*

Thursday, December 19th (contd.).

Oldham P.S. "Spring in the Tyrol." F. Ferguson.  
Padiham and D.P.S. "Chemistry of Photography." W. M. Coates.  
Sunderland P.A. "Exposure and Development." Leonard A. Sayce.  
Tynemouth P.S. Annual Slide Competition. Judge's Criticism. H. E. Galloway.

Friday, December 20th.

Bristol and W. of E.A.P.A. "Stories from Japanese Swords." E. J. L. Gardiner.  
Chelmsford P.S. "Knapsack Tour in Lakeland." Slides by G. E. W. Herbert.  
Colne C.C. Marcus Adams' Portfolio.  
Desborough and D.P.S. Criticism of Competition Prints.  
Hamilton Academy P.S. "Photograph Alphabet: K—" Kinema." Mr. Shaw and F. Munro.  
Harrogate P.S. Competition Evening. Judge: F. A. Jordan.  
Ilkeston A.C. Portraiture (Demonstration).  
Luton and D.C.C. Exhibition Preparations.  
Photomicrographic S. Members' Evening.  
Royal P.S. "Photography and the Three Graces." Pollard Crowther.  
Wimbledon Ciné C. A Programme of Films.

Saturday, December 21st.

Accrington C.C. Social.  
Hammersmith H.H.P.S. Criticism of Monthly Competition. J. Ainger Hall.

Monday, December 23rd.

Bournemouth C.C. Informal Meeting.  
Dewsbury P.S. "The Amateur Photographer" Prize Slides.  
Glasgow and W. of S.P.A. Beginners. Exposure, Development and Printing.  
James G. M. Baird.  
Oldham E.P.S. Quarterly Meeting.  
Phoenix C.C. Annual Exhibition, Judging and Criticism. J. C. Harper.

Tuesday, December 24th.

Dunfermline P.A. Christmas Social.  
Hackney P.S. A Fireside Chat.  
Hamilton P.S. "Bird Photography." R. MacLeod.  
Monklands P.S. G.D.U. Slides and S.P.F. Colour Slides.  
Todmorden P.S. Christmas Eve Social.

Wednesday, December 25th.

Dennistoun A.P.A. Whist Drive.



# Readers' Questions ANSWERED

**GENERAL.**—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

**CONTRIBUTIONS.**—The Editor is glad to consider original up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

**ENQUIRIES AND CRITICISM.**—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquiry.

## Pictorial Composition.

Can you furnish me with the name of a book that deals with the art side of photography like the series of "Picture Points" that appears every week in "The A.P."? J. H. MacR. (Lancashire.)

We know of no book that deals with the subject of composition, etc., in anything like the same way as it is being treated week by week in our pages. There are certain books which deal mainly with the art side of photography, but we hesitate to recommend one in preference to all the others. We think your best plan will be to write to Messrs. Sands Hunter & Co., Ltd., of 37, Bedford Street, Strand, London, W.C.2, and the Fountain Press, of 19, Cursitor Street, London, E.C.4, for their catalogues, in which you will find a list of all current books classified according to subject.

## Sky Filters.

Can you explain the functioning and effect of a graduated sky filter when used in front of the lens? W. W. (London.)

The question you raise cannot be dealt with adequately in the form of a reply, although it has at times been explained at considerable length in our pages. We may say, briefly, however, that the effect of a sky filter depends mainly upon its distance from the lens. If it is close to the lens it may function exactly the same as a uniform filter, but as it is moved farther from the lens its action becomes more selective.

## Reduction on Sepia-toned Prints.

Is there any method of local reduction that I can use on a sulphide-toned print, similar to the Farmer's reducer used on ordinary black-and-white prints? C. M. (London.)

We think you are likely to cause trouble with a sulphide-toned print if you use any method of local reduction. What we would suggest is that you make the necessary modifications on the print before toning, instead of attempting it afterwards.

## Bolting Silk for Diffusion.

I have been quite unable to obtain bolting silk in my neighbourhood as fine as the two samples enclosed. Can you kindly tell me who can supply it? G. B. (Norfolk.)

We have obtained bolting silk for diffusion purposes from such firms as Messrs. Ensign, Ltd., 88-89, High Holborn, London, W.C.1; Messrs. Kodak Ltd., Kingsway, London, W.C.2, and Messrs. Jonathan Fallowfield, Ltd., 61-62, Newman Street, Oxford Street, London, W.1, but we doubt whether, in any case, the mesh is the same as that of either of the samples you send. If, however, you will apply to these firms they will tell you what is available.

## Steel Developing Tanks.

Is there any objection to plain steel being used for a developing and fixing tank? It would, of course, be kept free from rust and scales. R. W. (Wolverhampton.)

A steel tank that is not covered with anti-acid enamel would certainly be affected by some of the solutions, and is therefore not considered desirable. Probably the best tanks are of monel metal (a patent, stainless metal), but the majority of tanks are brass and heavily nickel-plated.

## Diffusion in Enlarging.

I have tried to get a soft definition on my enlargements by projecting through muslin held between lens and paper, but although I keep the muslin moving and have given exposures for as long as fifteen minutes, I cannot get the desired effect. Can you suggest the reason? L. S. (London.)

Your exposures seem unusually long, and you cannot expect to keep anything moving for so long a time. If you stretch either a single or a double thickness of black chiffon over the front of the lens you will probably get all the diffusion you want. Bolting silk can also be used. Chiffon permits shorter exposures than muslin. Full aperture of the lens should be used.

## Hypo-Alum Toning.

As my attempts at hypo-alum toning have given me only purple tones, can you give me an alternative formula? K. R. (Persia.)

The formula you have got will be difficult to improve on, and if it is properly used the colour of the print will depend upon the time for which you continue toning.

## Process Blocks.

Can you advise me on a suitable handbook on the block-making process, as I wish to illustrate a book from photographs? H. M. (Bishop's Stortford.)

The making of half-tone process blocks is a highly technical business requiring considerable experience and expensive plant and materials. It is a matter not lightly to be attempted by the amateur unless he intends to take it up seriously. A firm that specialises in books and materials for reproduction processes is Messrs. Hunter-Penrose, Ltd., of 109, Farringdon Road, London, E.C.1.

## Emulsion Speed Equivalents.

Can you supply me with a conversion table for emulsion speeds for the various systems? Regarding chloro-bromide printing, I have difficulty in obtaining sufficient contrast, although I use an M.Q. bromide developer. Can you suggest any reason? T. G. (Worcester.)

The whole subject of plate and film speeds is in a state of confusion, and the number to which you refer is probably the Continental H. & D., which is entirely different from our own. Ilford, Ltd., issue a useful table of comparative speeds that may help you. We do not know why you have difficulty in getting sufficient contrast on chloro-bromide paper from negatives that work well with normal bromide. Judging from the rest of your letter, you may be over-exposing and under-developing. Further, you will not get the right results with chloro-bromide papers by using an M.Q. developer suitable for bromide, which is altogether unsuitable. This is probably why you have to resort to toning.

## Enlarging.

I am buying a quarter-plate enlarger to use with two sizes of negatives, quarter-plate and Ensign Midget size. Can you tell me if it will be quite suitable for the smaller negative and what size enlargement it will give me? It will enlarge from 4-plate to 12x10 in. S. L. (N. London.)

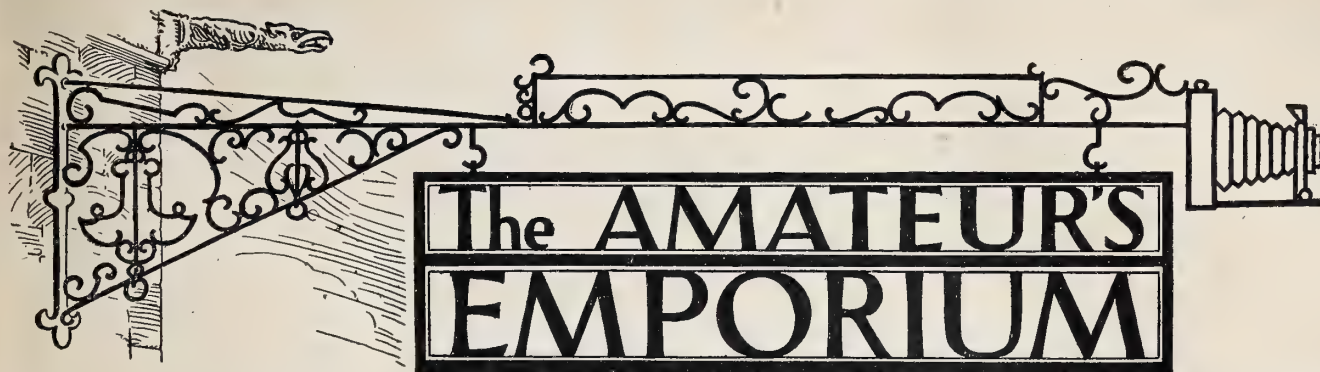
You can easily use the small negative as well as the quarter-plate one. The degree of enlargement can best be found by trial, although the calculation is quite simple. If you can enlarge from quarter-plate to 12x10 in., this is enlarging three diameters, so that the biggest enlargement you can get with the smaller negative will be three times its length and breadth.

## Half-watt Lighting.

What exactly is meant by the term of "half-watt" lighting? E. M. R. (Walthamstow.)

The earlier type of electric lamps gave one candle-power of illumination per watt, the unit of electrical consumption, but with the introduction of gas-filled electric lamps this ratio has been increased to one candle-power per half-watt of consumption. Hence the term of "half-watt" lighting.





## Business Notices

### Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Waterloo 3333 (50 lines).  
**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.  
**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.  
**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

"The Amateur Photographer" can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. **BELGIUM:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.), and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

### Displayed Advertisements

Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

### Prepaid Advertisements

#### SALE AND EXCHANGE: AMATEURS ONLY—

12 words or less.....1/-

1d. for every additional word.

#### PROFESSIONAL AND TRADE:

12 words or less.....2/6  
 2d. for every additional word.

Each paragraph is charged separately.

**SERIES DISCOUNTS** are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.  
 All advertisements inserted in these columns must be strictly prepaid and posted to arrive at the Head Office, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 280, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements are inserted, as far as possible, in the order received, and those received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders sent in payment for Advertisements should be made payable to **ILIFFE AND SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit, should not be sent as remittances.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

### Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

### Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

## IMPORTANT NOTICE

Owing to the Christmas Holidays, the next issue of "THE AMATEUR PHOTOGRAPHER" (dated December 25th) must be closed for press earlier than usual.

In accordance with the notice that appeared last week, the latest date upon which MISCELLANEOUS ADVERTISEMENTS could be accepted for the above issue was

FIRST POST, WEDNESDAY, DECEMBER 18th.

## CAMERAS AND LENSES

**ETUI** 3½×2½ Plate, Zeiss f/4.5, Compur D.A., rising front, long extension, F.P.A., R.F.A., and 6 slides, 2 leather cases, new condition; cost over £15; accept £8, or nearest offer.—Collinson, 16, Bath Rd., Felixstowe. [1717]

**9×12** Zeiss Minimum Palmos, Tessar f/4.5, F.P.A., slide, case, £14; Kodak Autofocus Enlarger, 6×4, £5; many other items, chemicals, paper, etc., write requirements.—Box 6282, c/o "The Amateur Photographer." [1783]

## CAMERAS AND LENSES

**CONTAX**, new July, slow speed, Tessar f/3.5, telescopic hood, sports find, purse; perfect condition, £16 cash; deposit system.—49, Drake Avenue, Farnworth. [1782]

**LEICA** Model III, chromium, f/2 5-cm. Summar lens, as brand new, filter, E.R. case; cost £43; bargain, £30.—Thornton, 42, Wellington Rd., Wallasey, Cheshire. [1785]

**1-PLATE** Popular Pressman Reflex, Aldis f/4.5, 4 adapter, slides, case, £6; Interchangeable 12-in. Ross Telecentric Telephoto Lens f/6.8, £4; 2c Kodak Special, range-finder model, Ross f/6.3, Kodamatic shutter, case, developing tank, £4; all perfect.—S. Gaw, Bangor, Belfast. [1786]

**3½×2½** Six-20 Kodak, f/6.3, with filter and 7-draw compact metal tripod, all in new condition; cost £4/10; sell, 63/-.—Foskett, Branscombe, Ashurst Rd., Tadworth, Surrey. [1788]

**ZEISS** Super Ikonta 3½×2½ (8 or 16), Zeiss Tessar f/4.5, Compur 1/250th, delayed-action, £10; no offers; deposit system.—Box 6317, c/o "The Amateur Photographer." [1789]

**ENSIGN** Cameo de Luxe 3½×2½, Compur, 1 to 1/250th sec., double extension, 12 plate-holders, F.P.A., roll holder, Alpha and Beta filters, lens hood; perfect condition; nearest £4/10; deposit.—Gregory, 13, Plumley Drive, Manchester, 16. [1790]

**NAGEL** Pupille, f/3.5, reflex attachment, 2 cases, Compur shutter, 16 on V.F., £11; cost £25.—Green, 18, Prospect Rd., N.W.2. [1796]

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

**AGFA** Speedex O Film Camera, f/3.9, Compur, 1 to 1/300th, ruby and yellow filters, Ensign tank, 17 new films; cost £8; as new, bargain, £5.—Sunny Cot, Albert Drive, Deganwy. [1793]

**BUTCHER** Pressman Reflex, 4-pl., Velos f/4.5, film pack; good condition, leather case.—Pawley, 49, Electric Avenue, Westcliff-on-Sea. [1797]



## CAMERAS AND LENSES

**SOHO** Postcard Reflex, adaptable postcard or stereo, 2 D.D. slides, F.P.A., without lens, £7; with pair Goerz Dagor f/6.8, £10; with pair f/6 Aplanat, £8/10; in excellent condition; or exchange Rolleiflex or Rolleicord.—Walker, Warwick House, North Walsham. [1792]

**DALLMEYER** Reflex, 4½×6 cm., Tessar f/2.7, 12-cm. focal length, shutter speeds from 3 to 1/800th sec., 6 D.D. slides, F.P.A., Ilford filter; first-class condition, £15; approval.—Below.

**DALLMEYER** Popular Telephoto f/6, 10-in. focal-length, in leather case, has flange for above camera; hardly used, £4; approval.—18, Normandale Avenue, Bolton, Lancs. [1800]

**ZEISS** Icarette Roll Film 2½×3½, double extension—Tessar f/4.5, delayed-action Compur, F.P.A., slides, etc.; perfect condition, £12, cash.—Box 6321, c/o "The Amateur Photographer." [1803]

**3½×2½** Ensign Roll Film Reflex Focal-plane, Aldis-Butcher f/4.5 lens; perfect condition, £8.—M. Stark, 31, Holmhead Crescent, Cathcart, Glasgow. [1805]

**LEICA** f/2, practically new, for sale.—Apply, Godelaine, 20, Dering St., W.1. [1807]

**ROLLEIFLEX**, latest model, f/3.5, case, hood, filter, £18; Super Nettel, f/2.8 Tessar, case, hood, filter, £19, cost £28; Leitz f/3.5 Enlarging Lens, £4/10.—Knox, 35, Harriet St., Glasgow, S.3. [1810]

**ZEISS** Ikon Trona (214/7L) 9×12 cm., Tessar f/3.5 lens, in leather case, complete with 8 slides and F.P.A. with 4-pl. adapters, Distar lens (3×), Carl Zeiss filter and lens hood; carefully used and in perfect, unsoiled condition; cost over £25; price £15, deposit.—J. Haynes, 63, Patrick St., Cork, I.F.S. [1812]

**LEICA** III, chromium, f/3.5 Elmar, ever-ready case, filter, etc.; as new, £22.—4, Cornwall Avenue, Finchley, London, N.3. [1813]

**COMPLETE** Outfit, cheap for quick sale.—4-pl. Reflex Camera, Enlarger, dry-mounting press, desk trimmer, accessories, £8.—Drew, 29, Crescent Rise, London, N.22. [1816]

**NEWMAN & GUARDIA** Roll Film Baby Sibyl, 4.5×6 cm., Cooke f/4.5 lens, shutter ½ to 1/200th sec.; excellent condition, case, £8.—Box 6325, c/o "The Amateur Photographer." [1817]

**ZEISS** Super Ikonta, f/3.5 Tessar, case and filters, as new in every respect and little used; cost over £20; accept £16/10, or exchange with cash.—Machin, Kingsland Bank, Shrewsbury. [1818]

**1-PLATE** Sanderson, D.E., 6-in. f/8 Bausch-Lomb, 4.5×6 cm. to 1/100th, 3 double slides, leather case, 40/-; Tessar 10.5-cm. f/4.5, Compur (not delayed action), 50/-;—Hancock, 28, George St., Pontardawe, Swansea. [1826]

**LEICA** II, black, rigid, f/2 Summar, £24/10.—Phone after 7.30, Maidavale 8382. [1833]

**RETINA**, f/3.5 Xenar, Compur shutter, velvet-lined leather case, 2 auxiliary lenses, 3 colour filters, Leica tank; all as new; cost £15, accept £10/10.—Desmond, Bramhall Park Golf Club, Cheshire. [1834]

**1-PLATE** Anschutz Press, S.C., f/4.5 lens, 3 D.D., £5; 4-pl. Mentor Folding Reflex, Dallmeyer Telephoto, 3 D.D. solid leather case, £8; Dallan 4-pl. Developing Tank, 15/-; approval deposit.—28, Prospect Park, Scarborough. [1835]

**ROLLEICORD**, f/4.5, with leather case, perfect working order, unscratched, £7/10.—D. Ponton, 66, Ashburton Rd., Croydon. [1839]

**GOERZ** V.P., f/4.5, Compur, 1/300th, £3/10.—7, Warwick Square, Carlisle. [1846]

**GFA** Standard, f/6.3, speeded shutter, ½ to 1/100th sec., pan. window cover, leather case; condition as new, £2/10.—Battson, Burhill Estate Office, Burwood Park, Walton-on-Thames. [1848]

**CARL** Zeiss New Light-weight Deltrintem Prismatic Binoculars, purchased a few weeks ago, unsoiled, cost £15, £11/5; 4-pl. Soho Reflex, not latest pattern, but in practically new condition, Ross f/4.5 6-in. lens, F.P.A., 3 slides and hide case, £9/5; Leitz Microscope, 3 objectives, including 1/12th oil immersion, magnifications 29 to 1260, in new condition, present new price approximately £40, £17/10.—E. Cox, Whitehaven, Redhouse Rd., Tattenhall, Staffs. [1849]

**LEICA** III, chromium, f/3.5 Elmar, unused, £22.—Rustomjee, 2, Carlingford Rd., N.W.3. [1850]

**LEICA** I, interchangeable Elmar f/3.5, purse, 43 spool wooden negative box; cost £17/15 October, as brand new; unused, £12, or near offer.—Box 6319, c/o "The Amateur Photographer." [1851]

**LEICA** Model III, Hektor f/2.5 lens, Correx tank, tripod, exposure meter; as new, £21.—Box 6331, c/o "The Amateur Photographer." [1855]

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**ZEISS** Super Ikonta Roll Film (8 or 16 on 3½×2½), Zeiss Tessar f/4.5, Rapid Compur, brand new condition, purchased few days ago; cost £19; for £13/2/6; or exchange 16-mm. Camera.—Cox, Accountant, Redhouse Rd., Tattenhall, Staffs. [1854]

**LEICA** Standard, f/3.5 Elmar, range-finder, E.R. case; perfect condition, 13 guineas.—Box 6333, c/o "The Amateur Photographer." [1857]

**1-PLATE** Roll Film, Zeiss Triotar f/6.3, rising, 4 cross front, Compur shutter, 1 to 1/250th sec., 70/-; excellent condition.—Box 6335, c/o "The Amateur Photographer." [1859]

**LEICA** Summar f/2, collapsible, chromium, never used, cost £17/14; first £12 secures from owner forced to sell by sudden misfortune.—Box 6336, c/o "The Amateur Photographer." [1860]

**ENGLISH** Speed Film Reflex (3½×2½), focal-plane shutter to 1/500th, Aldis-Butcher f/3.4 lens, hide case, purchased this year, little used and in good condition, cost £11/8/6, price £6/15; also Avo Meter with ever-ready case, new, £2/2; Justodrom and leather case, unsoiled, 10/6; exchanges considered.—PXOJ, London, W.C.1. [1861]

**CONTAX**, slow-speeds, Tessar f/2.8, plate adapter, enlarger, reproduction devices, and large number other accessories, altogether in perfect condition; cost over £80; best offer, cash.—Box 6337, c/o "The Amateur Photographer." [1862]

**F/4.8** 5¼-in. Rietzschel Doppel Anastigmat for shutter mount, front component about 7½-in., £1.—326, Hainton Avenue, Grimsby, Lincs. [1779]

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**6×6** Rolleicord Reflex, Triotar f/4.5, Rolleiflex filter, ever-ready case; fine order, £7/10.

**4½×6** Newman & Guardia Baby Sibyl, focussing, rising and cross front, direct finder, fitted Ross Xpres f/4.5, speeded shutter, ½ to 1/200th, 6 D.D. slides, F.P.A., leather case, £8/15.

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**9-IN.** Dallmeyer Dallan Telephoto Lens f/6.5, iris mount; as new, £5/10.

**13.5-CM.** Carl Zeiss Tessar f/3.5, sunk focussing mount, adapted for 3½×2½ Miroflex Reflex; as new, £8/5.

**1-PLATE** Thornton-Pickard Special Ruby Reflex, 4 focussing, rising front, sky-shade, deep triple detachable focussing hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted T.P. Cooke anastigmat f/4.5, 6 slides, leather case, £7.

**POSTCARD** 3a Autographic Roll Film Kodak focussing, reversible finder, E.R. lens, speeded shutter, 1/25th to 1/100th, cable release; as new, £1/10.

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**A** LLENS.—Leica Model III, Summar f/2 lens, £29/17/6; Rolleicord, latest f/3.8, £8/19/6; Case, 15/- (practically new); Super Nettel, f/3.5, £16/19/6.

**A** LLENS.—3½×2½ T.-P. Reflex, Aldis f/3, £8/17/6; Ensign Midget, 22/6; Box Tengor, f/6.3 and case, 25/-; Baby Ikonta, Novar f/3.5, Compur, £5/19/6.

**A** LLENS.—Ihagee 3½×2½ Roll Film, f/4.5, D.A. Compur, 97/6; Range-finder, 21/-; Foth-Flex, f/3.5, £6/19/6; Zeiss Kinamo S/10, Tessar f/2.7, £8/19/6.

**A** LLENS.—Soho Dainty Reflex, Ross f/3.5 and Telephoto, £22/19/6 (cost over £50); Case, fit Exakta, 18/9; Super Ikonta, Tessar f/4.5, £12/19/6; Rapid Compur model, £14/17/6; also 530/15, Tessar f/4.5, £13/17/6; Proxar, 10/6.

**A** LLENS, the Miniature Camera Specialists, 168, A Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 6.30 p.m. [10087]

## EXCHANGE AND WANTED

**W**ANTED.—Pathe SB Films, 9.5, good condition, cheap.—Cochrane, 91, Promenade, West Kirby, Cheshire. [1683]

**W**ANTED.—Baby Sibyl, must be cheap for cash, also accessories.—Junor, Barclays Bank, Cape, Smethwick, Staffs. [1709]

**W**ANTED.—Old Portrait (Petzval) Lens, 15 to 20 in. focal length, at least 4¼-in. diameter; give fullest particulars.—Emonet, 2, Rochford Place, Bath. [1781]

**W**ANTED.—Second-hand Dry-mounting Press, to take mounts 10×8, electricity, 240 volts essential.—Eyre, 51, Portland Place, W.1. [1784]

**W**ANTED.—Modern ½-pl. T.-P. Reflex Camera, with or without lens, also wanted, 5-in. focus Anastigmat Lens.—Dunell House, St. Aubin's Rd., Jersey. [1787]

**W**ANTED.—16 on V.P. Camera, ½-pl. D.E. Camera, 5½-in. condenser, Jaynay tripod; full particulars, lowest price.—Box 6318, c/o "The Amateur Photographer." [1791]

**W**ANTED.—6-in. f/4.5 Lens in Compur shutter, Tessar or Xpres preferred.—Strutt, 1, Orchard Avenue, Heston, Middlesex. [1794]

**W**ANTED.—"The Complete Photographer," Child Bayley, recent edition.—4, Foxhill, Selly Oak, Birmingham. [1798]

**R**EFLEX wanted, 3½×2½, lens f/4.5 or f/3.5, 5 or 6 in. focus and shutter speeded from 1/10th, slides, case, etc.; also past editions of "Photograms of the Year"; send full particulars and lowest price to—Webb, Penarrow, Falmouth. [1801]

**L**EICA I wanted, with range-finder, in good condition; must be cheap.—7, Wellshot Rd., Glasgow, E.2. [1806]

**C**AMERA, 120 or smaller, Tessar f/4.5, Compur, cheap.—F. E. K., Highlands, Townstal, Dartmouth. [1808]

**W**ANTED.—Pathe Hand-turn Camera, 9.5-mm., without lens; state price.—Blake, c/o Kay, 320, Leith Walk, Edinburgh. [1809]

**W**ANTED.—Press Camera, must have synchronised shutter for flash-bulbs, urgent.—W. Munn, 637, Dumbarton Rd., Dalmuir, Scotland. [1811]

**W**ANTED.—Vertical Enlarger, with lens, cheap, for use with 24×36 mm. negatives.—B. R. Cowles, 78, Eastbourne Avenue, Birmingham, 8. [1822]

**M**ODEL Lanes Mill Steam Engine, cylinder approx. 5×2 in., flywheel approx. 18 in. diameter, with flash boiler, oil fired, 20×10 in., complete injector gauges; cost about £60; exchange any good camera.—Bennett, 79, Piccadilly, Manchester. [1825]

**W**ANTED.—Exakta Reflex, also Ensign V.P.K. Daylight Enlarger.—Vicar, Abbotskerswell, Devon. [1827]

**W**ANTED.—Electric Epidiastor, Philip Wigmore or similar.—510, Davidson Rd., East Croydon. [1828]

**W**ANTED.—Rolleicord or similar camera; approval.—Pickering, Merlewood Avenue, Levenshulme, Manchester. [1829]

**W**ANTED.—3½×2½ Focal-plane Shutter, also f/4.5 Lens about 5-in. focus, focussing mount.—Charman, 529, Burton Rd., Littleover, Derby. [1830]

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**W**ANTED.—Omburx Exposure Meter, approval.—Mair, 1, Avenue Rd., Lympington, Hants. [1841]

**W**ANTED.—Miroflex ½-pl., f/4.5 suitable, f/3.5 preferred, f/6.3 Tele-Tessar advantage; must be in good condition; deposit system, price and details to—J. Stewart, 90, Gt. George St., Glasgow, W.2. [1842]

**M**OTOR Cycle, 2½ h.p., very good mechanically, wants covers only, for Reflex or C.D.V. Folding.—Marshall, Alfred St., Pinxton, Nottingham. [1845]

**W**ANTED.—Leica Accessories, 2 spool-chambers, cutting template, hand winder, filters, tripod.—Box 6332, c/o "The Amateur Photographer." [1856]

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**P**ATHE Motocamera B, f/3.5, leatherette case, supplementary lenses and filter; all in new condition; cost over £7; accept £4/10, or nearest offer.—Collinson, 16, Bath Rd., Felixstowe. [1716]

**B**OLEX G.916 500-watt Projector, resistance, perfect, as new, £30; Electrophot Photoelectric Meter, 35/-—Leslie Groom, Hillcroft, Wisbech. [1780]

**P**ATHESCOPE Imp Projector, complete with super attachment, motor, spare reel, etc.; used once only; quick sale essential, £6.—Campling, 66, Duke St., Chelmsford. [1802]

**K**ODASCOPE C Projector, 100-watt, resistance, 2-in. lens, black model, two 100-ft. Felix films; just overhauled, £8.—Topaz, 9, Rectory Terrace, Sunderland. [1814]

**H**OME Movie, super attachment, motor, dual resistance, with ammeter; good condition; what offers?—Box 6326, c/o "The Amateur Photographer." [1819]

**P**ATHE Home Movie Projector, type C motor, double resistance, super attachment, automatic rewind, spare lamp, several films, £8/15.—263, Kenton Rd., Kenton, Middlesex. Wordsworth 2815. [1821]

**P**ATHE 9.5-mm. Film Printer, self-contained motor and resistances, worth over £20, as new, £7/10; Pathe 9.5-mm. Developing Apparatus, cost £3/10; sell, 21/-—Below. [1823]

**M**IDAS Camera-Projector and 2 films, cost over £7, new, £2; Elmo Super Projector, cost £31/10, new, £24.—Abbott, 303, Thorold Rd., Ilford. [1823]

**S**ILENT and Talkie S.P. Projectors, 3 standard demonstration models as new, listed at £75, complete with loud-speaker, ready for use, offered at £50 each; apply or call—R. F. S., 4, Bouverie St., E.C.4. [1838]

**B**OLEX D Projector, 9.5 and 16 mm., 250 watts, resistance, case, accessories, little used, £22/10.—79, Millway, N.W.7. Mill Hill 1741 or Clerkenwell 2340. [1844]

## Trade.

**C**INEMATOGRAPH Films, Accessories, standard only; list free; sample 1/-.—Filmeries, 57, Lancaster Rd., Leytonstone, E.11. [10063]

**M**OVIES at Home.—How to make your own Cinema Projector. Particulars free.—Movie-scope (A), 116, Brecknock Rd., London. [1778]



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55/-.—Walker, 16, Derby Rd., Burton-on-Trent.  
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HELINOX Enlarger, 4×3 cm. to postcard,  
cost £3/2/6, as new, 27/6; also fine Russian  
Iron Optical Lantern, 37/6; stamp for photo.—  
303, Thorold Rd., Ilford. [1824]

ENISIGN Midget Magnaprint Enlarger, f/4.5,  
iris diaphragm; cost £6/17/6 September;  
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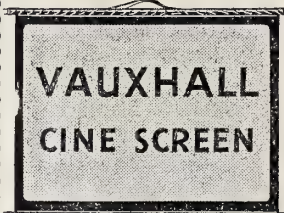
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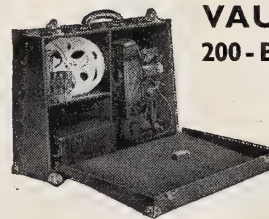
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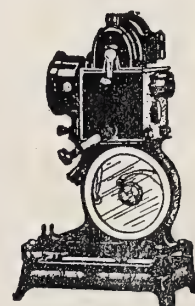


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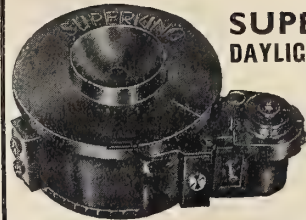
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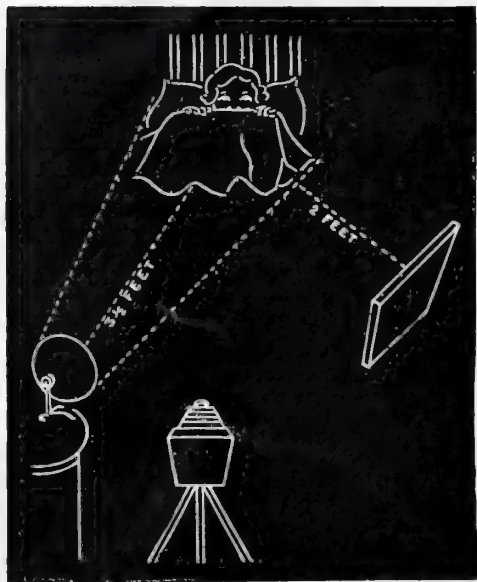
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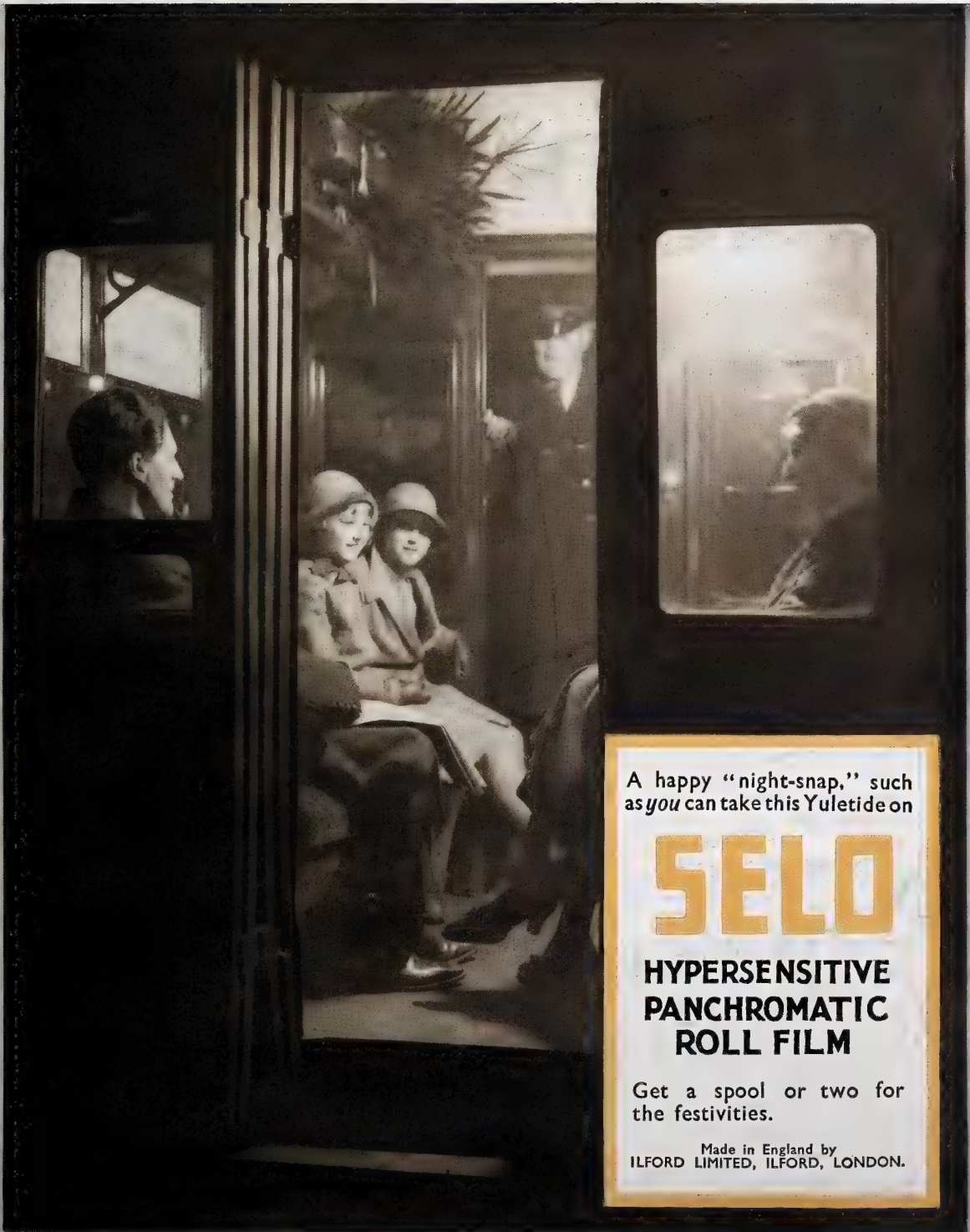
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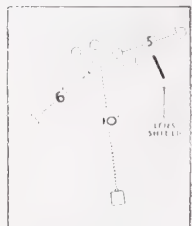


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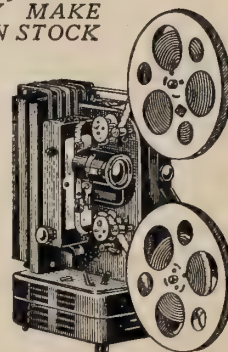
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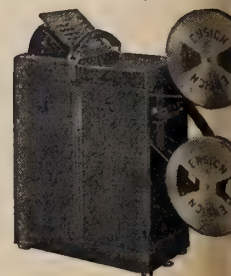
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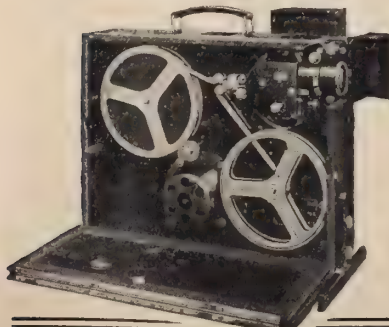
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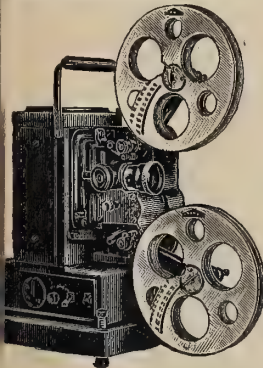
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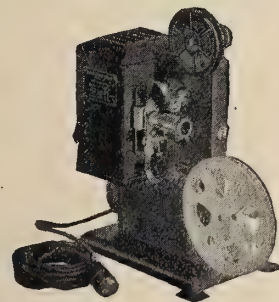
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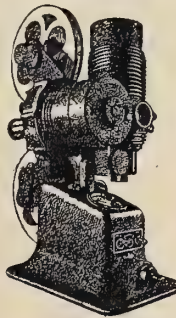
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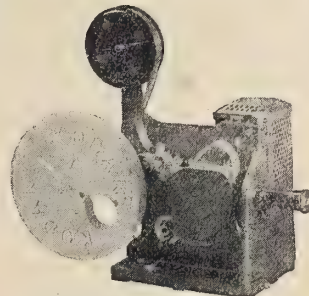
The all-gear driven Bell-Howell projector, 750-watt illumination. Automatic re-wind, f/1.65 lens. Tilting control. Aero cooling.

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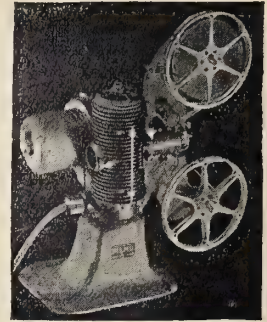


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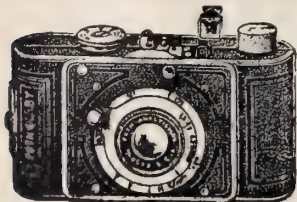
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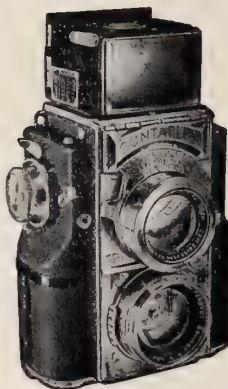
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## THE ROLLEIFLEX

Absolutely automatic, with Rapid Compur shutter, 1 to 1/500th sec., T. and B., f/3.5 Zeiss Tessar anastigmat, takes 12 pictures 2½×2½ on standard roll films, can also be adapted for plates.

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Photo-Electric Exposure Meter.

Takes 36 pictures 1×1½ in. on standard 35-mm. film. Metal focal-plane shutter, speeds 1 to 1/1,000th sec. and Time, arranged very conveniently in four groups, with built-in delayed-action release. The shutter and film-winding mechanism are coupled together, as with the more familiar Contax. All-metal folding focussing hood, complete with magnifier. The front and back of the finder hood form an Albada finder when using camera at the eye-level. Quick-action interchangeable lens mount taking lenses from 2 to 5½ in. focal lengths, fitted with 3½-in. f/2.8 finder lens. Special condenser type focussing screen, which gives a very bright image, even at the corners.

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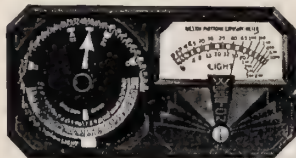
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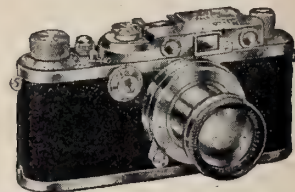
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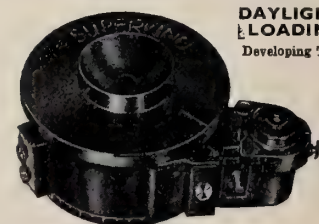
F/2 Summar, automatic focussing, interchangeable lens mount, all chromium plated. £43:0:0

Model III, f/3.5 Elmar anastigmat, automatic focussing, interchangeable lens mount, self-capping focal-plane shutter, speeds 1 to 1/500th sec., T. and B. £31:16:0

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## THE NEW ROLLEICORD

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WEDNESDAY, DECEMBER 23<sup>RD</sup>, 1935.

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VOL. LXXX. No. 2459.

THE next number of *The Amateur Photographer* (published on Wednesday, January 1<sup>st</sup>, 1936) will be the first part of a new volume. In this, the last issue for 1935, we take the opportunity of offering the season's greetings to all our readers, at home and in every part of the world. We hope that the year that is almost ended has been a photographically satisfactory one for them, and that the new year that is so nearly at hand will be even more gratifying in results. We trust also that the friendship for our weekly production freely expressed by so many thousands of our supporters in the past will be still more firmly cemented in the future. We wish them all a happy and successful year with continued enthusiasm for the King of Hobbies.

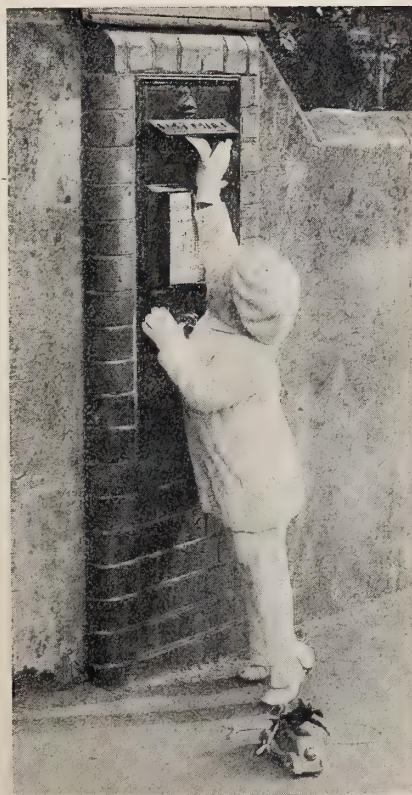
### "Photograms of the Year" Exhibition.

As in previous years, the originals of the pictures reproduced in the new volume of *Photograms of the Year*, just published, are being exhibited at The Camera Club, 17, John Street, Adelphi, London, W.C. The exhibition will remain open until January 17<sup>th</sup>, 1936, and all readers of this popular photographic annual should, if they have the opportunity, make a point of visiting the show. Not only will they see a remarkably fine little exhibition of the cream of the year's work, but will be able to compare the originals with the pictures in the book and study the technique of the prints for themselves. The exhibition is open daily from 10 a.m. to 6 p.m., and admission is free.

### The Other Half.

A visitor to the recent autumn shows in London exclaimed to a

## TOPICS of the Week



THE LAST POST.

*A Christmas Eve snapshot.*

leading man in the photographic world, who passes on the story, "Yes, very pretty. But the great grudge I have against photography is that you photographers recognise only one-half of life. Your pictures are good and striking and sometimes powerful, but all they show is a world at leisure, or at any rate a comfortable world. You never see in photographic exhibitions pictures representing unemployment, sickness, economic misery. For exhibition photographers at any rate, the distressed areas do not exist. You show plenty of quiet old corners, and hills and trees, and girls on the beach, but all the stark things which affect and embitter the lives of thousands of your countrymen are omitted." We must admit there is some truth in that indictment. The photographer, on the whole, has gone in for the comfortable things of life, and shut his camera eye to the unpleasant. What would happen if such things were shown? This particular critic was in no doubt at all. "A photographic exhibition which showed such things instead of being just polite would get itself talked about, and make a more significant contribution to civilisation than photography has yet done." Well, we wonder.

### A Fallen Idol.

This generation has got so accustomed to see idols toppling over that it is prepared for almost anything. Yet it was a shock the other day to hear Mr. A. C. Banfield declare at a public meeting that pyro was a thoroughly bad developer. We were brought up on pyro. In our youth there was nothing more revered in photography. It was sworn by—and now



it is sworn at. Mr. Banfield says that it has come down to us from the dark ages, and retains our respect merely because it is old. The truth may be that like other old things it fails to adjust itself to the new times, in particular to that kind of chemical conjuring in which Mr. Banfield is an adept. Pyro will not give you a developed image while you count up to about three.

using the word "amazing," but here is an instance where hardly any other word fits the case. From the technical point of view, said our informant, they were the best photographs he had seen during a long acquaintance with courts of law. Photography is now one of the principal weapons in police investigation.

### Photography in America.

Our genial friend, Dr. C. E. K. Mees, who is in this country lecturing on photography to juvenile audiences at the Royal Institution, tells us that a national society of photographers has been formed in the United States by the federation of the existing photographic clubs. These clubs have increased very largely in numbers during recent years, and federations of clubs have been formed for arranging exhibitions, or salons as they are more generally called on the other side. The size of the United States has

been against national societies or national exhibitions. There is no city in the States which is comparable in position to that which London holds to England. New York is the shipping and importing centre, Washington the federal capital, Chicago perhaps the industrial metropolis. Instead, therefore, of frequent meetings, like societies on a national scale in this country, the photographers meet once or twice a year, the meeting lasting from three days to a week. Photography in the United States, says Dr. Mees, is growing tremendously, and in no respect is this more evident than in pictorial work. Photographic periodicals are increasing their circulation, and there is a marked revival of interest in advanced amateur work. Miniature cameras are in great demand, and Dr. Mees comments a trifle satirically on the zeal of miniaturists to get the smallest picture possible, and then to enlarge it up to an utterly abnormal extent.

### Police Photographs.

No comment must be made, of course, upon the evidence given in a charge of murder which has filled columns of the newspapers with gruesome details, but one who has been concerned closely with the proceedings at Lancaster from start to finish tells us that what impressed him most of all was the amazing technical excellence of the photographs exhibited to the magistrates. Journalists have been castigated by Mr. A. P. Herbert, M.P., for

## READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with on this page week by week. Other replies appear as usual on the last page.

### Testing a Safelight.

*Being rather suspicious of my dark-room lamp I tested it, and the plate herewith shows the result. Half of the plate was covered while it was exposed for two minutes rather close to the lamp. Does not the fog indicate that the light is unsafe?*

S. A. S. (Boston.)

Although the plate shows very marked fog, we cannot agree that it follows that the light is unsafe for developing under proper conditions. The details of your experiment are vague. You do not state the make and speed of the plate, nor the distance from the lamp during exposure. "Rather close" is not a distance.

Further, the test was an unreasonable one. When plates are properly developed they should never be exposed to the light for two minutes at any distance, let alone a rather close one. Even if you are relying on observation, the plate need only be brought anywhere near the light for a few odd seconds. Once the plate has been immersed in the developing solution its sensitivity is reduced by half or more; and during most of the development period the dish should be covered.

We would suggest a further test, and will assume that you select a distance of 20 in. from the light to make the exposure. Put the plate in a printing-frame, and cover about one-third of its surface with a strip of black paper, running lengthways of the plate.

Now, at 20 in. from the lamp, make a series of "strip" exposures, as is frequently done to find the correct exposure for bromide paper. The exposures may be 10, 20, 30, 40 and 50 seconds. Keeping the dish covered, develop the plate with the solution generally used, and for the time given to an average negative.

Fix and rinse the plate, and examine it by reflected light from

a sheet of white paper. The strip which had 30 seconds' exposure should show no more deposit than the section covered with black paper. If there is evident fog on the 20-second strip, and still more on the 10-second strip, this indicates that the safelight needs modification, either by reducing the power of the lamp, using a supplementary filter of red, green, or yellow, or changing the original filter altogether. Should any alteration be made it is advisable to repeat the test under the new conditions to see if the result is now satisfactory.

### Reticulation.

*Can you explain the cause of the curious "crinkled" appearance of the negative sent herewith? It was still more "in relief" while the film was wet, but even now the marks show badly in the print.*

F. W. (Ongar.)

The negative is a rather bad case of what is known as "reticulation" of the film. We cannot say what is the cause in this case, as there are several conditions which may give rise to the trouble. If we name some of these you may be able to identify the one most likely to occur in your own procedure.

A common cause is the transfer of the negative from one liquid to another of considerably higher or lower temperature. The sudden expansion or contraction of the gelatine is uneven, hence the "crinkles." In extreme cases the film may ultimately leave its support altogether. Similar trouble may arise if the two liquids, while of about the same temperature, are of very different densities, or if one is acid and the other alkaline. If a fixing-bath is made alkaline by developer being repeatedly carried into it the same trouble may arise.

Immersion in alcohol, followed by hardening in an alum or formalin solution, is often a partial or even a complete remedy if the reticulation has not gone too far.



# IN RETROSPECT

The year that now draws to a close has been an eventful one for amateur photography, and during the past twelve months much progress in many directions has been made. The following article reviews in brief what has been accomplished and what is desirable to ensure future success.

**W**HILE it behoves the people who practise any hobby always to be looking ahead, it is sometimes interesting to adopt the retrospective attitude and observe the changes that have taken place in the passage of time. In no hobby is this more enlightening than the photographic one.

## Materials of To-day.

Look, for a moment, at the remarkable advance that has been made in the direction of sensitive materials. The amateur of the old days had but two or three kinds of plate to choose from, while the present-day workers have innumerable plates, roll and cut films of all speeds and varieties, and grades of printing paper which make it almost impossible not to get a reasonable print even from the most unpromising negative.

Perhaps the great advance in the past year has been the growth in popularity of the chloro-bromide paper. Given the correct negative these papers have shown themselves capable of producing beautiful effects with the minimum of trouble. Makers have introduced many and varied kinds and surfaces, and the amateur has been able to work in a medium which will give him results of magnificent quality with little drudgery.

## Cameras.

The past year may be regarded as the most successful one for the miniature camera world. Leicas and Contaxes abound, and the fact that large exhibitions of pictures taken by these cameras have been travelling the length and breadth of the country proves that they are a definite factor in the photographer's consideration. Other types, such as the square-form twin-lens cameras, have also proved extremely popular, and it is interesting to note that one of the largest newspaper competition prizes was won by an entry taken with a Rolleiflex. All of these miniature cameras

are a triumph of modern manufacturing, and the photographer, in the main, has not been slow to take advantage of them.

## Lighting Sets.

Photoflood lamps have come into their own this year owing mainly to the reduction in prices and the universal supply of electricity. The home portraitist is in a better position than ever he was with regard to lighting, studio effects being possible in even an ordinary room. Some very useful sets have been placed on the market, and one of the latest costs but 17s. 6d., so that even the humble worker is able to take advantage of this stride forward.

Photoflash bulbs have maintained their popularity, and with some amateurs are superseding flash-powder, leaving the worker in the position of being able to choose which flashlight medium suits him best.

## Enlarging Attachments.

The miniature camera has brought in its train a number of enlargers and enlarging attachments. Never was the amateur more comprehensively catered for in this direction than during this past season. Modest attachments for fitting on to the camera, costing only two or three pounds, have brought the joys of enlarging within the reach of all. Gone is the day of the bulky horizontal enlarger; neat, precision-made instruments have taken its place. Nevertheless, the old horizontal was a good servant, and the new-comers will certainly turn out no better work than their predecessors.

## New Processes.

The year has not produced many new processes, however, and one realises that photography has reached such a high pitch of excellence that new processes are going to be very difficult to evolve in the future. Perhaps the greatest venture has been the entry of the

Dufaycolor and Agfacolor roll films on the market. This is a revolutionary step, which brings nearer the day when colour photographs will be commonplace, but, nevertheless, that day is still a long way off, and the experimentally-minded worker has a large sphere for his inventive genius.

## Our Own Work.

The most important question the amateur has to ask himself is whether he has been taking full advantage of all these great advances. Has the manufacturer been studying his requirements in vain?

Large numbers of workers have welcomed the wonderful materials produced, and have worked delightedly on new subjects.

But there are many amateurs who are quite content to snap the ordinary everyday things they have been used to, print them on glossy gaslight paper, and stick them firmly and unenthusiastically into an album. What a tremendous pity it is that these amateurs cannot realise the amazing value of the materials placed into their hands.

In retrospective vein, let us consider all those prints we made last year, and decide how many of them were anything more than mediocre. Surprising, isn't it? The amateur who has just got so far, and attained the satisfaction of producing his own prints, is in the dangerous position of becoming apathetic if he does not bestir himself and seek new worlds to conquer. It is extremely easy to drift into this attitude, and to produce a few holiday prints each year, and then to make but spasmodic attempts at work for the rest of the year.

Let us therefore seize the opportunities so abundantly placed before us. Let us while reflecting backwards resolve forward that the manufacturer shall not have produced such superlative material in vain. Let the New Year be a photographic one of real progress.



# Table-Top Photography at CHRISTMAS

By T. WALKER  
and A. S. JOHNSON.

**D**URING the Christmas holidays endless opportunities for "at home" photography occur, and table-top work will always prove popular both for the photographer and for other members of the family who can look on and help.



Fig. 1.

Here is a simple phase of table-top photography that will provide plenty of amusement. All that is needed are some match-boxes and matches, a few odds and ends for "scenery," and the camera. Any camera and lens will be suitable for match-box photography.

It is work that can be done in comfort by the fireside in the evenings, and while quite excellent practice it is also most amusing to think out situations of a snappy kind



Fig. 2.

in which to pose the little match manikins. Provided the correct exposure has been worked out almost any illuminant can be used, or, of course, flashlight or daylight work can be done.

Those readers who possess ciné cameras and projectors can produce their own match comedies or dramas by the "one turn one picture" method. Motor cars, aeroplanes, carts, wheelbarrows, houses, trees, animals, etc., can all be made up from matches and used in the scenes, and all sorts of amusing situations can be thought out.

The illustrations explain themselves. In No. 1 we see the heroine approached by her two suitors, each offering a bouquet. In No. 2 the suitors are engaged in a duel, while the lady coyly hides her face. In No. 3 she walks gaily off with the victor, while the poor defeated suitor reclines *hors de combat*.

The matches used are Bryant and May's large matches, as these are easier to make up and handle. The joints are made with little "lace" pins. The lady's hat and dress are cut from tissue paper. The swords are whittled match-sticks. The background a sheet of black cartoon paper.



Fig. 3.

Plasticine will be found useful for fixing the match men to the table, and for various other properties and fixings.

Figs. 1, 2 and 3 were taken at f/16 on Ilford hypersensitive plates, but any film or plate will serve provided the exposure is worked out correctly, or a trial exposure made and developed first.

A more elaborate "set" is shown in Fig. 4. In this case the whole arrangement was planned beforehand. The figures were made first of all so that the remainder of the scenery could be made to scale in proper proportion

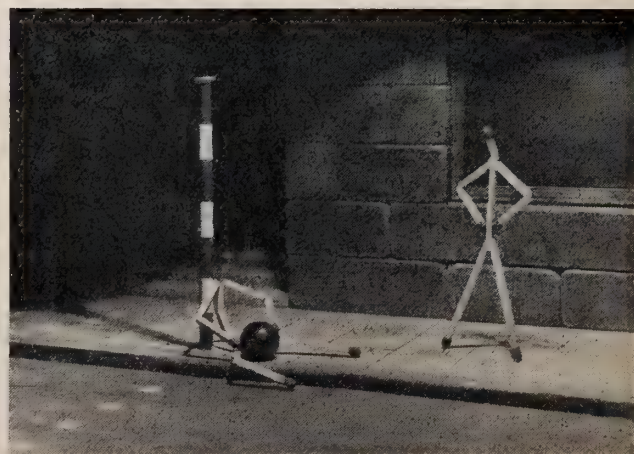


Fig. 4.



*Both popular films are made in both popular forms*

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Year. You are assured of a good time, and a profitable one.

This picture (reproduced by kind permission of the *News Chronicle*) won £50 First Prize in their 1935 Competition (Section A).

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The Dancer (Louis Fleckenstein)

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# PHOTOGRAMS OF THE YEAR



Edited by F. J. MORTIMER, Hon. F.R.P.S., Editor of "The Amateur Photographer and Cinematographer"

"Photograms of the Year" for 1936 is now on sale and makes a most attractive volume for all who are interested in pictorial art.

Selected from the best work of the world's leading photographers, this volume reveals the remarkably wide range of subject matter that comes within the scope of the modern camera artist.

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to them. The roadway was a piece of cartridge drawing-paper and coloured to represent an asphalted roadway; the pavement was also drawn and coloured on cartridge paper stuck on to a piece of boarding  $\frac{1}{2}$ -in. thick.

The wall was built up with "Lotts" bricks, stuck together, much to the disgust of my small son, only the red bricks being used, as it was desired to render the walls in a dark tone, and being red would photograph on an ortho. plate darker than on a panchromatic plate.

The wall of the passage was a piece of grey card; the window, an old negative backed with black paper, the film side being towards the lens and given a very slight sheen with Globe polish, a strip of paper being stuck on the face and drawn to represent a moulded window-frame.

The beacon itself was a sixpenny "Beacon" pencil. This is obtainable at almost any stationer's shop.

The lighting arrangement consisted of three small flash-lamp bulbs grouped together and run off two 2-volt accumulators, and rigged up on a roughly-made support with a paper shade adjusted to give the desired effect and approximately correct height. The exposure was 20 minutes at  $f/32$  on an Ilford Iso Zenith plate. Any other form of lighting would have served the purpose, electric, gas, or even candle light, provided the exposure was regulated accordingly. With a strong electric light and a larger aperture in the lens the exposure could be a matter of seconds, but much of the fun for the keen amateur is the contriving and making up the entire outfit.

## Photography in the Sitting-room By R.M. FANSTONE.

AT the present time of the year when many photographers wish to carry on operations, and extemporised dark-rooms in cellars or attics become uncomfortable, to say nothing of low temperatures which are not conducive to the best results, it is possible to carry on operations in a sitting-room, provided that a little attention is given to the points set forth in this note.

### Developing in the Sitting-room.

If the photographer uses a tank for development it is quite an easy matter to carry on operations, and these call for no special comment. It is when plates or films are developed in the dish that the photographer has to give attention to those points which affect other members of the family, and also will avoid possible conflict with the domestic powers on the score of "mess."

The first consideration is how to use the apartment as a dark-room. If plates or films are first desensitised, it is an easy matter to develop under sitting-room conditions. In such a case the desensitising is done outside the apartment, in a dark cupboard, or in the sitting-room itself if all lights are turned out and it is made perfectly dark for two or three minutes. After desensitising,

the lights can be turned on again, but the plates and films must not be subjected to direct light; they may be developed in a corner of the room for preference, without fear of fog. In the case of fast panchromatic plates, the dish should be kept covered during the early stages of development.

### Chemicals Needed.

The best desensitiser is pinacryptol green—which is obtained in small 1-gramme bottles, and the contents made up according to the instructions issued with it to make a 1 in 5,000 solution for use.

Apart from the desensitiser, the other chemicals necessary for the work can be reduced to a bottle of single-solution concentrated developer such as Azol or Rodinal (which simply needs dilution with water), and a bottle containing hypo fixing solution (4 oz. hypo to a pint of water). These with three dishes, a jug of water and a bucket, will suffice for the development of quite a number of negatives in an evening.

During the whole of one winter the writer developed all his negatives in a sitting-room, using a box with the lid removed, and placed on its side, as a screen from light.

The plates had been desensitised, and there was electric light in the room, but fog was never once experienced. With regard to the sensitiveness of plates and films, it often comes as a surprise to many amateurs to learn that a certain amount of light may be present in the room, and once development has started the emulsion will be so much less sensitive that reflected artificial light will do no harm.

### A Safety Measure.

A point that should have attention, if the powers that reign are not to frown upon photographic operations, is to take full protective measures to ensure that any spilt solutions, or drips from negatives or prints, are not transferred to the rugs or carpets. A sheet of floor-cloth upon which operations are conducted is an excellent preventative. Failing this an old metal tea-tray is an excellent support for dishes, etc.

### Printing.

By the use of gaslight paper instead of bromide, print-making by the fireside is a simple matter, and the suggestions with regard to cleanliness apply equally. Provided that the paper is not subjected to direct light there is no fear of fogged prints.

## "The A.P." Monthly Competitions

### AWARDS FOR NOVEMBER

THE outstanding feature of the competition for November was the particularly high quality of the prints entered in the Beginners' Section. For some months these have shown a steady improvement in quality, but in this particular competition the high-water mark was surely reached, and extra awards have been given in consequence. The Intermediate Section was also extremely good, and the Advanced Workers' Section was well up to the high standard it always is. The awards are as follows:

#### ADVANCED WORKERS' SECTION.

First Prize.—"Barrons Hall (Penshurst, Kent)," by J. H. Clark, 304, Camberwell New Road, London, S.E.5.  
Second Prize.—"Quo Vadis?" by H. Parkins, 1, Fairfield Avenue, Staines, Middlesex.

Third Prize.—"Violinist," by M. Desai, Camera Art Circle, 3rd Floor, Cooper Building, Pawwalla Street, Bombay, 4.

Mounting Prize.—"The Storm Passes," by James C. Gilchrist, Ballenoch, Skelmorlie, Ayrshire.

Certificates of Merit.—"On the Quay," by J. F. Cutler, 53, Gibbs Green, Edgware, Middlesex; "Cottages, Otterton," by George A. Slight, 18, Ewelme

Road, Forest Hill, London, S.E.23; "The Dying Age," by Denis Whitlock, 44, Scotts Lane, Shortlands, Kent.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1, Class 2 and Class 3 respectively.

Those awarded Honourable Mention are as follows: Yahya Arif (Cairo); Edward H. Austin (Liverpool); G. C. Backhouse (Leeds); John Battersby (Nottingham); Octave Benselin (Belgium); F. Annis Burrows (Chalfont St. Peter); R. Rowland Hill (Rugeley); R. Gilbert Jones (Manchester); G. H. Neale (Hampstead, N.W.); (2) Mrs. K. M. Parsons (Reading); G. Warren Parrett (Margate); D. G. Sheldon (Hull); (2) Captain G. Tanner (Kenya); William R. Thorpe (Addiscombe); Robert Wales (Busby); G. T. Yang (Soochow, China).

#### INTERMEDIATE SECTION.

First Prize.—"The Monster," by Harold R. Clough, 28, Danehurst Road, Wallasey, Cheshire.

Second Prize.—"Age," by P. K. Shah, 275, 12th Road, Khar, Bombay, 21, India.

Certificates of Merit.—"Eventide," by L. A. Ward, 21, Cranley Drive, Ruislip, Middlesex; "Pals," by L. Wheatley, 38, Saville Street, South Shields; "Jean Harlow," by R. Gordon Wilson, 25, Colchester Drive, Pinner, Middlesex; "Under the Willows," by B. Woodmansey, 30, Station Street, Ryde, I.O.W.

#### BEGINNERS' SECTION.

First Prize.—"Landfall," by D. Fischer-Webb, Penarrow, Melville Road, Falmouth.

Second Prize.—"Small Boats," by Miss Joan Wales, 86, Fore Street, Redruth, Cornwall.

Extra Second Prize.—"Lynette," by A. A. Champion Harris, 82, Tressillian Road, London, S.E.4.

Certificates of Merit.—"Mother," by H. Boscow, 7, Booth's Hill, Lynton, Warrington; "Portrait," by J. Langley Davis, 9, Sinclair Drive, Mossley Hill, Liverpool, 18; "A View of the Eastern Harbour, Alexandria," by J. Drescher, British Book Club, Alexandria, Egypt; "Fluiddighting—Kirkstall Abbey, Leeds," by R. Gatehouse, 40, Greenmount Place, Lady Pit Lane, Leeds; "Margaret," by M. J. Wallis, Court Lodge, Westerham, Kent.





*A Long Drink. Daylight Silhouette.*

ONE of the most attractive forms of indoor photography that can be followed during the Christmas holidays is the making of silhouettes. The method of making them is simplicity itself, and the results are always popular.

Endless subjects present themselves for treatment in this manner, but the most effective are usually portraits and figures that are easily recognised in profile or which "tell a story." They can be utilised for greeting cards for the New Year, and a series may be attempted that have a connected sequence to illustrate, say, a nursery rhyme.

In any case their production will afford great interest and amusement, particularly for the

young folk who may be pressed into service as models.

While the principle of obtaining the clear-cut black figure against a dead-white background is the same, different methods of illumination can be used. One that will be found perfectly satisfactory is to employ daylight when it is available, although at the

The camera was placed at the end of the garage farthest from the sheet, while the children were posed close up against it.

An alternative to this method would be to utilise a room with French windows, or even a passage with a door at the end with an open air view beyond. All light should be excluded from the room or passage except that coming through the window or doorway. A white sheet is stretched over the opening and the models posed as before. The camera, of course, is inside with the figures, which are seen only in silhouette and are focussed to get them as clear and sharp as possible.

The crux of the whole matter in taking silhouettes is the exposure. It must be just long enough for the white background to develop up quite black and dense in the negative, but not enough to fog or veil the image of the figure, which should remain clear and white. In the daylight examples reproduced the exposures were about three seconds at  $f/11$  with rapid film. If plates are used they should be backed.

Over-exposure must be avoided and development must be carried on



*Going to Market. Daylight Silhouette.*

present time of year clear bright light cannot always be expected.

Several of the silhouettes reproduced here were taken by daylight on a December day. A garage, 16x10 feet, was used as the studio. The window was darkened by a thick curtain. The double doors were opened and a sheet stretched tightly across the lower part of the opening. The upper part was hung with thick curtains so that the only light in the studio came through the sheet.



*Telephoning. Daylight Silhouette.*



*The Gardener.*



# Photography

an ideal form of camera work for the Christmas Holidays.

beyond normal time to secure full density. In fact the rule is to under-expose and over-develop. The print should be made on vigorous contrast gaslight paper to get perfect black-and-white results.

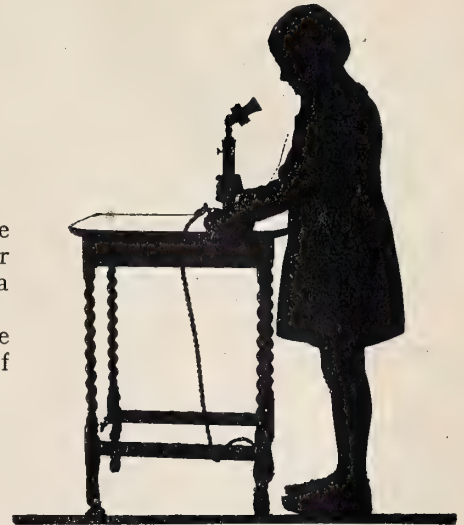
If the above daylight arrangements are not possible, the silhouettes can be made even more easily in the evenings, the only extra accessory being a flash-lamp.

Here again, to ensure a perfect silhouette, no light should reach the side of the subject nearest the camera. This is achieved by hanging the sheet over a doorway between two rooms, the camera and the subject being in one room and the flash-lamp in the other.

If it is preferred a "Photoflood" lamp could be used behind the sheet, and an exposure of  $1/25$ th of a second given by means of the

five feet from the sheet and the subject two feet away on the other side, the lamp, subject and camera being in a straight line.

The flash-lamp is set up, the subject posed within the area of



*Helping Mummy.*

tom of the subjects to outline the feet, etc., leaving a mere baseline as a support for the picture.

This blocking-out with a fine pointed brush can be further employed to "tidy up" any ragged edges, etc., and to emphasise certain items that can be improved by the treatment. In the silhouettes reproduced this is illustrated in the table-tops and in the glasses and bottle. If they had been solid black the effect would not have been so good. In any case, care must be used to include only models and accessories giving a clean-cut and readily recognised outline.



*The Toast.*

camera shutter; but it will generally be found that flash-powder is efficient, ten or fifteen grains of powder being sufficient.

The flash-lamp should be about



*The Bouquet.*



*Miss Muffet.*

the doorway and the camera accurately focussed. The room lights are switched off, the shutter opened, and the flash-light operated, the shutter then being closed. As the action of fifteen grains of flash-powder is practically instantaneous, the outlines will not be blurred

should the sudden flash startle the sitter into moving.

When the negatives have been fixed, washed and dried, more perfect results can be secured by blocking out with 'opaque' and a brush certain parts near the bot-



*"... and so to bed."*



# NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Will readers please note that in January 1936 our telephone number will be altered to **Waterloo 3333**, but that the Controller of the London Telephone Service has given us authority to publish the new number at once.

The Annual Exhibition of the Central Association will be held at the House of the Royal Photographic Society, 35, Russell Square, during February, 1936. Entry forms have already been sent to the secretaries of all societies concerned, but it should be noted that the last day for receiving entries at the above address is January 10th. The committee hopes that all members of associated societies will send in their best work. The annual C.A. dinner will be held on the last day of the exhibition—Saturday, February 29th—at the Comedy Restaurant, Haymarket, W.C.

The latest new-comer to the miniature camera range which employs the 35-mm. cine stock is the new "Certo Dollina." This is a very compact and efficient little camera, very strongly made and well finished in black leather with nickel fittings. It is fitted with a 5-cm. Schneider Radionar 1/2.9 lens set in the new Rapid Compur shutter, with leather bellows extension. On pressing a button the baseboard drops down and the lens panel automatically jumps forward into position, held rigidly there by short lazy-tongs on either side. The focussing is controlled by an engraved knob on the outside connected with the lazy-tongs, so that it can be focussed before or after

the camera is opened. At all positions the lens panel is remarkably rigid. An enclosed exposure counter numbering up to forty is fitted, which operates direct from the film perforations, and is also adjustable after film is loaded to any number by hand. The rewinding device necessary for 35-mm. spools is simple and efficient. The usual winding knob is released by a half-turn and the film is wound back into the original cassette by the rewind knob at the other end. A totally enclosed optical range-finder is fitted, together with a standard clip for using an auxiliary range-finder. Obtainable from Actina, Ltd., 29, Red Lion Square, London, W.C.1. Price £10.

We draw readers' attention to the Spring Session of a course of Instruction under the direction of Mr. John H. Gear, commencing on the 8th January at the Cripplegate Institute, Golden Lane, City. The work will embrace miniature cameras, negative-making, combination bromide enlarging, bromoils and other useful subjects. Applicants for admission should not delay as bookings are accepted for a limited number which is frequently reached before the opening lecture. The course runs for twelve consecutive Wednesdays at 6.30. Application should be made to the above address.

An International Exhibition of Modern Photography will be held at Prague in the New Year under the auspices of the Manes Society, which is one of the most famous artistic societies in Central

Europe, and which has been organising exhibitions of painting, etc., for the last fifty years. The exhibition will be held in its own premises at Prague from February 28th to April 1st, 1936. The Manes Society hopes that this exhibition will be representative of international photographic art, and therefore invites exhibits from photographers throughout the world. The exhibition will comprise: (1) Portraits, still life, landscapes, compositions, photograms, photographic montage, photographic caricature; (2) scientific photography (astronomy, medicine, microscopy, etc.), documentary photography (social life, aviation, industrial scenes, police and detective work, etc.), advertisement, fashion and film. There is no restriction as to the size of photographs, which should be sent not later than January 31st, 1936, to: S.V.U. Manes, Praha II, Riegrovo nabrezi, 250. Exhibits will be displayed free of charge, and the Manes Society will defray the return postage and will present a souvenir of the Exhibition to all persons submitting specimens of their work.

We have received an attractive seasonable folder containing illustrated particulars of the range of cameras and accessories in stock by the City Sale and Exchange, 90-94, Fleet Street, E.C.4. Any reader wanting a camera on easy payment terms should send for this. It will be forwarded free on application.

The Bristol Photographic Society will hold their second Open Exhibition in May next at the Bristol Museum and Art Gallery. Entry forms are now ready, and may be obtained from the Hon. Exhibition Secretary, Mr. P. V. Cave, 36, Coldharbour Rd., Redland, Bristol, 6.

## Exhibitions and Competitions

CURRENT AND FUTURE.

Notices of forthcoming exhibitions and competitions will be included here every week if particulars are sent by the responsible organisers.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers—Entries, December 31. Rules in this issue.

Leicester P.S. International Exhibition.—Entries, January 24, 1936; open, February 24—March 7, 1936. Exhibition Secretary, H. Foscutt, 19, Doncaster Road, Leicester.

Preston Scientific Society.—Eleventh Annual Open Photographic Exhibition. Monday, February 3 to Saturday, February 15, 1936. Entries close, Friday, January 10, 1936. Particulars and entry forms from the Exhibition Secretary, F. Wells, 65, Powis Road, Ashton, Preston, Lancs.

Scottish National Salon.—February 8-29, 1936. Entries close, January 11. Particulars and entry forms from the Hon. Salon Secretary, Norman G. Brown, 36, North Lindsay Street, Dundee.

The 40th Annual Exhibition of the South London P.S.—Open, February 15—March 14, 1936. Entries close, January 21. Further details and entry forms from Hon. Exhibition Secretary, H. S. Adams, 40, Stockwell Park Road, London, S.W.9.

Ilford Photographic Society.—Annual Photographic Exhibition. From Monday, March 2 to Saturday, March 7, 1936. Closing date for entries, Saturday, February 1, 1936. Particulars and entry forms from E. G. Roughton, 63, Havering Road, Romford, Essex.

Edinburgh Photographic Society.—74th Annual Open Exhibition. Open, February 22—March 7, 1936. Entries close, February 3, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Geo. J. Kennedy, 16, Royal Terrace, Edinburgh.

Birmingham Photographic Society.—45th Annual Exhibition. Open, February 29—March 14, 1936.

Entries close, February 8, 1936. Particulars and entry forms from the Hon. Secretary, Eric H. Bellamy, Waterloo House, 20, Waterloo Street, Birmingham, 2. Birkenhead Photographic Association.—Annual Exhibition. Open from March 4-7, 1936. Entries close, February 12, 1936. Particulars and entry forms from R. Greenwood, Four Chimneys, Irby, Frankby, Cheshire.

Pittsburgh Salon of Photographic Art. The Twenty-third Annual International Salon of Pictorial Photography.—Open, March 13—April 12, 1936. Entries close, February 15, 1936. Particulars and entry forms from C. E. Leshner, Secretary, Pittsburgh Salon, Box 146, Pittsburgh, Pa., U.S.A.

City of London and Cripplegate Photographic Society.—Thirty-first Annual Photographic Exhibition from March 16-21, 1936. Entries close, February 10, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, A. C. Mundy, 11, Monkham Lane, Woodford Green, Essex.

London, Midland and Scottish (London) Photographic Society.—Eleventh Annual Exhibition of Pictorial Photography at Euston Station, London. Open, March 16-21, 1936. Particulars and entry forms from the Hon. Exhibition Secretary, Clarence Pursell, Chief Accountant's Office, L.M.S. Railway Co., Euston Station, London, N.W.1.

Ville Salon International D'Art Photographique de Bruxelles, 1936.—Open from March 21—April 5, 1936. Entries close, February 25. Particulars and entry forms from M. M. Devaivre, 152, Rue Maréchal, at Brussels, 3, Belgium.

Hackney Photographic Society.—47th Annual Exhibition. Open, April 1-4, 1936. Entries close,

March 10. Particulars and entry forms from the Hon. Secretary, Walter Selfe, 24, Pembury Road, Clapton, London, E.5.

Bolton Camera Club.—Annual International Exhibition. Open, April 18-25, 1936 (inclusive). Entries close, March 25, 1936. Particulars and entry forms from T. Trevor Potts (Joint Hon. Exhibition Secretary), 167, Chorley New Road, Bolton.

Darwen Exhibition of Photography.—April 20—May 2, 1936. Entries close, March 19. Particulars and entry forms from the Secretary, J. H. Woods, South Down, Holton Road, Darwen.

Bristol Photographic Society.—Second Annual Open Exhibition, from May 2-19, 1936. Entries close, March 28. Particulars and entry forms from the Hon. Exhibition Secretary, Percy V. Cave, 36, Coldharbour Road, Redland, Bristol, 6.

Fifth Syracuse International Salon of Pictorial Photography.—Open, May 15—June 15, 1936. Entries close, April 15, 1936. Particulars and entry forms from Kent C. Haven, Salon Director, Camera Club of Syracuse, N.Y., U.S.A.

Sunday Referee Weekly Photographic Competition. £10 offered every week for the best picture published. See Sunday Referee for full particulars.

Seventh Chicago International Salon of Photography.—Open, July 23—October 4, 1936. Entries close, June 15, 1936. Further details and entry forms from Alex. J. Krupny, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.

1 Internationale Kunstphotographische Ausstellung in Karlsbad.—Open from July 18—August 9, 1936. Entries close, June 18, 1936. Particulars and entry forms from Mr. Hugo Heyer, Schulgasse, 26, Karlsbad.



December 25th, 1935

# How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXIII.

Mr. CYRIL  
MATHEWS.

From information communicated to our Special Representative.

"IT is probable that very few, if any, other exhibitors resort to such a method as I employ myself for helping in the selection of the pictures to be shown. It is a special method of elimination. I have a group of relations and friends who form my own selection committee. What I consider my best pictures are placed before them, whether they like it or not, and amongst them they gradually eliminate what they consider to be the least attractive of these, until only four or five remain.

"On those which thus survive the ordeal I concentrate my attention, and do what is necessary to qualify them

for exhibition purposes. I have always been interested in what the layman thinks of my work; he is more impartial and broad-minded than I. Not only do I apply his suggestions (in moderation) to my exhibition work, but also to the various advertising contracts I secure as a professional photographer.

"To the would-be exhibitor I cannot over-emphasise the importance of correct exposure, effective lighting, perfect processing and so on. I work mostly with a quarter-plate Soho reflex, fitted with a 6-in. Ross Xpres, and also a 12-in. Dallon telephoto. Panchromatic plates are used almost exclusively, generally with appropriate filters. In my opinion Ilford plates and filters are of the highest quality, so that I have come to rely entirely on them for all my work.

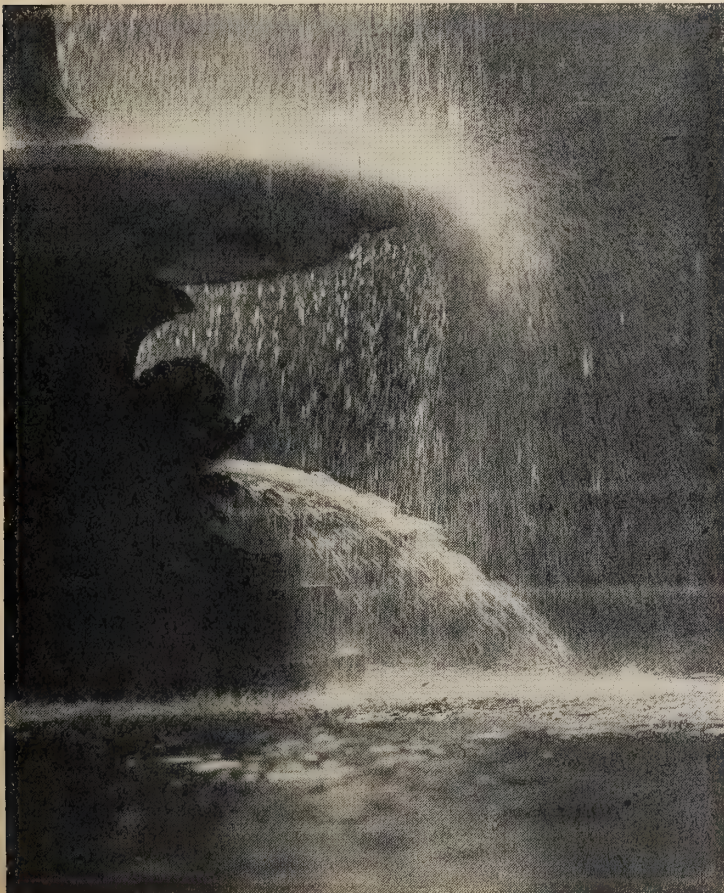
"I think that the really interesting aspect of photography lies in the naturalness and realism of the subjects selected. I dislike the 'soft focus' effect because it is, in my opinion at any rate, quite unnatural. However, I realise that I am laying myself open to a storm of criticism in making such a statement.

"I am always on the look-out for pictures, even when I am without a camera; in fact most of my pictures are visualised and mentally 'stage-managed' long before my camera is even taken to the spot. My camera is simply a tool with which to materialise my ideals in life, and to record what I have seen and thought.

"My picture 'Ebony and Silver' was taken in Trafalgar Square. Exceedingly careful exposure and scientific calculation of shutter-speed were necessary to get the moving water just right; perfect back lighting gave additional attractiveness to the subject; and I consider it the best outdoor subject I have found this year.

"The gaming-table picture, 'Faites vos Jeux,' was more difficult to secure. This difficulty arose mainly from the human element, but a little diplomacy with certain officials overcame this, and, as is evident from the result, everything finally went very well. This subject, none the less, took considerable time to visualise satisfactorily, and it was no easy matter to secure the right viewpoint. For those who are interested in technical details I may add that the exposure was approximately a quarter of a second at f/11 on a hypersensitive plate, with the additional lighting aid of a 'Sashalite' bulb."

(A further example of Mr. Mathews' work is reproduced on one of the centre Art pages.)



EBONY AND SILVER.

Cyril Mathews.



# Pictorial Analysis

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"IN THE CATHEDRAL, SEGOVIA," by Alex. Keighley.

IN dealing with architectural interiors, it is seldom that anything more than a literal translation of the features of the subject is attempted. The question of arrangement, as a rule, does receive consideration, but there are rare and beautiful effects of lighting, which vary from hour to hour, as well as transitions of emphasis from one element to another, and it is these which are so infrequently treated.

The cathedral at Segovia is extraordinarily rich both in its interior ornamentation and in lighting effects of the type that is in mind. Externally, it scarcely lends itself to close-up treatment, though its lofty situation, from a distance, makes it a feature of the landscape, but, inside, there are opportunities for innumerable exposures, and the effects of lighting are manifold. Of such, this picture is an example. Its beauty lies in its rendering of a chance gleam of light and its effect upon the architectural detail. The remainder of the subject is shrouded in gloom, which not only subdues what might otherwise appear as a somewhat incoherent and chaotic arrangement of statuary, but heightens the light which comes from above. In this, it is symbolic of the religious character of the building, and, naturally, it turns our thoughts towards the festival of Christmas which to-day is commemorated, and which, in its origin, is responsible for all Christian places of worship.

Possibly, the sentiment is influenced by the day, but it is inspired by the picture, and, in its analysis, regard must be paid to its literary content, which, indeed, plays a not inconsiderable part in the impression it conveys. It is from that gleam that these suggestions arise, and its effect, likewise, forms the pictorial motive.

Its source is hidden behind the vaulting, and, were it visible, it is probable that it would be so forceful that it would claim the major share of the attention; but, possibly in a more

subtle way, its maximum effect is exerted on the figure (1), which, in consequence, becomes the centre of interest. The gleam itself is subsidiary, for, while it is a manifestation

tion is unified. The chief interest of the subject, therefore, centres in this portion, but is definitely localised within that area by the supreme light of the figure.

The arrangement of line and the disposition of light and shade also tend to direct the attention to the neighbourhood of (1). In a general sort of way, the tones towards the base, towards each side and at the very top are deep, and lighten as they approach the figure. The eye is led from tone to tone in gradually ascending brightness to the culminating point, and there it rests. In a similar manner, most of the lines have a directional tendency which either directly or indirectly provide a like indication. Both line and chiaroscuro emphasise the importance of the figure (1) as the element in chief, but the lines, the majority of which are vertical, have another function in that they impart the suggestions of dignity, height and impressiveness.

In a measure, no doubt, these are qualities that are innate in the character of the structure. They might be said to arise from the design of the building; but, as far as the picture is concerned, choice of viewpoint and a considered selection of the precise amount to be included play their part in enabling these suggestions to be conveyed. They might easily be lost, or not quite so well transmitted.

It may be suggested, perhaps, that the local retouching in the neighbourhood of the figure—where there would have been a light from the window—would be more effective were it undetectable or more efficiently disguised.

That such adjustment was desirable, no one would deny, but, while it is a small point, it could be wished that it was not so obvious, and, no doubt, it will receive attention in another edition. In other respects, the work is eminently attractive, and its pictorial appeal beyond question. It is great, not only in conception but in execution.

"MENTOR."



of light itself, it is considerably lower in value on account of the effect of the objects seen through it. Moreover, its position in the picture space is too high and too near the top margin for the necessary degree of strength that should attach to the chief item; but the figure (1) is quite powerfully placed, and, as the gleam connects the two masses of light, their attrac-





IN THE CATHEDRAL, SEGOVIA.  
*(From the London Salon of Photography.)*

BY ALEX. KEIGHLEY.







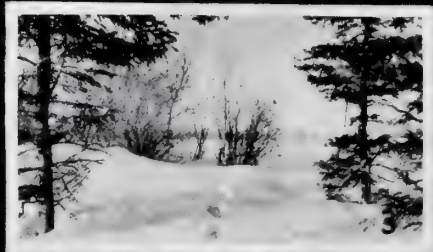


"FAITES VOS JEUX."

(See article, "How I make my Exhibition Pictures.")

By CYRIL MATHEWS.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Snow Patterns."  
By Miss J. White.

2.—"Laden Boughs."  
By Miss Jean Pearce.

3.—"Wascama Shadows."  
By Val M. McMillan.

4.—"Hoar-frost."  
By Matt. Hutchinson.

5.—"Au clair de la Lune."  
By Miss K. M. Thompson.

6.—"Aski Trail."  
By E. M. Lingley.



# PICTURES by Novices

## SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

THAT the pictures reproduced on the opposite page are appropriate and seasonable at Christmastide is undeniable, for it is the time of year when snow and sunshine are expected out of doors—if only to enhance the warmth and jollity inside—and these conditions on the whole are admirably expressed.

### Concentration of Effect.

But, as was mentioned in these columns in discussing a similar set of prints in our issue of the 11th December last, it is generally the case that snow subjects are more suitably treated as foreground studies, and, in nearly every instance, the upper portions of the prints could be advantageously curtailed.

With No. 1, "Snow Patterns," by Miss J. White, all the real interest lies in the alternation of sunshine and shadow in the immediate foreground. The top half of the print contributes nothing of any value at all. If that be removed, by trimming the print just a fraction above the half-way line, the vital elements of the picture are still retained and are not encumbered by non-essentials, nor is the concentration of interest disturbed by the inclusion of objects outside the limits of the subject proper.

The shape, perhaps, is a little too square, and it rather seems as though it would be preferable for the subject to have been treated as a horizontal instead of a vertical, the viewpoint being inclined downwards to ensure the inclusion of all the shadows, and the exclusion of the upper portion.

### Excess of Contrast.

What could be done with No. 2, "Laden Boughs," by Miss Jean Pearce, is something of a puzzle. The intention is perfectly clear, and the print, no doubt, will sustain its title, but the transitions from black to white are much too intense, and, pictorially, the only thing that can be said is that the subject does not lend itself to treatment.

Such contrasts are quite unamenable. No amount of dodging with different papers or even curtailing the time of development of the negative is likely to lead to anything that would be really acceptable, and, quite

frankly, such arrangements of light and shade are better left alone.

"Wascama Shadows" (No. 3), by Val M. McMillan, represents an improvement, but there is, on account of the inclusion of the trees, something of the same tendency. There is too great a difference between their depth and the brightness of the snow against which they are shown. It may be that, if the shadows on the snow were heavier and the darks of the trees did not offer the same excess of contrast with their immediate surroundings, the impression would convey a greater measure of harmony, but it is rather doubtful, and it would be better if, as suggested in the case of No. 1, the subject were turned into a foreground study pure and simple.

The present rendering does disclose some shadows in the foreground, but whether depressing the line of sight would enable more to be included or not is impossible to say.

### Pattern and Design.

At all events, there should be enough to enable them to be dealt with so as to convey a feeling of design, for without this, or a sense of ordered arrangement, a foreground study would be apt to become incoherent and meaningless.

In No. 6, "A Ski Trail," by E. M. Lingley, there are well-marked shadows in the foreground, and, if this portion of the print be isolated, the upper half as well as a strip along the base and a bit from the left-hand side being removed, the remainder does show a hint of a possible pattern. It does not fall together as well as it might, chiefly for the reason that such an arrangement was never intended, and because the viewpoint is such as to show the trail at too near an approximation to the vertical; but it does show an elementary suggestion of design, and something of what should be sought may be gathered.

Judging from what is shown, a more pleasing arrangement would follow upon the choice of a viewpoint somewhat to the right, higher up, and with the camera directed against the source of light—i.e., to the left—but downwards so as to include only the bases of the trees with a long stretch of foreground, the subject being taken the vertical way.

### A Reconstruction.

The revised arrangement would show, in the upper part of the picture, two or three tree boles, but not much of them, their shadows radiating from the top towards both sides and the base of the print, while the line of the trail, with its irregularity of surface, would come in from the left-hand side.

Reconstruction on these lines would, in all probability, provide a subject with an excellent effect of light and shade, a good impression of the textural quality of the snow, and a suggestion of pattern that should prove highly decorative.

Whether it would have been feasible or not could only have been determined on the spot, but it does seem that something of the nature described could be devised, and, if it can be visualised, the kind of thing to aim for may be imagined. The remaining subjects scarcely lend themselves to handling on similar lines for their character is out of the usual run—No. 4, "Hoar-frost," by Matt. Hutchinson, dealing with the effect indicated by the title, and No. 5, "Au clair de la Lune," by Miss K. M. Tompson, being taken by moonlight.

### Uncommon Effects.

Both, however, fall into line with the ruling regarding emphasising the foreground, and in each case it extends beyond the normal allowance. The suggestion of atmospheric mist is nicely rendered in the former and its arrangement conveys the impression of being well thought out, while, with the latter, the tumbled surface of the snow is admirably portrayed; the lighting effect is something of an achievement, and the arrangement not without a sense of form.

The depth of tone in the sky renders possible the inclusion of the dark tone of the trees, for, in a case like this, they do not convey the same feeling of excessive contrast that arises when they are shown against a lighter setting. This goes to show that circumstances alter cases and each requires treatment according to its individual needs, and the particular effect aimed at.

"MENTOR."



# With the Beginners

## NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

### POINTS ABOUT SIMPLE ENLARGERS.—IV.

THE light by which enlargements are made often depends on circumstances rather than choice. It is a question of the artificial light available. For a long time, years ago, I had to put up with a duplex paraffin lamp, but rejoice that, as the song says, "them days is gorn." In desperation I turned to acetylene, but the particular arrangement I used was by no means conducive to peace of mind. In turn I have worked with spirit vapour, incandescent gas, and electric lamps.

#### Enlarger Lighting.

A gas mantle is efficient, the great objection being the amount of heat evolved. Of mercury vapour I have had no experience, and am quite content with electric lamps. I have not found it necessary to use other than those that also serve for domestic lighting. A 60-watt gas-filled filament lamp does all that I require for enlarging on bromide paper from quarter-plate or smaller negatives. For very dense negatives, for considerable degree of enlargement and for chloro-bromide papers I substitute a 100-watt lamp.

For those who have no mains current available it will be interesting to learn that an accumulator will answer within limits. Some years ago a photographer stated that he had made enlargements from quarter-plate negatives, in very moderate time, with a 4-volt 4-watt lamp run off a 6-volt 40-ampere-hour accumulator. Something of the sort is quite a practicable proposition, and can be employed anywhere if nothing better is available.

I always use a pearl, matt, or opal bulb—anything that diffuses the light. This, even without a separate diffuser, does away with the one objection to a condenser—that it shows up flaws and blemishes, negative grain, retouching, etc. This it certainly will do if the source of light is small and brilliant, and if the rays are collected by the condenser and directed through the negative into the lens.

Such a hard, brilliant light gives very different results from those

obtained with a soft reflected light. A condenser with diffused light strikes a happy medium, and is, in my opinion, the most desirable all-round arrangement.

#### Difficulty of Choice.

In these enlarger notes I have attempted to deal only with some of the broad principles involved, but once these are understood the choice of an enlarger should be an easier matter, and also the improvisation or modification of an enlarger to do certain work under certain conditions.

But just as it is impossible to find any single camera that is the best for every possible photographic purpose, so also it is hopeless to expect that any one enlarger will do conveniently and perfectly everything that can be included in this wide field of work.

#### Considerations.

The first thing the beginner must decide is exactly what he wants to do; for example, what size or sizes of negative he will work with, and the greatest degree of enlargement to which he will go.

Then he must consider the conditions available; for example, the sort of light he can employ, and the amount of working space he can command.

More likely than not, the question of cost will be an important factor, and on this the amount of work he is likely to do will have some bearing. Will the outlay, whatever it may amount to, be justified by the results secured?

If after considering these and other points, the beginner can find, among the many, many types available, an enlarger that fills the bill, he should secure it if he possibly can. There are excellent instruments that will do perfectly what they are designed to do, and this may be exactly what is required. That settles the question. In other cases it may be necessary and advisable to compromise a little—say, to give up a bit in the way of maximum enlargement in order to

secure the advantage of automatic focussing.

#### A Frequent Question.

Another of the questions very often cropping up is, Can I use my camera as part of an enlarger? To which the answer is yes or no, perhaps or perhaps not. It sometimes turns out that the said camera is one of the box form, with fixed focus, and a single lens working at a small aperture.

This is where I hope some of my bits of information will come in useful. For example, I have shown that for different degrees of enlargement the lens is positioned at varying distances from the negative. This alone rules out such a camera, apart from the fact that a small-aperture single lens is not suitable for the purpose. It also rules out cameras in which focussing is accomplished by altering the separation of the lens elements.

#### Finding the Answer.

If the question refers to a rack-focussing camera, then another test can be applied. I have shown how to find the lens-negative distances of a lens of given focal length, for different degrees of enlargement. Very well; is it possible for the lens to be fixed at those distances in the camera under consideration? There are certainly a great many cameras which can be fitted bodily to an accessory containing lamp-house, condenser, etc.

In still more cases it is possible that although the camera as a whole cannot be used, the lens can be removed and transferred to the enlarger; and I have given reasons why the lens, unless a telephoto, is likely to be just right for the purpose. The use of either the camera or the lens is a definite economy, and need not be in any way a mere makeshift.

#### Searching Lists.

When it comes to hunting for a complete enlarger to fill certain conditions, there are many firms who may have just the thing. It is rarely that



I feel justified in mentioning individual firms, but on this enlarging question I am going to do so.

From what I have been saying it is evidently often an advantage to know where to get "parts," as well as complete pieces of apparatus, and a firm specialising in these is the old-established one of Messrs. J. Lancaster & Son, of 54, Irving Street, Birmingham. They issue, in addition to their catalogue of enlargers, a special list of parts and accessories,

so that, if you wish, you can select a lamp-house, a condenser, a negative-holder, or whatever you require. For many reasons these lists are worth getting, and they are also worth studying, because there is a great deal of information about enlargers and the "doings" connected therewith.

So as to be quite impartial I also recommend the beginner to collect as many other lists and catalogues as he can, and examine them all. I hope he will make up his mind quite defi-

nately that it is impossible to get the most and the best out of photography without an enlarger of some sort. If he has not got one at all, the sooner he begins an intensive search for one the better; and if he already has one, he should carefully consider whether or not his work is handicapped by it or not.

If any beginner finds himself in doubt or difficulty about the matter I shall be pleased to do my best to help him.  
W. L. F. W.

## Care of the Camera in Winter-time

By CLARENCE PONTING.

**A**LTHOUGH there are quite a number of amateur photographers who use their cameras all the year round, there are others who do not. For these the winter offers a suitable opportunity for effecting repairs to apparatus; such as a new hood on the reflex, or the correction of a lying viewfinder. At this time of the year the makers can give attention to repairs, and the worker will not suffer from the annoyance experienced when the camera cannot be promptly returned during the rush hours of summer.

Film cameras may safely be stored away in a dry drawer until required, for these rarely require repairs nowadays.

If, however, a partly-exposed film is in position, it would be advisable to re-roll this into the position it occupied prior to being inserted in the camera, carefully making a note of the number of the next unexposed film. The film should, of course, be removed in absolute darkness, or in the light of a ruby lamp. The only reason for re-rolling the film is that when an unexposed portion of the film is in position, it may be affected by atmospheric conditions, and give unexpected markings when eventually exposed.

There are still a few of us who use plates, held in position in single metal slides. These should be unloaded, the plates being packed in their original

wrappings and returned to the box. The slides will suffer no ill effects if kept in a dry room, but the draw-slides should not be pushed back into the holders. If these are withdrawn it will give the velvet pile, which acts as a light-trap, time to rise into its original erect position; if the draw-slides are replaced, this pile is apt to become compressed over a lengthy period, and may be the cause of unsuspected light-splashes when again put into use. Put a touch of vaseline on the edges of the draw-slides, and push them up and down a few times before storing away. This will ensure that no rusting takes place in the rabbets; the only likely place where this might occur.

## "The A.P." Monthly Competitions

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

### PRIZES AND RULES.

#### (I) For Advanced Workers.

This class is open to all amateur photographers.

**FIRST PRIZE.**—One guinea in cash or "A.P." silver plaque (optional).

**SECOND PRIZE.**—Half a guinea in cash or "A.P." bronze plaque (optional).

**THIRD PRIZE.**—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

#### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

#### (II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

**FIRST PRIZE.**—Half a guinea in cash.

**SECOND PRIZE.**—Five shillings in cash.

#### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10x8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

#### (III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

**FIRST PRIZE.**—Half a guinea in cash.

**SECOND PRIZE.**—Five shillings in cash.

#### CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6x4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

#### General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communications on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the December competition is Tuesday, December 31st, and for the January competition, Friday, January 31st.





# "Picture Points" Parodied

After six months' hard labour in endeavouring to teach the young idea how to shoot—with a camera, our contributor, "Ricardo," has just received a large batch of greeting cards. Here are some with a Christmas flavour, others will follow later.

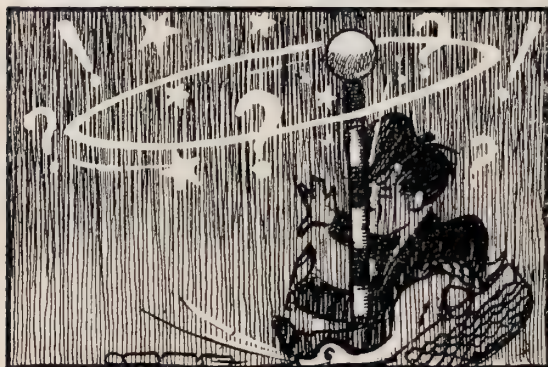
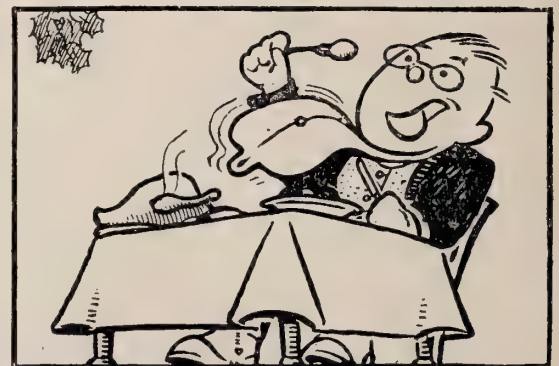


Top left.  
"Delayed Action."

Top right.  
"Stop Bath."

Left.  
"Colour Sensitive."

Right.  
"Rising Front."

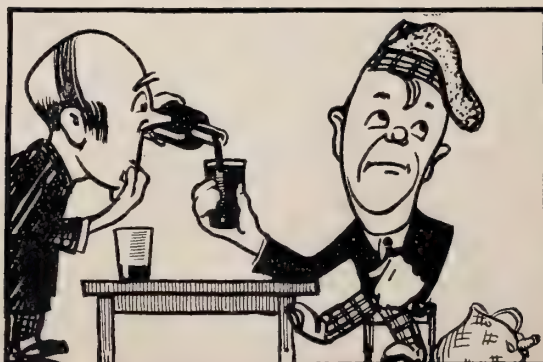


Left.  
"Circle of Confusion."

Right.  
"Over-exposed."



"Spirit-level."



"Dark Room Loading."





# Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

## "Seeing" the Old Year Out

By

M. A. LOVELL-BURGESS.

CHRISTMAS is a popular theme with photographers, ciné or otherwise, but I have never seen a film dealing with New Year's Eve. Certainly the subject does not present quite so many aspects, at first glance, as the Christmas theme, but to those who have imagination that very fact should be a challenge.

Many amateurs will be using in the New Year the ciné equipment they received at Christmas—some doing ciné work for the first time—and should enjoy testing it on a new subject.

The whole of a New Year film need not—indeed, could not—be made on New Year's Eve. The shots I am going to suggest must be taken from time to time as opportunity offers or as circumstances permit. Indeed, that is one of the chief charms of this type of film. Those who are experienced cinematographers will probably have by them several shots suitable for inclusion.

A useful background for the opening title would be a horse and rider taking the fence of 1936, the letters being large enough to provide the "fence."

The passing of the fateful hour from 11 p.m. to midnight will give the necessary continuity. The main idea is to dramatise this theme by means of contrast. Get a shot of a tower clock, illuminated, with the hands at eleven, and contrast with the grandfather clock in the hall and the electric timepiece in the sitting-room. Now for a series of swift, contrasting cuttings; a shot of a church brightly lit for the Watch Night service, with people hurrying towards it; revellers in the streets; bell-ringers ringing out the old year; dancers, some masked; an old-fashioned family party; a night-watchman by his brazier; a cruising party; a train speeding through the night; an old couple sitting by the fireside, their thought on absent friends and other days, as they listen to the B.B.C. New Year's Eve broadcast. Don't forget that time is providing both continuity and drama in this film. Include shots of clock hands at 11.15, 11.30, 11.45...

Someone representing a B.B.C. announcer at the microphone could be introduced to provide a title. Get across the sense of things happening by a shot of a supposed wireless operator sending out messages into the night.

Midnight. A cuckoo-clock sounds the hour and provides an effective close-up. A girl opens her 1936 diary to make the first entry on the white page of January 1st. The dancers, hand in hand, are

singing Auld Lang Syne. The family party are gathered round the punch-bowl to drink to the New Year. The bell-ringers are now sounding a merry peal in honour of 1936, and people are shaking hands and wishing each other a Happy New Year.

In a film of this nature, once you have suggested the theme to your audience, it is a happy fact that they will bring their own imagination to bear on almost any scene, from a light-house to a moonlit lane.

One word of warning: If you ask your friends to help you in making this film, do not let them overdo any "business" that may fall to their lot. If allowed, they will act their heads off, whether shaking hands, or talking, or tearing December 31st off a block calendar.

Now that it is so easy to obtain fireside scenes and night scenes it is easy to give pictorial contrast. Include plenty of close-ups, do not be afraid of

new angles on carnival scenes, give plenty of time to serious or pictorial sequences, but speed up the revelry by means of quick shots. Include as many characters as you can, and humour if possible, but, above all, never lose sight of the theme, so that your audience may literally "see" the Old Year out and the New Year in.

Another word of advice may be necessary. The subjects and ideas just described are to be taken as suggestions only; they are obviously not all-inclusive, nor are they in any sense exclusive. The most successful film producers are those who have sufficient vision to see more than the casual and superficial observer sees. They can evolve fresh ideas, and reveal new aspects even of familiar things. For these "poets and artists" of the screen there could hardly be a more fertile topic for their genius than the passing of the Old Year and the advent of the New.



*An old-fashioned Christmas. In those districts where snow and ice occur the amateur cinematographer should not miss the chance of securing skating pictures, they always make good action subjects.*



# The Best Screen for an Amateur Picture Show

By SIGURD MOIR.

**S**PEAKING only in terms of the original picture size, it may be said that cinematography is at a great disadvantage when compared with lantern-slide projection.

Most workers know that the tiny picture on a 16-mm. frame (the larger of two very popular amateur sizes) can be accommodated many times over on the familiar  $3\frac{1}{4} \times 3\frac{1}{4}$  glass lantern-slide. Hence, when the pictures are projected to fill a full-size screen the smaller image is being called upon to perform far greater feats than the other.

Then, too, it is important that cinematographers do not overlook the regular intervention of the shutter, which—assuming the latter to possess two sectors each with an angle of 90 degrees—must always result in a sacrifice of half the available illumination. The lantern slide has not to sustain this reduction in light, and the screen brilliance of cinematograph pictures would compare very harshly with that of the “stills,” but for two counter-advantages.

The first of these is the highly-efficient optical system possessed by all high-grade cinematographs, and the second is represented by the unusual care with which manufacturers have attended to the matter of screen surfacing.

## Individual Control.

The first of these factors is standard with most projectors of repute, and over it the worker has but little control. Such projectors are now available for each gauge (and, in one case, for both gauges) of film. But with regard to the second factor—that dealing with the selection or preparation of the screen surface, the enthusiast has much greater scope for the exercise of individual control. He can, for example, knowing the limitations of his lighting equipment, keep down the dimensions of the screen to such an extent that he will not be troubled by poor illumination.

In addition to this, he is now able to choose a screen surface that will reflect a great deal more light than the customary fabric sheet used in slide projection. And, what is even more important, he can select that surface with adequate regard for the conditions under which projection is usually carried out in his own particular room.

## Reflection and Viewing.

The reason that no common screen can be found to satisfy projection in two totally different apartments is not entirely obvious, although it can be made so as the result of experimenting.

All opaque screens, of course, reflect most of the light that falls upon them; but this light is not always reflected at the same angle. Some screen surfaces—like those represented by white-washed walls and painted calico sheeting—possess a very wide angle of reflection or dispersion, whilst others such as those with “silver” and aluminium surfaces have a narrow angle.

The practical importance of these differences lies in the fact that observers viewing the silver screen image from an acute angle (with the screen and not with the optical axis) would probably remark on the paucity of illumination as compared with results observed under identical conditions with a white screen.

Other observers grouped about the axis of projection would be just as emphatic that illumination enjoyed an appreciable improvement when the silver screen was substituted for the white one.

Of course, there are other surfaces than those extremes selected for the above comparison. Foremost amongst them is the crystal or beaded screen.

## Distortion.

This surface is deservedly most popular, because not only is its brilliance to be remarked over both narrow and fairly wide angles, but there is almost

complete freedom from image distortion.

Distortion is that name given to the caricatured or perverted pictures often seen when viewing the screen from a very acute angle. It is most often observed when working with the white screen or distempered wall—a most unfortunate circumstance when we remember that this particular type of surface is not only inexpensive but shows the least falling-off in illumination from dead centre to this present angle, which is now giving rise to contorted pictures.

The silver screen, as most serious cinematographers would expect to find it, suffers from distortion to a very limited extent; but so great is the falling-off in illumination at acute angles of viewing that few workers would be content to watch projection from the points at which this distortion begins to affect the image.

## Helpful Conclusions.

For the guidance of those workers who lack the time in which to conduct the experiments, it may suffice to say that the crystal or beaded screen is certainly the best for all general purposes. Where, however, the room or apartment set aside for the shows is inclined to narrow dimensions, it will be less costly and hardly less satisfactory to rely upon an aluminium curtain. This can be constructed at very little more than the cost of an ordinary white-flattening screen.

Having remarked upon the virtues of the silver screen as they must appear to the owner of a narrow-angle “theatre,” it may be well to draw attention to projection “flare”—a defect not infrequently encountered by observers seated too closely about the axis of showing. This can be avoided by altering the seating, or remedied by applying a suitable abrasive to the offending surface until it loses just its burnishing but not its inherent surfacing.

# The R.P.S. Dinner

**T**HE annual dinner of the Royal Photographic Society, held at the Café Monico on December 11th, was a very enjoyable function, thanks to the arrangements of Mr. R. H. Lawton, the master of ceremonies. In addition to some excellent speeches there was a programme of music and magic, and at the end the company was treated to an exhibition of Dufaycolor and Kodachrome films.

Mr. J. E. Saunders proposed the health of the Society, coupling it with the name of the President, Mr. Robert Chalmers, whom he chided for being one of those Scotsmen who come down into England and carry everything before them. The Society, he said, had been in existence for eighty-two years, and for exactly half that period had rejoiced in the “Royal” prefix and patronage. It had

done well in all directions, in spite of a bad start.

The most recent departure of the “Royal” was to set up a Cinematograph Section; his only complaint about that was that they would persist in spelling “Cinematograph” with a “K”—very soon they would be calling their President Mr. Robert Kalmers.

Mr. Robert Chalmers suitably acknowledged the toast, remarking that the Society would soon have to move into new quarters, and a higher income, best produced by an accession of new members, was essential. It had now reached the 2,000 mark, but there was no reason why it should not be 4,000 before the next year was out.

Dr. D. A. Spencer wittily proposed the health of friends from overseas, and referred to some of the clever people

whom America had wrested from us. Photography had the international outlook. It had brought together men of different countries, whose researches in this field had earned their sincere respect to a much greater degree than their countries' armies and navies. In photography and cinematography there was a common interest which was leading to world understanding instead of chaos, and tolerance and appreciation rather than fear. Dr. C. E. K. Mees made a reply in which he referred at some length to conditions in America, not only as related to photography, but to the recovery of American industry in general after a period of depression.

Mr. Olaf Bloch, with his customary brightness, proposed “The Guests,” and Mr. S. Rowson, representing the cinematograph industry, responded.



# Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

## APPRECIATION.

SIR,—I have watched your correspondence columns in vain for some letter of appreciation from a novice for all the excellent and helpful articles published in your paper this summer. If you have received any such letters you have evidently been too modest to publish them. Speaking for myself I feel that I cannot thank you sufficiently, as my results have improved out of all recognition, both technically and pictorially.

As one good turn deserves another, allow me to suggest a plan for bringing your excellent paper to the notice of a larger public. Why not enclose a form to be filled up by readers giving names and addresses of their friends likely to be interested in a complimentary copy?—Yours, etc., DONALD EADIE.

[We thank our correspondent for his kind remarks and for his suggestion, which we may act on in the New Year. In regard to other appreciative letters from novices, we receive them regularly, but, as Mr. Eadie surmises, are too modest to publish them. The following letter, however, is one taken at random from the same post.—Ed.]

SIR,—May I take this opportunity of congratulating you on the fine Christmas number of "The A.P.," and also of wishing you a very happy Christmas?

This is my first Christmas number of "The A.P."—I had never touched a camera until April of this year—and working in a newspaper office I know what a lot of work goes to bringing out a paper like yours.

Also, I know that Editors get more "kicks than ha'pence," and I expect that, if the truth were known, I've been responsible for as many kicks as the other fellow.

But seriously, I have to thank you for an enormous amount. In the first place, seeing a copy of "The A.P." prompted me to get my first camera, and since then, its articles have lifted me above the "snap it and send it to the D. and P. man."

Again, when I have had a batch of "hopeless" negatives in my hand—negatives with practically every fault they could have—and have thought my camera would be better in a dust-bin, along comes "The A.P." with its centre art pages, and I have taken heart and carried on.

Incidentally, my newspaper experience taught me to take "something different," and when I finally plucked up courage and joined a camera club—again on your advice—I found that my work had not been in vain, for the other members told me that my work was not nearly so bad as I had thought.

Of course, my advice to all camera enthusiasts is: "Join a camera club as soon as you can; you'll never regret it!"

So carry on the good work, sir! And may you have many new readers in 1936, for they don't know what they're missing!—Yours, etc., "TYRO."

## ELECTRIC EXPOSURE METERS.

SIR,—The increasing use of electric exposure meters raises a question that is of interest to all who use these aids.

With meters of the Watkins type it is laid down by the makers that the light to be tested is that which falls upon the subject to be photographed.

With the electric meters the instructions tell us to point the meter at the scene to be photographed, thus testing the amount of light being reflected from the scene.

This does not seem to be sound in theory.

Take, as an example, two cottages, the conditions being the same except that one is backed by tall trees, while the other is backed by open sky.

A Watkins meter, properly used, would indicate the same exposure in both cases, as the light falling on them is equal, but an electric exposure meter pointed at the cottage would indicate a longer exposure for the cottage backed by the trees.

While this discrepancy may not be serious, it is strange that the electric meters should be designed to be used in a way that is considered wrong with other light-testing meters.—Yours, etc., H. H. GOODCHILD.

## THE IDEAL CAMERA.

SIR,—I feel very disturbed by Mr. Pizey's letter on his ideal camera, and also by a remark made in the Beginners' Section, concerning the necessity of a rising front.

For some time past I have been designing what is intended to be everybody's ideal camera and one which shall be completely foolproof and automatic. Allow me to describe it.

It is essential that it shall be as small and light as possible, so the body is designed on the lines of the Contax, with focal-plane shutter speeded from 2 to 1/1,000th sec. It takes  $3\frac{1}{2} \times 2\frac{1}{4}$  film, either 12 or 16 pictures per reel. The advantage of this size over V.P. is that one can get material for infra-red and colour work. The setting of the shutter winds on the film, of course.

My camera has coupled focussing, naturally, with an arrangement for rapid changing of both lenses and range-finder (bayonet fixing for the former and clip for the latter), and for Press photographers and those who do not mind bulk if it gives them what they want, there will be a lens turret similar to those in use for ciné work, giving just that little bit of extra speed.

But the most important part of the design I have not yet mentioned. This is my "coupled aperture-meter." It is really quite simple, but I consider it a great advance on present camera design. It consists of a photo-electric cell coupled either to the lens diaphragm or the speed-setting knob, at will. The operator decides to use a certain constant speed (or stop), and, setting the camera at this, connects the cell (built-in) with the stop (or speed). All he then has to do is to point the camera at an object, focus, and press a button. The exposure will always be correct.

But, as I mentioned, Mr. Pizey's letter is disturbing. I cannot see how to arrange for automatic compensation for buildings near to. I am quite willing to alter my designs if necessary. Can any one help me?—Yours, etc.,

P. SALZMAN.

## The Week's Meetings

### Wednesday, December 25th.

Dennistoun A.P.A. Whist Drive.

### Thursday, December 26th.

Coatbridge P.A. Exhibition Hanging Night.  
Oldham P.S. Question Night. Members.

### Friday, December 27th.

Wimbledon Ciné Club. General Discussion on the next Production.

### Saturday, December 28th.

Coatbridge P.A. Annual Exhibition Opens.  
Luton and D.C.C. Exhibition Opens.  
Scarborough A.P.C. Three Prints due for Portfolio.

### Monday, December 30th.

Bexley Heath P.S. "Some Problems of the Printing Process." J. Ainger Hall.  
Bradford P.S. Annual Whist Drive.  
City of London and C.P.S. "Mounting Methods." Mr. Hilliard.  
Finchley A.C.S. Lecturettes by Members.  
Glasgow and W. of S.P.A. Council Meeting.  
Leeds C.C. Annual Meeting.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

### Monday, December 30th (contd.).

Newcastle (Staffs) and D.C.C. "The Amateur Photographer" Prize Slides.  
Oldham E.P.S. Lecture by Slides. J. Langshaw.  
S. London P.S. Jumble Sale.

### Tuesday, December 31st.

Cambridge P.C. Annual Social.  
Hackney P.S. Outings Competition. Prints and Slides.  
Nelson C.C. Inter-Club Slides.  
Portsmouth C. and Ciné C. "The Amateur Photographer" Prize Slides.  
St. Bride P.S. "Slide-Making." J. Lemon.  
Stafford P.S. Competition. (Prints and Slides). Criticism by W. Stuttard.  
Whitehall C.S. "The Land of Shirts." J. Chear.  
Wood Green P.S. "Carbon Printing." A. Kaye.

### Wednesday, January 1st.

Bayswater and Paddington P.S. "Faking Negatives." G. K. Rule.  
Bristol P.S. "Across Europe with Car and Camera." John Hinde.  
Brighton and Hove C.C. "Sunny Italy." Rev. H. O. Fenton.  
Croydon C.C. Social Evening.  
Tunbridge Wells A.P.A. "Record Photographs. Life Story of Thomas Simms." E. R. Ashton.



# Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

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(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given or their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of the replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

## Tinting Photographs.

Can you please tell me of a way of removing grease and finger-prints on velvet gaslight paper so that I can apply flat, even washes of water-colours for tinting purposes?

C. B. (Godalming.)

In the unfortunate case of having grease and finger-prints on your photographs you might try rubbing them over with cotton-wool just moistened with methylated spirit. No doubt you understand that the prints must be soaked before applying the colour, but we know of no satisfactory method of getting a large, even wash of water-colour on to a photograph with a brush.

## Pyro Developer.

I have made up a quantity of a well-known pyro developer, and on comparing it with the developer advised for the plates I am using, I find that it contains a much smaller amount of pyro. Is it possible now to use the time and temperature tables given for the plates, although the developing agent has been decreased?

G. W. (Lincoln.)

It is a comparatively easy matter to modify the time and temperature table. You will probably find that development would have to be rather lengthened. We suggest that you develop a single negative according to the Ilford table, and so find by experiment what proportion of extra time is required. This proportion will then apply throughout the table.

## Enlarging Lens.

I am making my own 1-plate enlarger, but am rather at a loss as to what size and sort of lens to fit. Can I expect the same tonal quality in an enlargement as in a contact print?

R. W. (Worthing.)

Broadly speaking, any lens will answer your purpose that covers a plate of the size you are using to enlarge from. Preferably its focal length should be about the same as the diagonal of the negative. It is not necessary to have an expensive lens, but it is certainly an

advantage to have an anastigmat which will give a flat image and good definition without stopping down. There is no reason why enlargements should not be of as good quality as contact prints. We hope you have noticed that we are dealing with certain fundamental enlarging matters in our beginners' section.

## Uneven Development.

Can you explain the reason of the curious "hering-bone" marks on the enclosed print? It occurs on many prints from almost every pool but the fault can never be seen in the negative. The negatives are developed in dish by time and temperature methods. W. H. (Ickenham.)

Judging from the print, the marks are due to uneven development of the negative, but they are unusually regular in form, and we cannot give any definite reason for them. We are quite at a loss to understand your remark that there are no marks on the negative itself. If you make two prints from the same negative and find the marks are not in the same position your statement would be correct, and it would then indicate that the trouble is in developing the prints.

## Streamer Marks in Developing.

Can you explain why the enclosed film negatives show a curious "running" effect on objects silhouetted against the sky? It only happens on outdoor subjects when the sky is included. I give details of the camera. R. W. (London.)

We wish you had given us particulars as to your method of development rather than about the camera, as the latter has nothing to do with the matter. The phenomenon to which you refer occurs when negatives are developed vertically in a tank. There are parts of the negative where the developer is doing little or no work; it finds its way downwards and reinforces the almost exhausted developer in the dense portions. If, for example, you take the

case of the cottage, you can imagine developer from the chimney diffusing downwards into the sky, and so bringing vigorous solution to act still further on an already dense part of the sky.

## Hypo-Eliminator.

Can you recommend a satisfactory hypo-eliminator that will not affect the permanence of the negative or print? D. E. (Belfast.)

We have repeatedly stated that the best hypo-eliminator for both negatives and prints is plain water. Washing in either running water for half an hour, or in a dozen changes of clean water will, if the operation is properly conducted, remove all traces of hypo. The process can be slightly hastened, and at the same time a test for hypo applied, by transferring the negative or print, after a preliminary wash in plain water, to a dish containing water coloured pale pink with a very weak solution of potassium permanganate. In this, the pink colour is quickly discharged while hypo is present. The negative or print is then removed to a second dish containing a similar solution. The process is repeated several times until the pink colour remains unchanged. It can then be assumed that there is no hypo remaining, and a final wash in plain water will complete the process.

## Stain Remover.

The yellow stain on the enclosed bromide print appeared during fixing, and although left in the fixing-bath for a considerable time would not go. What is the cause, and how can it be removed? J. D. B. (Plymouth.)

The stain appears to have been caused by forcing development of an underexposed print, and probably appeared while it was still in the developer, but you did not observe it in the yellow dark-room light. The simplest plan would be to make a new and better print, but if this cannot be done you can try the effect of this clearing solution:

Alum (saturated solution) 20 oz.

Hydrochloric acid... 6 drs.

Wash well as soon as the stain is reduced.

## Ox-Gall.

Where can I obtain the ox-gall mentioned frequently with regard to colouring prints? How does it facilitate the colouring procedure? C. C. (Forest Gate.)

Ox-gall is a preparation sold by artists' colourmen and is supplied in solution in small bottles. It has the property of dissolving whatever greasiness is present and allowing the colours to "take."

## Development Times.

In a recent article in "The A.P." on the use of amidol as a developer no development times were given. Can you furnish me with a suitable time for a normal negative in an amidol developer at 65° Fahr.? A. R. (Lyndhurst.)

There is no definite answer to your question. The time of development depends not only on the constitution of the developer and the temperature at which it is used, but the time varies considerably according to the kind of plate or film used and the sort of negative required; as a matter of fact, you can only arrive at suitable times by actual experiment.





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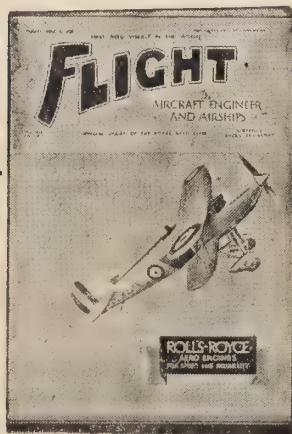
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**BOX NUMBERS.**—For the convenience of advertisers, letters may be addressed to numbers at the office of this paper. When this is desired, the sum of 6d. to defray the cost of registration and to cover postage on replies must be added to the advertisement charges, which must include the words: "Box 000, c/o 'The Amateur Photographer'." Replies should be addressed: "Box 000, c/o 'The Amateur Photographer,' Dorset House, Stamford Street, London, S.E.1," and these letters will be simply forwarded by us to the advertiser. It must be understood that we do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisement. Readers who reply to Box No. advertisements are warned against sending remittances through the post except in registered envelopes. In all such cases the use of the "Deposit System" is recommended.

## Special Note

Readers who reply to advertisements and receive no answer to their enquiries are requested to regard the silence as an indication that the goods advertised have already been disposed of. Advertisers often receive so many enquiries that it is quite impossible to reply to each one by post. When sending remittances direct to an advertiser, stamp for return should also be included for use in the event of the application proving unsuccessful.

## Deposit System

Readers who hesitate to send money to advertisers in these columns may deal in perfect safety by availing themselves of our Deposit System. If the money be deposited with "The Amateur Photographer and Cinematographer," both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods, they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in the event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For all transactions up to £10 a deposit fee of 1/- is charged; on transactions over £10 and under £50 the fee is 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; and on all transactions over £100, one-half per cent. All deposit matters are dealt with at Dorset House, Stamford Street, London, S.E.1, and cheques and money orders should be made payable to Iliffe and Sons Ltd.

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Communications on Advertisement matters should be addressed: The Advertisement Manager, "The Amateur Photographer and Cinematographer," Dorset House, Stamford Street, London, S.E.1. Copy for displayed advertisements for the issue of any particular week must reach Dorset House by the first post on Tuesday morning in the week previous. Rates and conditions will be sent upon application.

## Business Notices Publishing

**OFFICES.**—Dorset House, Stamford Street, London, S.E.1. Telegrams: "Amaphot, Sedist, London." Telephone: Waterloo 3333 (50 lines).

**PUBLISHING DATE.**—"The Amateur Photographer and Cinematographer" is on sale throughout the United Kingdom every Wednesday morning.

**SUBSCRIPTION RATES.**—British Isles 17/4 per annum, Canada 17/4, other countries abroad 19/6 per annum, post free.

**REMITTANCES.**—Cheques, etc., should be crossed and made payable to Iliffe and Sons Ltd.

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## CAMERAS AND LENSES

**NEGRETTI and ZAMBRA, 122, Regent St., W.1.** Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

**6×6 Rolleicord Reflex, f/4.5 Triotar, Compur** shutter, Rolleiflex filter in case, and ever-ready leather case, £7/15.

**1-PLATE Dallmeyer Press Reflex, rack focussing,** 4 rising front, sky-shade, quick-wind focal-plane shutter to 1/1,000th, fitted Dallmeyer Press f/3.5 lens, 3 slides, £7.

**31×2½ Voigtlander Prominent Roll Film Camera,** 14 or 8 pictures, Hellar f/4.5, D.A. Compur shutter, 1 to 1/250th, leather case; as new; list price £21; our price £15.

**FOTH-FLEX Twin Lens Reflex Camera,** takes 12 pictures on 3½×2½ film, or 6 pictures on a 2½×2½ film, fitted Foth anastigmat f/3.5, focal-plane delayed-action shutter, speeds 1/25th to 1/500th, and leather case; fine condition, £6/10.

**POSTCARD Tropical Model Sanderson Hand or Stand Camera,** all latest movements, fitted Cooke Series III f/6.5, Acme shutter, cable release, 6 D.P. holders, F.P.A., leather case, £4/17/6.

**POSTCARD 3a Autographic Kodak Special,** rack focus, reversible and range-finder, f/6.3 anastigmat, Compur shutter, £3.

**POSTCARD Ensign Camera, Folding, double extension, high rack rising and cross, reversible finder, Aldis-Butcher anastigmat f/6.3, Compur, cable release, 3 slides; perfect, £3.**

**POSTCARD Graflex Roll Film Reflex, focussing,** deep focussing hood, focal-plane shutter to 1/1,000th, fitted 16.5 Carl Zeiss Tessar f/4.5, leather case; a bargain, £5/5.

**9×12 and 4-1/2. Ernemann Folding Reflex, full double extension, rack-rising front, deep triple focussing hood, revolving back, quick-wind focal-plane shutter, 1/15th to 1/1,200th, Tessar f/4.5, 3 D.D. slides, F.P.A., leather case, £23/10.**

This advertisement continued in second column.

## WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 213, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

## CAMERAS AND LENSES

This advertisement continued from first column.

**31×2½ Ihagee Folding Reflex, rising and cross front, deep focussing hood, quick-wind focal-plane shutter, 1/15th to 1/1,000th, fitted Meyer Veraplan f/4.5, focussing, cable release, 3 slides, F.P.A.; shop-soiled only, £12.**

**WANTED to Purchase for Cash, High-class Apparatus.**

**NO Sale Lists issued; enquiries by post will receive prompt and careful attention.**

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**NEGRETTI and ZAMBRA, 122, Regent St., W.1.**

**CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9164]**

## CAMERAS AND LENSES

**A LLENS.**—Miniature Marvel, f/2, Rapid Compur, £9/17/6; Nagel Vollenda, Tessar f/3.5, Compur, £6/19/6; Leica Model III, Summar f/2 lens, £29/17/6.

**A LLENS.**—Brilliant, f/4.5, £3/19/6; Case, 6/-; Pathe Motocamera (£10/10 model), £3/15; N. & G. Reflex, Cooke Aviar f/4.5, £16/10; Ensign Auto-Range, Ensar f/4.5, Mulchro, £5/17/6.

**A LLENS.**—Zeiss Contameter for f/2.8 Super A Nettel, £5/19/6; Superb, £10/19/6; 6×6 Automatic Rolleiflex, Tessar f/4.5, £13/19/6; F/3.8 Model, £14/19/6; 4×4, f/3.5 Model, £14/17/6.

**A LLENS.**—Ihagee 3½×2½ f/4.5 Roll Film, D.A. Compur, 97/6; Range-finder, 21/-; Foth-Flex, f/3.5, £6/19/6; Zeiss Kinamo S10, Tessar f/2.7, £8/19/6; Rolleicord, latest f/3.8 model (practically new), £8/19/6; Case, 15/-.

**A LLENS.**—The Miniature Camera Specialists, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 6 p.m. [0087]

**E TUI 3½×2½ Plate, Zeiss f/4.5, Compur D.A.,** rising front, long extension, F.P.A., R.F.A., and 6 slides, 2 leather cases, new condition; cost over £15; accept £8, or nearest offer.—Collinson, 16, Bath Rd., Felixstowe. [1717]

**L EICA I, interchangeable Elmar f/3.5, purse,** 43 spool wooden negative box; cost £17/15 October; as brand new; unused, £12, or near offer.—Box 6319, c/o "The Amateur Photographer." [1851]

**R OLLEICORD, f/4.5, complete in leather case,** £7/10; Iris Stop for reflex lens, £1; Plate adapter and metal slide, £1/10; Zeiss Miraphot Enlarger, f/6.3, 3½×2½, with 2½×2½ mask, £5/10; Adjustable Printing Masking Frame, 15/-; Agfa Developing Tank, 3½×2½, £1/5; Wratten Standard Safelight Lamp, with Nos. 2 and 3 safelights, £1/15; Praticos Junior Exposure Meter, 5/-; Adjustable Metal Tripod, 5/-; Adjustable Wooden Studio Tripod, 15/-; Assortment of first-class mounts, printing frames, filters, developing trays, measures, etc., £1; owner giving up photography; will sell lot, £20; all perfect.—Phone, evening, Southport 4087. [1863]



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8-mm. "EGOFIX" SUPER CAMERA, f/3.5, interchangeable lenses, 3 speeds, SLOW motion, direct optical and direct frame finders, takes Kodak films, finished in rich bronze ripple. Professional pictures of highest quality. You MUST have "Egofix." **£10 10 0**

7 Days' Approval. Write NOW.  
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EGOFIX METAL TRIPOD, 3-section, beautifully finished, 4s. 6d.; Ditto, 5-section, 7s. 11d.; 7-section, 11s. 6d. (A brand new tripod at a second-hand price.)

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86, ACCRINGTON ROAD., BLACKBURN

## CAMERAS AND LENSES

ZEISS Super Ikonta, Tessar f/2.8, Compur Rapid, leather case, G 2 filter, perfect mechanical and optical condition, £20, or deposit system.—C. E. Chown, 14, Rolle St., Exmouth. [1866]

KODAK Six-20, f/4.5, 3-speed shutter, T. and B., also delayed-action, L/case, Posometer; as new; worth £6; offers.—A. Angel, 600, Finchley Rd., N.W.11, London. [1870]

LEICA IIIa, chromium plated, Summar f/2, with E.R. case; new condition and unused, £30, no offers.—Box 6360, c/o "The Amateur Photographer." [1871]

VOIGTLANDER Superb, Skopar, case, light filter, indistinguishable from new, perfect condition, £14, lowest; seen by appointment; no dealers.—Lt.-Col. E. B. Lathbury, 19, Elgin Court, W.9. [1875]

THORNTON-PICKARD Junior Reflex, 3½×2½, Dallmeyer f/4.5 anastigmat, roller-blind shutter, 1/10th to 1/1,000th sec.; as new, £7.—Wm. Smith, 29a, Gladstone Terrace, Bo'ness, West Lothian. [1877]

LEICA III, new condition, unscratched, f/3.5, Elmar 5-cm., ever-ready case, £18; deposit system.—Box 6369, c/o "The Amateur Photographer." [1880]

## CINEMATOGRAPH APPARATUS

MOVIE Projectors and Cameras, films, 9, 16 and 35 mm., silver screens, beaded screens.—Illustra Enterprises, 159, Wardour St., London. [1881]

FILMO JS 750-watt Projector, absolutely new condition, manual framer, automatic pilot light, separate switch controlling projector lamp; Bell & Howell will certify; machine may be tested in City, £62/10.—Gilling, 101, Leadenhall St., E.C.3. [10029]

CINEMATOGRAPH Films, Accessories, standard only; list free; sample 1/—Filmeries, 57, Lancaster Rd., Leytonstone, E.11. [1063]

MOVIES at Home.—How to make your own Cinema Projector. Particulars free.—Movie-scope (A), 116, Brecknock Rd., London. [1778]

SILENT and Talkie S.P. Projectors, 3 standard demonstration models as new, listed at £75, complete with loud-speaker, ready for use, offered at £50 each; apply or call.—R. F. S., 4, Bouverie St., E.C.4. [1838]

DEKKO, f/1.9 Dallmeyer, latest type gate, £6; Drem Cinemetor, 10/-; Ensign Metal Tripod, 10/-; Correx Leica Tank, 12/-.—Knowers, Gibraltar, Common, Tunbridge Wells. [1874]

FOUR 100-ft. 16-mm. Films, Felix, two Chaplins, Mickey, condition as new, 10/- each.—Coxall, 62, Station St., Castle Gresley, Burton-on-Trent. [1876]

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VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

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CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [10082]

MAGNAPRINT, vertical, electric, 3½×2½ and smaller to 15×12; cost £7/10 last month; new condition, £4/10.—Box 6368, c/o "The Amateur Photographer." [1879]

## ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [10083]

FILTERS.—Wratten K 2, K 3, 2/3 each, Red, 1/9; all 1½ in.; Verax Sky Adjustable, 2 in., 3/-; Justophot, case, 10/-; Adams' Folding Lens Hood, ½ in., screw, 3/-; Jaynay Quickset 3-fold Tripod, 4/6; 10×8 Wratten Safelights, Nos. 0 and 3 (pan.), 5/- pair; Retouching Set, pigments, 4 brushes, knife, 4/6; 25/- the lot; Wanted—P.O.P. or Self-toning, any size, Leica gear.—Wilson, Brierley, Dudsbury, Wimborne. [1869]

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A FEW SELECTED BARGAINS FROM OUR LARGE STOCK OF NEW AND SECOND-HAND APPARATUS

3×4 cm. Zeiss Baby Ikonta, f/6.3 Novar, Dervall shutter. As new. Leather case..... **£2 12 6**

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 3½×2½ Zeiss Ikon Ikonta, Dominar anastigmat f/4.5, D.A. Telma shutter. £8 5 0  
 3½×2½ Super Ikonta, also 16 exp., Zeiss Tessar f/4.5, Compur shutter. £13 10 0  
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 3½×2½ Goerz Roll Film Tenax, Dogmar f/4.5 lens, Compur shutter. £5 5 0  
 Ensign Midget, f/6.3 anastigmat, speeded shutter. £1 17 6  
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Including leather case.



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 Model III Chromium Leica, Elmar f/3.5 lens, ever-ready case. List price £31 17s. £24 10 0  
 Model I Leica, Elmar f/3.5 lens and case. £27 12 6  
 Model II Leica, Elmar f/3.5 lens and case. List price £27 17s. £22 10 0  
 Zeiss Ikon Contax, Sonnar 1/2 lens, ever-ready case. List price £42 13s. 6d. £30 0 0  
 7.5-cm. Zeiss Sonnar Lens f/4, for 16-mm. Movikon Ciné Camera, coupled for range-finder. List price £23 13s. 6d. £17 14 6  
 5-cm. Meyer Kino Plasmal f/1.5, Leica camera fitting. List price £30 16s. £23 2 0  
 10.5-cm. Elmar f/6.3 Lens, for Leica, coupled for range-finder. List price £10 3s. £7 12 6  
 13.5-cm. Hektor f/4.5 Lens, for Leica, coupled for range-finder. List price £18 12s. £13 19 0  
 10.5-cm. Meyer f/2.7 Makro Plasmal Lens, for Leica, coupled for range-finder. List price £34 10s. £25 10 0  
 5-cm. Leitz f/2 Summar Lens, rigid mount, for Leica. List price £15. £10 10 0  
 13.5-cm. Elmar f/4.5 Lens, for Leica, in case. List price £15 17s. £10 0 0  
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## 9.5-mm. CINE CAMERA LENSES

### "CINE NIZO" FITTING

2-in. Meyer Trioplan f/2.9, focussing mount. List price £16 £12 0 0  
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Any camera sent on 7 days' approval against deposit of value.

**SANDS HUNTER & CO. LTD**  
 37, BEDFORD ST. STRAND  
 LONDON, W.C.2.

## EXCHANGE AND WANTED

**WANTED.**—Leicas, Contaxes, Rolleiflexes, Exaktas, and any accessories for these; the highest cash prices in the trade given for miniature outfits.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [6703]

**WANTED for Cash.**—Modern Miniature Cameras and accessories, also Enlargers; good prices given; urgently required—Leicas, Zeiss Ikontas, Rolleiflexes; call or write; satisfaction guaranteed.—City Pharmacy, 27, Chancery Lane, London, W.C.2. [0012]

**WANTED.**—Pathe SB Films, 9.5, good condition, cheap.—Cochrane, 91, Promenade, West Kirby, Cheshire. [1683]

**WANTED.**—Peggy II (last model) and ever-ready case, Plasmal f/2.7 preferred; must be in sound condition and cheap; discontinued make now.—Box 6344, c/o "The Amateur Photographer." [1864]

**WANTED.**—3½×2½ Double Extension Folding Plate, large aperture lens, also Reflex accessories.—18, Ewelme Rd., Forest Hill, S.E.23. [1867]

**HOLOPHANE Spotlight Wanted,** good condition, offers.—Dumont, Little Romany, Wentworth, Virginia Water. [1868]

**WANTED.**—A Vertical Enlarger to take 1- and 1-plate negatives; must have first-class condenser and lens.—Apply, Russell, Auburn, Alexandria, Scotland. [1872]

**FRENCH Violin (£6/6), full size, £2/10; exchange 9.5 Projector.**—Oliver, School, Bugbrooke, Northampton. [1873]

**WANTED.**—Folding Tripod for 1-pl. T.-P. Reflex, also some developing dishes, measuring glasses and sundries.—Box 6367, c/o "The Amateur Photographer." [1878]

## MATERIALS

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**CHRISTMAS Greeting Folders:** 3½×2½ 50 1/6, Postcard 50 2/- and 2/9, 1-pl. 1/2 dozen, Whole-plate 1/10 dozen; Plain Folders: Postcard 2/- 100, 3½×2½ 100 1/6, 1-pl. 50 2/-, Whole-plate 25 2/6; First Quality British Gaslight Paper, 3½×2½, 2/3 and 2/6 gross; write for full catalogue of modern surface Gaslight and Bromide Papers, Postcards, Plates, Roll Films, Mounts, Chemicals, Mounting Tissue, Cameras, etc.—City Photo Works, Southport. [0002]

**HAYHURST.**—Why buy inferior makes? let the word "Kodak" be your safeguard.

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**HAYHURST.**—Can assort, postages free. Big value Sample Parcel of above, 1/-—55, Railway St., Nelson, Lancs. [0007]

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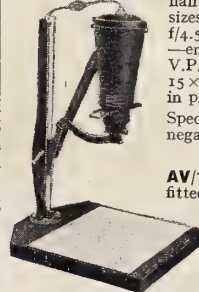
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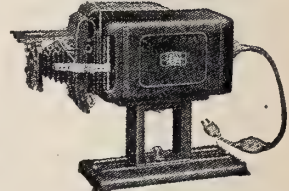
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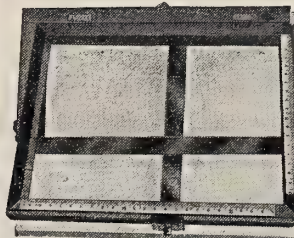
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# SEASONABLE ADVICE

**This week we deal with the problem of knowing where to get the full range of accessories for a famous miniature camera.**

**S**INCE the introduction of miniature cameras there have been many types and kinds, each with some improvement on its predecessor. It is safe to say that the Leica camera has never been outclassed; its manufacturers have always confined all their efforts to improve this instrument, and they have been enabled, in consequence, to retain the lead which they possessed on its innovation over ten years ago.

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They may be off to Switzerland and want a long-focus lens for distant scenery. This also applies to cruising in the Mediterranean or elsewhere, or they may need any of the hundreds of Leica accessories for some special purpose. It is very annoying, to say the least of it, to try one dealer after another, to be put off with "we can get it for you." There is one store where five hundred Leica accessories are always in stock and that store is Wallace Heaton, Ltd.

Wallace Heaton, Ltd., are the real Leica specialists and have been ever since the British public first heard the name "Leica." It is safe to say that the London public, at any rate, from the "backs of buses" publicity, are well acquainted with the name.

From Wallace Heaton, Ltd., you can get everything for the Leica, Hektor, Elmar and Summar lenses of every aperture and focal length. From f/2.8 to 13.5 cm., and for use with them angular view-finders, universal view-finders, flashlight outfits, auxiliary reproduction devices, Correx tanks, standard small projectors Valoy and Focomat enlargers. It would take too long to describe here the various and interesting Leica accessories in stock.

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the American book which is the outcome of the collective experience and knowledge of twenty of the world's leading Leica experts. It contains 500 pages with 300 illustrations forming a perfect guide to all Leica owners and, although not a cheap book, is worth many times the 21/-, plus the 6d. postage that it costs. It can be obtained direct from Wallace Heaton, Ltd., of 119, New Bond Street, London, W.1.

When you deal at Bond Street you have the advantage of many Leica facilities which cannot be obtained elsewhere. If you are already a Leica owner, it will pay you to register your camera with Wallace Heaton, Ltd., at once. It does not matter where you bought it; let them have the registration number and send your name and address, and you will receive periodical ideas and advice and free copies of "The Leica News and Technique," as each issue is published, and very helpful you will find it. Registered customers can preserve their copies of the "Leica News" in special binders supplied.

Special envelopes are supplied free on request for posting Leica films, and in such envelopes Leica Spools will travel safely by post for developing and printing.

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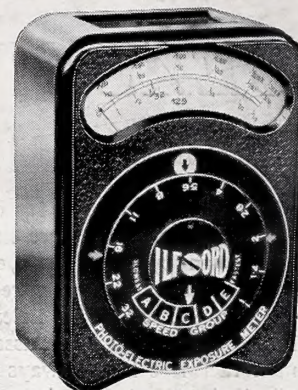


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